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FREEDOM AND THE DON JUAN TRADITION IN
SELECTED NARRATIVE POETIC WORKS AND THE STONE GUEST
OF ALEXANDER PUSHKIN

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By

James Goodman Connell, Jr., B.S., M.A., M.A.

The Ohio State University
1973

Approved by

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Adviser
Department of Slavic Languages and Literatures
To my wife, Julia Twomey Connell, in loving appreciation
VITA

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NOTE ON SPELLING, TRANSLITERATION, AND TRANSLATION

In an attempt to make the body of this dissertation read as smoothly as possible, the following has been observed in the text: literary works in languages other than English are referred to by the English translation of their titles; whenever possible, the names of well-known Russian literary figures and fictional characters have been anglicized, e.g., Pushkin, Tolstoy, Akhmatova, Tomashevsky, Eugene Onegin, Tatiana; the name applied to the Don Juan character by the respective authors of each Don Juan is preserved in each reference to a particular version. Tirso de Molina uses the Spanish "Don Juan;" the Frenchman Dorimon calls his hero "Dom Jouan" while the equally French de Villiers and Molière call their heroes "Dom Juan;" Mozart's Don Juan is called by the Italian equivalent, "Don Giovanni;" finally, Lord Byron uses the Spanish name "Don Juan" but its pronunciation is popularly anglicized to "Don Jew-wun." "Doña Ana" is used to refer to the Spanish and Russian characters of that name; "Donna Anna" to refer to Mozart's opera character.

The notes at the end of each chapter, the list of works consulted, uncommon Russian names, and quotations of the Russian language all incorporate the "scholarly" system for the transliteration of the Russian alphabet into English letters.

Finally, I have attempted to make literal English translations of the non-English language literary works rather than provide more artistic, but less accurate, existing translations of the works. The
French, Spanish, and Italian original quotations have been placed in the notes at the end of each chapter. The transliterated Russian quotations from Pushkin have been placed beneath their English translations.
INTRODUCTION

About 1630 a play was published in Barcelona which was to give birth to a legendary hero whose influence, both extra-literary and literary, has been rivaled only by the influence exerted by that real-life, alleged necromancer from Heidelberg, George Faust. This hero is, of course, Don Juan, from the Spanish play, The Seducer from Seville (El Burlador de Sevilla) by Father Gabriel Téllez, better known as Tirso de Molina.

Don Juan's extra-literary influence has far outweighed his literary influence, a fact attested to by myriad allusions to him in colloquial usage involving a seducer or lady's man, not to mention in psychological case studies. Even in Spain itself where the literary Don Juan is well known, a tourist promotional brochure can say, "D is for Don Juan, that dashing caballero whose gallantry and good manners live on in every modern Spaniard." Such an extra-literary description would scarcely fit the literary Don Juan. Outside Spain, tendencies to adopt him into modern romance have served to stereotype him as a dashing great-lover, leaving the complexity of the literary Don Juan's personality beyond the grasp of most people.

Russia has fully shared Don Juan from the point of view of extra-literary influence, but such influence, both in Russia and elsewhere, almost defies measure, and rightly belongs in the province of sociology and psychology rather than literature.
The literary influence of Don Juan is another matter. From the
point of view of the literary heritage which has evolved from Tirso's
play, Leo Weinstein in *The Metamorphoses of Don Juan* catalogues some
490 artistic works suggested by what we might loosely call "the Don
Juan tradition." Significantly, only three works in Russian are
cited: Pushkin's *The Stone Guest* (*Kamennoy Gost*), A. K. Tolstoy's
dramatic poem *Don Juan* (*Don Juan*), and a play published in 1929 called
*The Death of Don Juan* (*Smert' Don Juan*) by Vladimir Piotrovski.

This meager contribution to versions based on the tradition
points up the relative isolation of Russia from "popular" literary
themes of Western Europe, notwithstanding patrician influences like
French classical tragedy or German idealistic philosophical ideas.
Neither equally prolific Southern European tradition of Don Juan
has found extensive treatment in Russian letters.

With the above in mind, it is significant that the Russian poet
generally considered to be her greatest, Alexander S. Pushkin, would
provide one of the three Russian literary versions of the Don Juan
tradition, a literary version which has been widely acclaimed by the
reading public, other authors, and critics alike. V. G. Pelinsky,
in referring to *The Stone Guest*, called it "the pearl of Pushkin's
creations," "the best and highest of Pushkin's works in the artistic
sense." Dostoevsky, in his famous Pushkin speech, praised the
author of *The Stone Guest* for his ability to transcend national
boundaries and give expression to a foreign culture: "Pushkin alone—
among all world poets—possesses the faculty of completely reincarnat-
ing himself in an alien nationality. . . . Read again his *Don Juan,*
and, had it not been signed by Pushkin you would never have guessed that it was not written by a Spaniard." Leo Tolstoy wrote on one occasion, "I read 'Don Juan' by Pushkin. Such truth and force I never expected in Pushkin."

Because Spain and Russia were, for the most part, geographically and ideologically isolated from one another and because it is unlikely that Pushkin knew The Seducer from Seville directly, the source of what we shall term the prototype Don Juan character and, more broadly, the prototype Don Juan tradition, a study dealing with the influence of Tirso de Molina's play on Pushkin's conception of the Don Juan character would not be very fruitful. However, The Seducer from Seville can provide a very useful departure point for examining not only The Stone Guest, universally recognized as a variation on the Don Juan theme, but also other selected works of Pushkin written as much as ten years preceding the composition of The Stone Guest. The Don Juan tradition, with its foundation in Tirso's play, can provide a basis for insight into the unity shared by these works of Pushkin and for insight into the evolution of the Russian poet's literary hero which culminates in his Don Juan of The Stone Guest.

The Don Juan tradition is nebulous and ill-defined, embracing centuries in time and countless artistic works. To render it manageable for the purposes of our study, we shall define it in terms of a two-fold literary tradition centering upon, but not limited to, the character Don Juan, representative of the male hero, the women he courts, and the relationship between this man and his woman or women. In Chapter I the first tradition, the prototype Don Juan
tradition, will be constructed based solely on a close literary analysis of Tirso de Molina's *The Seducer from Seville*. The second tradition, which we shall call the composite Don Juan tradition, will be constructed in Chapter II by expanding the prototype tradition to include relevant motifs and elements from other literary renditions of the Don Juan theme which indirectly or directly influenced Pushkin's conception and understanding of the Don Juan tradition: the 17th century French plays of Dorimon and Le Sieur de Villiers, Molière's *Dom Juan*, Mozart's opera, *Don Giovanni* (libretto of Lorenzo da Ponte), and Lord Byron's *Don Juan*.

In Chapter III we shall examine the following of Pushkin's narrative poems in chronological order: *The Prisoner of the Caucasus* (Kavkazskij Plennik) (1820-21), *The Fountain of Bakhchisarai* (Baxcisarajskij fontan) (1822), *The Gypsies* (Cygeny) (1824), *Poltava* (1828), and *Eugene Onegin* (Evgenij Onegin) (1830). The prime focus of interest and analysis will be on the principal man-woman relationships in each of these works, respectively: Captive—Circassian girl, Girej—Marija, Aleko—Zemfira, Mazepa—Marija, and Evgenij—Tat'jana. Of special interest will be the barriers which prevent the achievement of happiness and the consummation of love, and the behavior of the man and the response of the woman. We shall comment on parallels in each of these works with respect to both the prototype Don Juan tradition and the composite Don Juan tradition, and also identify the commentary on freedom inherent in each of these works.

Chapter IV will be devoted entirely to *The Stone Guest*. We shall examine parallels in Pushkin's play with respect to the prototype and
composite Don Juan traditions in a fashion similar to our approach to the narrative poetic works, but we shall expend considerable effort on interpreting the play as a culmination of Pushkin's commentaries on freedom: a comprehensive exposition of individual man's quest for freedom in societies which impose external patterns of behavior.

We are limiting our study of Pushkin's works to The Stone Guest and complete narrative poetic works written between 1820, the beginning of Pushkin's literary career as a mature man, and 1830, the year of The Stone Guest. We are dealing with poetic works only, because the prime focus of our attention is Don Juan, a stylized figure whose idiom has traditionally been poetry.

Don Juan, as a stylized figure embracing a stylized set of values, has naturally spoken in stylized, poetic language in most of the versions of the tradition. In our discussion of Pushkin's Don Juan in Chapter IV we shall comment on this stylization as a factor in Pushkin's choice of Don Juan as a vehicle for expressing his most comprehensive commentary on freedom. That Don Juan's natural idiom is poetry is amply illustrated by the case of Molière's Don Juan. His treatment of Don Juan in prose was an acute break with the tradition, so much so that after Molière's death, Thomas Corneille rendered Molière's version into verse in 1673 and the poetic version played with great success. Even the vastly inferior de Villiers play had been preferred over the Molière prose play. All of the Don Juan versions we will discuss except Molière's were composed in verse.
As mentioned briefly above, our study of the selected poetic works and The Stone Guest of Pushkin will be concerned with unity and evolution. First, we shall establish that these works of Pushkin share a certain unity of theme and direction which may be brought to light by viewing them in the light of the prototype and composite Don Juan traditions. This will be accomplished by citing parallels between the individual works and the Don Juan traditions in the realm of the personalities of the hero and his woman in each work, their man-woman relationship, and their role in relation to their respective societies. We shall also cite parallels with respect to other themes and motifs of interest to our study. For our purposes a parallel implies no conscious imitation of any Don Juan version on the part of Pushkin, nor any evidence of historically documented literary influence; a parallel is a theme, motif, idea, etc. held in common by two or more literary works.

Secondly, our adoption of the common measure afforded by the two Don Juan traditions will enable us to identify an evolutionary process which culminates in his Don Juan of The Stone Guest. This evolutionary process involves itself with man's quest for freedom in societies which impose external patterns of behavior. We shall see that each of Pushkin's works under consideration presents a new commentary on freedom. In The Stone Guest this commentary has evolved into a comprehensive exposition of the problem of freedom which forms the very core of the literary work. Pushkin's Don Juan seeks absolute freedom whose concomitant in the sphere of man-woman relationships is absolute happiness and fulfillment in love.
Thus, a constituent element of the commentaries on freedom inherent in our works is a commentary on man's attempts to be absolutely fulfilled in the love relationship. The closest state approximating this accessible to mature man on earth is a higher, idealized love with a woman which transcends mere sexual gratification and individual self-interest. In the state of happiness associated with this higher love, sex has invariably been legitimatized—by an institution, society, or simply by psychological conviction on the part of the lovers involved. To the greatest possible extent, the sexual harmony which existed before the Fall is restored to the relationship between man and woman. Pushkin's heroes search for this state of happiness in love and life, but for one reason or another, it is denied to them.

Since The Stone Guest plays such an important role in our study, it would be useful at this point to summarize Pushkin's play for the reader who may not be familiar with this brief work so well known in Russian letters but relatively neglected outside the Russian language sphere. The play consists of four scenes and is written in unrhymed blank verse. It was completed in 1830, published posthumously in 1839, and is the longest of Pushkin's little tragedies (malen'kie tragedii).

As Scene I opens, Don Juan, with his servant Leporello, has returned to Madrid without permission after being banished for his own protection after killing a commander, Don Alvar, in a duel. He expresses his boredom with the spiritless women in the land of his exile. The two men find themselves awaiting nightfall in a grove
near the cemetery of St. Anthony's convent. We learn that Don Juan had visited the convent on occasion to seduce the nuns. He then recalls a tragic love affair with a married lady named Inez.

Don Juan expresses his intention to visit the actress, Laura, an old acquaintance and lover, but first a monk happens by and relates that Doña Ana will arrive at any moment to visit the tomb of her murdered husband, the commander Don Juan had killed. Leporello elicits a resounding condemnation of the dissolute Don Juan from the monk, knowing full well that his master can scarcely object under the circumstances. The monk reveals that Doña Ana is extremely beautiful, and Don Juan remarks that the commander had kept her locked away from the view of the young men. He is intrigued with the idea of meeting Doña Ana, but she passes them quickly, immersed in her grief, revealing only her heel, which is enough to fuel Don Juan's imagination. The scene closes with Leporello bemoaning the fact that a Spanish nobleman is reduced to waiting for the cover of night like a thief.

Scene II opens on a supper at Laura's, who is surrounded by infatuated young men who beg her to sing for them. She sings a love song whose words had been written by Don Juan. This angers one of the young men, Don Carlos, for Don Juan had previously killed Don Carlos' brother under honorable circumstances in a duel. Laura calms him, then singles him out to stay as the other young men leave. In spite of her special affection for Don Juan, Laura is prepared to give herself to any lover of the moment. Don Carlos warns her that her beauty will eventually fade and men will abandon her. She discounts his warning and they are on the verge of making love when Don Juan
arrives. Don Carlos demands a fight and Don Juan reluctantly obliges, since he is much more interested in Laura at the moment. He quickly dispatches Don Carlos and tells Laura that he will take care of disposing of the body on the morrow. They quickly get down to the business of making love, which brings the scene to a close.

Scene III is set at the commander's monument in the convent cemetery. Don Juan has had to resort to a disguise as a monk to avoid the complications resulting from Don Carlos' death. This has given him an opportunity to establish an acquaintance with Doña Ana although at this point she still thinks he is a monk. Awaiting Doña Ana, he comments on how small and puny the real-life commander was in comparison to the heroic statue which has been erected as his monument. He speaks to Doña Ana, and his speech becomes more and more impassioned. The religious images he evokes become more and more erotically tinged. When Doña Ana comments on the strangeness of his speech, he confesses that he is not a monk and convinces the frightened widow that he means no harm. In a beautiful courtly speech he tells her of his love, finally imploring her for permission to continue seeing her. Doña Ana herself proposes that he come to her house the next evening late if he will swear to stay within respectful bounds. Before they part, Don Juan reveals that his name is Don Diego de Calvado.

Learning of the assignation, Leporello asks what the commander will have to say about all this. Leporello imagines that his statue is looking at Don Juan angrily. Don Juan discounts the statue and orders Leporello to invite it to come stand guard outside Doña Ana's door the next evening during the couple's rendezvous. Don Juan has to
prod the reluctant servant, but he finally delivers the invitation, and the statue nods its assent. Leporello, nodding and bowing, is so affected by the turn of events that Don Juan himself repeats the invitation. The statue nods again, and Don Juan and Leporello quickly leave the cemetery.

Scene IV takes place in Doña Ana's room. Don Juan seems oblivious to the miraculous event of the previous day with the statue. Don Juan confesses his jealousy of the dead husband and learns that Doña Ana had married the commander because he was rich and her family was poor. Unable to preserve the propriety demanded by her widowhood in the face of Don Juan's courtly, romantic speech, Doña Ana appeals to the fidelity she believes her husband would have shown her had he become a widower. Mentioning that such talk punishes him, Don Juan hints that perhaps he deserves punishment. Doña Ana's curiosity is piqued and Don Juan manipulates her questions to exact a maximal emotional effect from his confession that he is actually the infamous Don Juan, the author of her husband's death. She finds that she cannot hate the man before her. Not only is she visibly impressed by the fact that Don Juan would risk his life to come see her; she realizes that she is even concerned for his safety. She agrees to another meeting in her room for the next day, and, responding to Don Juan's insistent pleas, seals their newfound relationship with a kiss.

A knock on the door sends Don Juan out to hide, but he quickly runs in again followed by the statue of the commander. Doña Ana faints, and the statue tells Don Juan to leave her be. Don Juan trembles but keeps up a bold, but not insolent front. He responds
to the statue's command to give him his hand, and the statue and Don Juan, and perhaps, Doña Ana (this point is ambiguous) sink into the ground. Keeping this play in mind will contribute to a better understanding of our discussion of the Don Juan tradition and Pushkin's works in the light of it. We are now prepared to go about the construction of the prototype Don Juan tradition in Chapter I.


CHAPTER I

The Seducer from Seville, which provides our prototype Don Juan tradition, is one of the most famous of the Spanish Golden Age "cape and sword" dramas. Its author, Tirso de Molina, pseudonym of Fray Gabriel Téllez (1584-1648), belonged to the school of Lope de Vega. Some 400 dramas have been attributed to Father Téllez, who achieved a high rank in the Mercedarian religious order in Toledo. He was also reprimanded by his superiors for sensuality and eroticism unbecoming a cleric in his plays, and was forced to withdraw from writing for the theatre.

Most literary historians agree that Tirso's Don Juan in The Seducer from Seville represents the first literary representation of a willful hero derived from legend, popular ballads, and folk tradition. As a priest, Tirso was obligated to present his Don Juan in a distinctively moralistic and religious context. Some critics feel that he succeeded: "Don Juan was conceived as a child of the Catholic faith by a professor and cleric of that religion, and his story is inextricably bound up with all its dogmas and superstitions." But did he really? For like many Spanish men, Don Juan for the most part is indifferent to things spiritual and not at all superstitious. He can say in all sincerity:

fear and being afraid of dead people
is but peasant fear,
for if I live as a noble body
with power and reason
and a soul, there is nothing to fear; who is afraid of dead bodies?\textsuperscript{3} \hfill (III, xv, 651)

It may be true that Don Juan "rebels against, and transgresses all the laws of his church and his God\textsuperscript{4}" in the process of carrying out his youthful excesses, but the latter represents carelessness more than open rebellion against God. In fact, God does not become an issue for Don Juan until the miraculous events with the statue. And at that point, Tirso goes to great lengths to justify his Don Juan's punishment in theological terms.

There are several aspects of the play which are of little value to us for our subsequent study of Pushkin. On one level, The Seducer from Seville is a morality play whose intention was to instruct its audience on the wages of sin. It is a study in a sinner's overconfidence in divine mercy. This peculiarly religious, theological aspect of the play has served to restrict its popularity outside of Spain. This aspect of Don Juan which seems to be largely irrelevant to Pushkin's hero is the consciously rebellious nature of Don Juan. One can read, "A defiant rebel, Don Juan fears neither God nor the devil, neither the living nor the dead. He stands alone against society with its moral code.\textsuperscript{5}" And a bit further in the same commentary: "There is only one reality for him: the unbridled exercise of his monstrous will, which is channelled into erotic activity to the exclusion of all other.\textsuperscript{6}" While we will allude to moral and societal conflicts, such extreme statements, it seems to me, are of dubious applicability to the adolescent trickster of Tirso, not to mention to any of Pushkin's heroes, including his Don Juan.
Thirdly, the Spanish Don Juan's seductions are carried out through deceit and trickery. Thus, a frequent indictment of him is that he is "incapable of love or even sexual enjoyment, only the satisfaction of tricking the woman being what interests him." Gerald Brenan comments, "Now to seduce women by violence and trickery was not looked on very severely in that licentious age, for the relations of the sexes were thought of as a warfare in which it was the business of the woman to defend herself, with the assistance of her family, against the attacks of men." Thus, Don Juan's relationship with women in Tirso's play represents not so much a study in lechery, as a confirmation of what would happen in Spanish society of the time when women were not protected from young rakes. This does not exonerate Don Juan by any means, (certainly not in theological terms as evidenced by the play's ending), but it does reflect his behavior in a less critical light.

The Plot of The Seducer from Seville

Before discussing several aspects of the prototype Don Juan tradition, it would be useful to summarize the plot of Tirso's play. The first act opens in a hall in the palace of the King of Naples on a dark night. Don Juan Tenorio is emerging from the chambers of the Duchess Isabela, who has admitted him to her favors, thinking all along that he is her betrothed, the Duke Octavio. Don Juan has managed to keep his features hidden. When she realizes that she has made love with an impostor, her cry brings the King and his guards along with Don Juan's uncle, Don Pedro Tenorio, who is the ambassador of Spain. Remanded to his uncle, Don Juan reveals his identity and confesses his
act, whereupon his uncle directs him to leave the country until the
dangerous situation subsides. Don Pedro informs the King that the
villain has escaped after a desperate fight, that the woman involved
has been identified as the Duchess Isabela, and that she has identi-
fied her lover as the Duke Octavio. The King expresses his anger and
displeasure by having Isabela confined in the palace. Octavio, too,
would have been imprisoned save that Don Pedro arranges his escape to
Spain to protect Don Juan from ultimately being unmasked as the real
assailant.

Don Juan, with his servant, Catalinón, is shipwrecked near
Tarragon. A beautiful fishergirl, Tisbea, a paragon of virtue who has
heretofore disdained love, gives them shelter, and succumbs to Don
Juan's false promises of marriage and fidelity. His end gained, Don
Juan abandons her to return to Castille.

In Act II, we meet Don Diego Tenorio, Don Juan's father and the
King of Castille's minister of justice and confidant. To reward his
faithful servant, the King had arranged a marriage between Don Juan
and the beautiful Doña Ana, daughter of Don Gonzalo de Ulloa, a famous
commander and recently ambassador to Portugal; however, when the King
hears about the incident in Naples, he determines that Don Juan must
redress his wrong by marrying Isabela. Octavio's innocence has been
established by this point, so the King seeks to recompense Octavio's
injured pride by promising him Doña Ana.

Doña Ana already has a lover, however: the Marquis de la Mota, an
old friend of Don Juan's. Don Juan arrives in Seville and meets
de la Mota. They discuss women they have known and head for the
red-light district. Quite coincidentally, Don Juan intercepts a note from Doña Ana to de la Mota inviting the marquis to visit her at eleven that night wearing a colored cape. Don Juan relays the message but states the time as twelve to permit himself time to complete the seduction of Doña Ana prior to de la Mota's arrival. He borrows the latter's cape on the pretext of wanting to seduce Doña Ana's maid and enters Doña Ana's room. She realizes that he is an impostor. However, it is strongly intimated, although not clearly stated, that her cry which summons her father, is *ex post facto*. Although Don Juan does not want to kill Don Gonzalo, he has no choice. De la Mota (keeping the assignation) arrives on the scene just in time to be arrested for the murder since Don Juan has made a quick escape.

We then find Don Juan and Catalinón in Lebrija, where Don Juan steals a bride, Aminta, from the very arms of her groom, Batricio.

The first part of Act III depicts the seduction and subsequent abandonment of Aminta. In the meantime, Isabela and Tisbea chance to meet, and Isabela finds out what manner of scoundrel Don Juan, her betrothed, is (she is still not aware that it was he who seduced her in Naples). They vow to go to the king for vengeance. Catalinón, too, has been counting up Don Juan's crimes and feels that things are rapidly coming to a head since both de la Mota and Octavio have been undeceived. However, his warnings reap only rebukes.

Having returned to Seville, Don Juan and Catalinón find themselves in a church cloister wherein is located the tomb of Don Gonzalo, surmounted by a statue of the selfsame commander. Rankled by the epitaph's reference to himself as a traitor destined for God's vengeance, Don Juan
flings an invitation to the statue to dine with him so they can settle their quarrel. Later that night as Don Juan is dining, the spirit of Don Gonzalo "in the form which was in the sepulchre" arrives for supper. Fearful servants wait tables, Catalinón battles his fear, and Don Juan remains remarkably calm. He agrees, on a point of honor, to return the invitation on the following night.

By this point, Don Juan's victims are petitioning the King for redress of their injuries. Still not aware of Don Juan's role in the murder of the commander, the King persists in his original intention of having Don Juan wed Isabela. After an audience with the King, Don Juan finalizes his wedding plans for the same night that he is to return the statue-spirit's invitation. In spite of Catalinón's fears, Don Juan is determined to keep his appointment in the cemetery. A meal of scorpions and vipers is served, and Don Juan remains remarkably brave. With supper ended, he voluntarily gives his hand to the spirit who announces that he embodies God's justice. Don Juan is consumed by fire without an opportunity to repent and his body falls into the tomb.

Catalinón manages to escape and reports on what has transpired to the court, where the King, with Don Juan's father's concurrence, has already ordered the seducer's seizure and punishment after being informed of the full extent of Don Juan's crimes. All of the couples are reunited: Octavio gets Isabela, de la Mota gets Doña Ana, and Batricio gets Aminta. Tisbea has been satisfied by Don Juan's demise. The King, in a final gesture, orders the Commander's tomb to be moved to St. Francis' in Madrid as a greater memorial to the extraordinary events which had taken place.
Our construction of the prototype Don Juan tradition will be organized about discussions of Tirso's Don Juan, the women loved by Don Juan, the Don Juan-woman relationship, and other motifs and elements relevant to our study. First of all, we shall discuss Tirso's Don Juan, the prototype Don Juan.

The Prototype Don Juan

In considering the personality of Tirso de Molina's Don Juan, our prototype, one can identify two factors which largely shape it. First, Don Juan is an adolescent, or at most, a very young man. Secondly, he is an aristocrat. The former state grants him license and to some extent, even justification for his behavior, while the latter state provides a socio-economic framework in which such license can be exploited.

Don Juan exhibits several adolescent traits readily recognizable in the young galán trying his newly sprouted wings. He is rash and foolhardy. When Catalinón warns him at one point that, "reason makes a brave man,"\textsuperscript{10} (II, ix, 638) Don Juan retorts, "And trepidation makes a coward."\textsuperscript{11} Furthermore, he is imbued with that gambling spirit which so often motivates the adolescent:

\begin{quote}
\ldots if you want to win in the long run, keep trying, because in a game, he who tries the most gains the most.\textsuperscript{12}
\end{quote}

(II, ix, 638)

Catalinón's warning that "it is also he who acts and speaks who loses the most"\textsuperscript{13} earns him only an argument-ending reprimand from his master to keep his advice to himself.
Like many an adolescent, Don Juan is a scoffer who gives no thought to the consequences of his behavior. Thus, he laughs at the inscription on Don Gonzalez's statue:

"Here the most loyal nobleman awaits the vengeance of the Lord on a traitor." (III, xi, 648)

He calls Don Gonzalez "old stone-beard" (III, xi, 648) and rashly flings him the invitation:

Tonight in my inn
I await you to dine.
There we shall have the duel
if vengeance is your pleasure;
though we shall not be able to clash very well
if your sword is of stone. (I, v, 624)

In a similar vein, Don Juan's courage and physical strength are often misdirected and immature. He can duel an old man to the death, but it is the older and wiser Catalinón who must save him after the shipwreck. In fact, Tisbea's initial words to the pair are directed not to Don Juan, but to the servant:

Resourceful courtesy!
He is carrying him on his shoulders.

Now, swimming the waters
with courage almost exhausted,
and I do not see on the beach
anyone to shelter and care for them. (II, ix, 638)

Don Juan asserts that tears and regrets are proper only to old age, something very remote to him. Like all young people, Don Juan is convinced that he will live forever, or at least a very long time, and has difficulty featuring death. As he puts it, "from here to there (from now till the time of my death) is a great journey."
Such a conviction invariably leads to a false sense of security and, in Don Juan's case, perdition, because he waits until it is too late to repent. The two mourners who appear at Don Juan's death scene point out (in unequivocal terms) the consequences of counting on having time to repent. Their song goes:

"While one lives in the world,
it is folly that anyone should say:
How long I can trust in life!
it being so brief before it is collected."

Lastly, stubbornness and refusal to acknowledge, much less to heed, sound advice from any quarter is a classic trait of youth, and Don Juan receives much advice, mostly in the form of warnings, from his uncle, his father, Tisbea, and Catalinón. The latter clearly outlines the consequences of Don Juan's behavior:

I don't approve of it [the seduction of Doña Ana]
You pretend, that since we escaped
once, sir, the consequences of seduction,
that he who lives by seduction
will escape such consequences again.

and

Those who pretend and deceive
women in such fashion
will pay for it at death.

Don Juan's father recognizes in his plea to the King on behalf of his son, that much of Don Juan's behavior can be explained by his age.

Good sire, in your heroic hand
is my life, for my own life
is the life of a disobedient son,
who, although a boy, is elegant and valiant
and the boys his age call him
the Hector of Seville, because he has played
so many and such strange adolescent pranks.
Turning to Don Juan as an aristocrat, he is extremely conscious of his nobility and station. When his uncle, Don Pedro, the ambassador from Spain, comes upon Don Juan in Isabela's chambers and orders the guards to seize the still-disguised seducer, the latter asserts:

> Who will dare seize me?
> I am willingly able to lose my life;
> but it will go so dearly sold
> that it will be grievous to someone.

(I, iv, 624)

To Don Pedro's order, "Kill him!", Don Juan replies:

> Who is deceiving you?
> I am resolved to die,
> because I am a gentleman,
> of the Ambassador of Spain.
> Therefore, it is only he
> who can take my life from me.

(I, iv, 624)

Don Juan is also willing to trade on the prestige and influence of his father. His banishment to Lebrija is meager punishment for so serious an offense as seducing a Duchess, and is meted so lightly only "due to the merit of his father." Such a privileged status gives Don Juan a great deal of self-confidence. Like Pushkin's Don Juan, who fears no one but the King himself, he possesses a high degree of impunity as far as the civil authorities are concerned. He remarks in response to Catalinón's apprehensions concerning his escapades:

> If my father
> is the minister of justice and
> is the confidant of the King,
> what do I have to fear?

(III, vi, 645)

This confidence recklessly carries over to Don Juan's relationship with the "thing from the other world." He rebukes
Catalinon: "If he is made of stone, what can he do to you?" (III, xiii, 649) Thus, he relates very matter-of-factly, even naively, to the statue and even seems to show genuine compassion:

The door is already closed. I am already waiting. Tell me, what do you want, shade or phantom or vision? If you tread in pain or if you await some sort of satisfaction for your remedy, tell of it, since I give you my word that I shall do that which you ordain. Are you being made sport of by God? Did I give you death while in a state of sin? Tell me, for I am bewildered.  

(III, xiv, 650)

Don Juan's status as a gentleman of the aristocracy is a very important point. Being a "gentleman" in 17th century Spain carried with it the responsibility to preserve one's "honor," even at the expense of one's life. Thus, before the statue asks Don Juan to return the invitation to dine, he queries, "Will you keep your word to me as a gentleman?" (III, xiv, 650) Don Juan replies: "I have honor, and I keep my word because I am a gentleman."

"Honor" was a force to be reckoned with in 19th century Russia as well as in 17th century Spain. It is honor which forces Eugene Onegin to fight Lensky in 19th century Russian literature. People were killed in the name of honor in both Spain and Russia, but the concept of honor, its application and interpretation in each of the two cultures was distinctive.

In Spain, the concept of "honor" and its attendant social code played a very significant role both in the conduct of real life and in dramatic presentations: "In innumerable Siglo de Oro [Golden Age] plays
it is virtually synonymous with reputation. Hence, la opinión and la fama alternate with it in the language of the day.\textsuperscript{32} In Spain, and in Russia, for that matter, "honor" was distinctly reserved for the male of the aristocratic class. Honor in this special sense has no meaning with respect to peasants, merchants, and women. Gerald Brenan has an incisive commentary on a man's honor:

> It was the private banner or escutcheon that a man hung up in the temple of his ego, the symbol of his pride and self-respect, by means of which he could rise superior to his own nature. It was the source from which if it was kept inviolate, courage, loyalty and generosity flowed. . . . It depended, that is to say, less upon a man's own actions than upon the public report of them. This is where the Spanish conception of honour differed from that of other nations: it was not so much a department of the individual conscience as a sort of tyranny, not unlike that of the Inquisition, which society exercised with the aim of procuring greater uniformity and cohesion.\textsuperscript{33}

Thus, it is honor which leads Don Juan to respond to the fatal return invitation of the statue. For he is concerned about the opinions of both the quick and the dead:

> Tomorrow I shall go to the chapel where I shall be a guest because Seville admires and fears my valor.\textsuperscript{34} (III, xv, 651)

Don Juan concludes that if he does not go,

> The dead one will be able to call me a scoundrel aloud.\textsuperscript{35} (III, xix, 653)

There is no compromise of Don Juan's honor when he dupes peasants or servants since the public report of a nobleman's actions by someone of the lower classes would carry little weight. Besides, a nobleman was concerned only about his reputation among his peers. Neither is
honor involved when women are seduced by deceit and trickery. There could be no public report since Don Juan conceals his identity. When Don Juan arrives to return the statue-spirit Don Gonzalo's invitation to dine, the following exchange takes place:

Don G: I did not understand that you would fulfill to me your word, since you make a jest of everybody.

Don J: Do you take me for a coward?

Don G: Yes, since that night you fled from me when you killed me.

Don J: I fled to keep from being recognized.36

(III, xx, 653)

It is obvious from the foregoing that even though Don Juan killed the commander in a more or less fair and honorable fight, he still sought to conceal his identity to avoid the sully on his honor which would have resulted from public knowledge of the circumstances which prompted the fight, in the first place.

The commander was fully justified in defending his honor, of course, for the matter of receiving injury extended not only to a man's personal conduct, but also to all the women for whom he was responsible. It was, Brenan notes,

...in their sexual applications that the laws of honour showed their most sinister side. They canonized jealousy. To preserve his honour, a man might feel authorized to kill both his wife and the person he suspected of being her lover.

Whether the offense was to his person, his name, his family, or his women, the slightest breath of suspicion (soplo) of dishonor required the shedding of blood by the nobleman to obliterate his
disgrace and to restore his honor. It is readily apparent that such a code encouraged duelling, blood feuds, and even prompted Jesuit casuists to improvise a kind of justification for murder in some cases.

Kathleen Gouldson makes a final telling point about the Spanish code of honor:

Whilst the honourable man would not brook the slightest offense against himself, he never hesitated to satisfy his own passions. Dishonour consisted not in committing, but in receiving an injury. Thus a code which owed its origin to high motives... ended in the perversion of all ethical sense whatever.38

Spanish Golden Age playwrights were well aware of this perversion inherent in the honor code practiced by the Spanish aristocracy, and many of their plays were devoted to exposing this perversion. Thus, Don Juan's aristocratic code of honor is starkly contrasted with the more traditional concept of honor based on right and wrong practiced by the peasant class. Don Juan is keenly aware of the difference between the two codes and uses this awareness to his advantage. He comments on his successful effort to convince Batricio, Aminta's betrothed, of his honorable intention to marry Aminta:

With "honor," I have conquered him because peasants always hold their honor in their hands and always look through it.39

Such betrayal of the simple peasant also obtains Aminta's father's unknowing consent for Don Juan's debauchery. Don Juan fully realizes what he is doing. As he puts it,

I am going to speak to her father to authorize my deceit.40

(III, iii, 644)
There is no doubt that Tirso expresses admiration for the simple honesty displayed by the peasants.

The honor code in 19th century Russian society was also based on the defense of one's reputation, but the element of perversion is absent. Also, the code never represented an all-pervading influence as did the code of honor of the 17th century Spanish aristocracy. The code is primarily manifested in the greatest works of 19th century Russian literature, not in its romanticization, but in its critique and even censure. One can sense Lermontov's disapproval of the application of the honor code which results in the death of Grushnitsky before Pechorin's pistol in *A Hero of our Time*. In our later discussion of *Eugene Onegin*, we will quote Pushkin's own comments on the futility of fighting to preserve one's public image. And Leo Tolstoy provides us with at least two excellent critiques of the Russian code of honor: the poor, sensitive Pierre Bezukhov of *War and Peace* caught up in the absurdity of a duel, and the code of conduct of Count Vronsky in *Anna Karenina*. Nonetheless, the Russian code was viable in spite of the tendency to point out its absurdity. One need but recall that both Lermontov and Pushkin were killed in duels involving points of honor.

**The Prototype Woman Loved by Don Juan**

By considering the four women whom Don Juan seduces—Doña Ana, Isabela, Aminta, and Tisbea—we can characterize a single symbolic woman who interacts with Don Juan. For convenience, we shall refer to this symbolic woman as the prototype woman.

Beauty is a personal quality common to the women to whom Don Juan is attracted. Listen to the King's description of Doña Ana, having
decided to marry her to the Duke Octavio as recompense for the wrongs done the duke:

I shall marry you in Seville with license and with pardon and to your benefit, since, if Isabela were an angel, in comparison with the one I am giving to you, she would be ugly. The Commander Major of Calatrava is Gonzalo de Ulloa, a nobleman whom the Moor extols in fear, for the Moor is always a flattering coward. The former has a daughter whose virtue is sufficient to be her dowry, which I consider subordinate to her beauty, which is marvelous, and her sun is the star of Castille.\(^1\)

De la Mota confirms Doña Ana de Ulloa's beauty by stating that, in her, "nature outdid herself"\(^2\) (II, vi, 637).

As the King suggests, beauty must be coupled with virtue, that encompassing quality whose keystone for the unmarried woman is sexual purity, or virginity, most often referred to in literature as a woman's "honor." Marital fidelity and modesty constituted honor in this sense for a married woman. This conception of honor was often perverted by women, just as the male code of honor was by men. A case in point is Isabela. A strict interpretation of the feminine honor code would rule out any sexual relations before marriage. Yet, Isabela had invited Don Octavio to her chambers with an explicit purpose. She had assured herself in her mind that their relationship would eventually be legitimatized by the Church. Therefore, she had no qualms about giving herself to Don Octavio. The realization that her partner was an impostor brings forth the complaint, "Oh, lost honor!"\(^3\) (I, ii, 624), but it is quickly stifled when the King promises Isabela
that Don Octavio must satisfy her honor by marrying her. Isabela keeps silent even though she knows that it was not Don Octavio who made love to her.

Doña Ana, too, reacts as expected after her seduction by Don Juan: "Is not there anyone to kill this murderous traitor/ to my honor?"\(^4\) (II, xiv, 640) Her question rings somewhat hollow, however, in view of the fact she seemingly kept quiet until the deed was accomplished. Her father recognizes this, for he reproaches her:

Can there be such great audacity?
Dead honor; you said, woe is me!
and is your tongue so light
that here it can only tinkle like a bell?\(^5\)

(II, cîb, 640)

After all, she is willingly committing adultery, for she had established in her letter to de la Mota that she is married already, at least legally:

My faithless father
in secret has married me
without my being able to resist;
I do not know if I shall be able to live,
because he has given me death.
If you esteem, as is just,
my love and my good will,
and if your love is true,
show it on this occasion.
In that you see that I esteem you,
come tonight to the door,
which will be open at eleven,
where your hope, cousin,
you will enjoy, and the goal of your love.\(^4\)

(II, viii, 638)

The above represents somewhat the situation in which Pushkin's Doña Ana finds herself: a loveless marriage and a desire to love another. She, like Tirso's women, seeks a relationship which will satisfy the superficial demands of honor (propriety, societal
approbation, etc.), but her main driving force is the need for an emotionally and sexually fulfilling relationship.

Tirso's peasant women, Tisbea and Aminta, are no less aware of the feminine code of honor. Tisbea's reaction after Don Juan has seduced her points up the value assigned virginity. The image of love as consuming fire is developed throughout her lament:

Fire, fire, which consumes me,  
my cabin is burning!
(I, xviii, 633)

and the refrain:

Fire, boys, fire, water, water!  
Love, have mercy, my soul is burning!
(I, xviii, 633)

Fire, fire, which consumes me,  
my cabin is burning!
Throw water on the fire, friends,  
since my eyes have already been watering.
My poor house
has been made another Troy in the flames,  
and since there are no longer Troys
love wishes to burn cabins.
But if love burns pain  
with great wrath and strange force,  
Hardly from its rigor will be spared humble straw.
Fire, boys, fire, water, water!  
Love, have mercy, my soul is burning!

Ai, little hut, vile instrument  
of my dishonor and my infamy.
Fierce cave of thieves,  
which increases my injuries!
Rays of burning stars  
in your flowing long hair you hide,  
because it is burned up,  
if from the wind it comes loose from the comb.
Ah, false guest, who abandons a dishonored woman.
A ship which came down from the sea  
to drown my insides.
Fire, fire, boys, water, water!  
Love, have mercy, my soul is burning!
I am the one who always had such a joke on men; it is always those who play jokes, who have jokes played on them. The gentleman deceived me under the faith and word of a spouse, and profaned my honesty and my bed. He finally made love to me, and I myself gave him for his trouble wings [for him and his valet] on two mares I raised; he seduced me and is escaping on them. Everyone follow him, follow him. But it doesn't matter if they go, for it is in the presence of the King that I must request vengeance. Fire, fire, boys, water, water! Love, have mercy, my soul is burning!49

(I, xviii, 634)

To understand why seduction should affect Don Juan's women thus, it is important that we comprehend the Spanish view of women with regard to love and sexual attraction. Women were regarded with a great deal of suspicion in 17th century Spain. It was generally held by men, and unjustly, that a woman could not be trusted alone with a man for she would most certainly be sexually indiscreet. Men dreaded the responsibility of trying to shelter a beautiful sister, daughter, or wife from temptation.

The responsibility was dreaded because sexual love was generally viewed as a vital force beyond a woman's will power which could, given an opportunity, overwhelm and inundate any woman who was not wary. Love as a threatening, vital force used many symbols. Tisbea boasts before Don Juan's arrival:

I, as the sea kisses the many feet of jasmine and rose colors along its shores with fugitive waves,
alone am exempt from love,  
as, being alone, fortunately,  
I am spared the tyranny  
of its mad fetters.  

(I, x, 627)

Love is compared to a snake:

I am sure,  
that in liberty  
the soul, rejoices that the poisonous asp love  
should not offend it.  

(I, x, 628)

Note the strong element of dualistic Christianity: "amor" (love)  
is in the province of "el cuerpo," (the body) whereas "le fe" (faith)  
is the food of "el alma." (the soul)  

Tisbea is even envied for her ability to resist the guiles of  
Eros:

and when more lost  
love disputes form,  
as I laugh at everyone,  
I am envied by all the girls.  
I am fortunate a thousand times,  
Love, since you pardon me,  
If I, by being humble,  
do not scorn my little hut.  

(I, x, 628)

Once again, we find a consuming concern over a woman's virginity:

I preserve my honor in straw,  
like a savorful fruit,  
whose glass container is kept in it  
so that it should not be broken.  

(I, x, 628)

Tisbea pays accordingly for her stance:

For the many fishermen  
who, with force defend Tarragon  
from pirates  
along the silvered coast,  
I am contemptuous of them; I enchant them;  
to their sighs, I am deaf;
to their entreaties, terrible,
to their promises, rock-like.  

(I, x, 628)

Love is a force constantly besieging a woman's honor, a force
to be conquered. Therefore, Tisbea can assert:

...in imperial tyranny
I live, the mistress of love,
who finds pleasure in its pains
and glory in its Hell.

(I, x, 628)

Isabela provides a very revealing example. At first the King
rebukes her for her behavior with the unknown seducer:

Tell me, woman;
What rigor, what angry star
incited you that in my palace,
with beauty and pride,
you profane its shadows?

He then proceeds to rationalize it by saying:

There are no powers,
guards, servants, ramparts,
fortified battlements
where love is concerned, since Cupid
penetrates even walls.

(I, vii, 625)

The Prototype Don Juan-Woman Relationship

Catalinón says the following to Don Juan early in the play:

And you, sir, are
the lobster of women,
and by public proclamation.
Because from you they are guarded
when word comes
of one who is a virgin,
it would be well to proclaim:
"Guard everyone from a man
who deceives women
and is the seducer from Spain."
It is apparent from the foregoing that Don Juan's established role in relation to the prototype woman who represents all social strata is first and foremost that of "burlador" or seducer through trickery. Regardless of our deemphasis of the element of trickery for the purposes of our study, this desire to seduce must be emphasized as an inherent element of the Spanish Don Juan's personality, as it were, a given quantity in the equation of his behavior. When Don Juan is planning the seduction of the fishergirl, Tisbea, he tells Catalinón to have two mares ready so they can make a speedy escape from the fishing village. The following conversation ensues:

Catalinón: Finally, do you intend to make love to Tisbea?

Don Juan: If seducing is an old habit of mine, why do you ask, knowing my nature?  

(I, xiv, 633)

Don Pedro informs us that Isabela is not the first woman Don Juan has seduced. In fact, women were the very reason why Don Juan's father sent him to Italy, and Don Pedro reprimands him:

Tell me, vile one: was it not enough to undertake with wrath and strange force such great treason in Spain with another noblewoman, but in Naples also and in the royal Palace, with such an important woman?  

(I, v, 624)

When Catalinón labels him "the Seducer from Spain," he answers:

"You have given me a noble name."  

Ironically, there is no reason at all for Don Juan to deceive and seduce Doña Ana, since the King has already decided to reward Don
Gonzalo Ulloa by marrying his daughter to Don Juan, a very eligible bachelor. Don Juan does not know of the betrothal, however:

King of Spain: Do you have children?

D. G.: Great sire,
One daughter, handsome and beautiful,
in whose divine face
Nature did its very best.

King: Then I would like to marry her for you
by my hand.

D. G.: As is
your pleasure, I say, Sire,
and I accept for her.
But, who is her husband?

King: Although he is not from this region,
he is from Seville, and is named
Don Juan Tenorio.61

(I, xiv, 632)

In his relations with women, Don Juan is inconstant, moving from one woman to another without developing any lasting ties. His relationship with them is invariably narrowed to one of sex alone, which broaches no social discrimination. It matters not at all to Don Juan whether a woman's virtue has been nurtured by noble pride or peasant humility. Thus, he parries Tisbea's concern over their disparate social classes by asserting:

Love is a king
who equalizes with his just law
silk and the [peasant] skirt.62

(I, xvi, 633)

He is also willing to pursue women with little or no virtue. He readily goes with de la Mota to the area of the prostitutes:

on the street
of the Serpent, where you will see,
Adam turned into a Portagee;
that in this bitter valley
with their mouths solicit
a thousand Eves, who, although golden,
in fact, are mouths
by which to take our lives from us.63

(II, xiii, 640)

Tirso's audience would have been well aware of the sexual
allusions since vida (life) was often used in euphemisms for sexual
intercourse.

Don Juan is concerned with the effect his seductions will have
on his notoriety. In referring to his expected pleasure with Doña
Ana, he asserts that "it is to be a seduction of fame"64 (II, xii, 639)
and he readily boasts of his exploits. He brags forthrightly to his
uncle:

I deceived and made love with Isabela
the Duchess.65

(I, v, 624)

At the first supper at which Don Gonzalo's spirit is a guest, Don
Juan is even willing to boast of his conquests in the Commander's
presence, a motif suggestive of Pushkin's Don Juan trying to conquer
Doña Ana while the statue is outside the door. When Catalinón asks
the former which of the many women he has seduced, Don Juan replies:

I laughed at all of them,
friend, on this occasion.
In Naples at Isabela . . .

Catalinón corrects him:

That one, sir, is no longer
a seduced woman, because she is marrying
you, as is right.
You seduced the fishergirl
who redeemed you from the sea,
paying her for her hospitality
in coin of rigor.
You seduced Doña Ana.66

(III, xiii, 650)
The latter statement brings a reaction from Don Juan, however. Seemingly more out of respect than fear, Don Juan cautions Catalinon:

Be quiet,
for there is a party here who grieved
for her, and is waiting to avenge himself.67

(III, xiii, 650)

It should be pointed out that all of Don Juan's women represent forbidden fruit with respect to the legitimacy of loving them. Isabela had originally been betrothed to Octavio; a fact which made her inaccessible. Doña Ana belonged to de la Mota, and Tisbea and Aminta were out of reach because Don Juan would never have stooped to marry them. All the seductions reflect the illegitimacy borne of moral and Church law.

The concept of love, or at least its sexual aspect, as a force beyond one's power is an important one in discussing Don Juan's women. We should also note that the concept has some degree of applicability to Don Juan himself. He seems to have little or no control over the burning passion he feels for new loves, certainly an important trait in Pushkin's Don Juan. For example, he tells Catalinon:

I am dying for Tisbea
who is a fine-looking girl.68

(I, xiv, 633)

and

I am dying
for the beautiful huntress.
Tonight I must make love to her.69

(I, xiii, 630)

In referring to his impending seduction of Aminta, he states:

Love guides me
to my inclination, from which
there is no man who can stop himself.
I want to go to bed [with her].
Aminta!'\textsuperscript{70} (III, vii, 645)

There is even the implication that there is something demoniac about Don Juan's compulsion to seduce women. Catalinón refers to this on at least two occasions, in a rather plaintive observation to Batricio:

Unfortunate you, who have been given into the hands of Lucifer!'\textsuperscript{71} (II, xxii, 643)

and in a rebuke to Don Juan:

I already know that you are the chastisement of women.'\textsuperscript{72} (I, xv, 633)

Batricio, too, sees Don Juan as an emissary of the Evil One at his wedding feast:

I think that the devil sent him.'\textsuperscript{73} (II, xxi, 643)

And, having made his way into Aminta's bedroom late at night, Don Juan retorts to the apprehensive maiden that the hours of the night, traditionally associated with evil, belong to him, and that all women are at his mercy in such circumstances.

There is no doubt that Don Juan has an overpowering effect on women. Tirso was prevented by social convention from describing this effect on noblewomen, but not with respect to the lower-born women. Even in Don Juan's half-drowned state, Tisbea recognizes him from the beginning as:
An excellent young man, elegant, noble, and gallant.74 (I, xii, 629)

She also likens his effect to that of fire (and we should remember that she stored her virtue in straw):

You seem as a Greek nobleman which the sea has drained at my feet, for you come formed from water but you are full of fire. And if one embraces moisture, being dry, what will happen? You promise much fire; Pray to God that you are not deceiving me.75 (I, xii, 630)

and

For one who is so frozen, you hold in yourself so much fire, that you are burning me with it. Pray to God that you are not lying!76 (I, xii, 630)

But in spite of her resistance to love, she still believes Don Juan's words:

Oh, how ill seemed to me these flatteries yesterday, but today I see in them that his lips are not lying!77 (I, xiii, 630)

His effect on Aminta is no less striking. She is so in love with Batricio that she asserts:

For if you give me your [Batricio's] rays I deserve to be the moon to you You [Batricio] are the sun for whom I grow after being deprived of light, because the dawn sings your praises in subtle tones.78 (III, xx, 642)

Yet, Don Juan very easily sweeps her off her feet. Such successes imbue Don Juan with supreme confidence in his amatory
prowess. For example, he no sooner reads the intercepted letter from Doña Ana, than he is already gloat ing:

Already I am laughing over the trick. 
I will enjoy her, praise God, 
with the deception and caution 
which I employed with Isabela in Naples.79

(II, viii, 638)

This confidence is also reflected in Catalinón who tacitly warns de la Mota in an aside:

Do not continue, since deceiving you 
is the great seducer from Spain.80

(II, vi, 637)

and on another occasion pays Don Juan a supreme compliment:

No one escapes 
from you.81

(II, xiii, 640)

At the same time one side of Don Juan's personality is proving irresistible to women, another side is harboring traits and attitudes which demonstrate "the perversion of all ethical sense" we mentioned in our discussion of aristocratic honor. These include the matter of cynicism with respect to a woman's honor, which we discussed earlier. For example, when Isabela wants to bring a light in order to see the object of her affection, he replies with a double-entendre referring both to her virginity and to the torch: "I shall put out your light."82 (I, i, 623) These traits also include imposture, a key element in Don Juan's relations with his women and also in our study. In fact, the very first words in The Seducer from Seville label Don Juan as an impostor. Isabela, thinking that Don Juan is her lover and betrothed, the duke Octavio, opens the play by saying, "Duke Octavio, through here you can get out more safely."83 (I, i, 623) It is clear from
the conversation which follows that Don Juan in his disguise as her lover has already had sexual relations with Isabela. To preserve his status as an impostor, he lies in confrontations with both the noble and the peasant women. Even when Don Juan is caught in his deception as he tries to seduce Doña Ana, he persists in his lie:

Ana: False one! You are not the Marquis, You have deceived me.

Don Juan: I say that I am.

Ana: Cruel enemy, you lie, you lie! 

(II, xiii, 640)

And he also seeks to deceive the peasant girls by concealing his true identity. When he and Catalinón arrive at the fishing village, he calls Catalinón apart to tell him, "if anyone asks who I am, tell them that you don't know." 

(1, xiii, 640) Even though his honor as a gentleman is not at stake, he is still aware of the possible repercussions as a result of his behavior.

In the process of protecting his person and circumventing aspersions on his honor by pretending to be someone else and lying about his true identity, Don Juan confirms the casual attitude he holds toward his love affairs. It would seem that he has no desire to be loved in his own right, for himself, so to speak. Imposture also plays a structural role which is carried forward in versions of the tradition. We will note this structural role in our discussion of The Stone Guest. It will also be interesting to note the different manner in which Pushkin views imposture in his play.
Our discussion so far of Tirso's Don Juan's relationship to woman has served to establish a premise which will be important to our study of Pushkin and, indeed, runs throughout the Don Juan tradition. This premise is that, regardless of the reasons, Don Juan cannot establish a lasting, meaningful, fulfilling relationship with a woman. Referring to Don Juan in general and the Don Juans of Tirso and Pushkin in particular, Henry Kucera writes, "One does not have to accept the psychoanalytic thesis of the universality of the Oedipus situation to detect in the compulsive hero, rushing from woman to woman, a person trying to satisfy an unfulfillable desire." Don Juan does not approach any relationship legitimated by the Church (an institution), by society (in speaking of Don Juan, Kucera confirms something that we have already pointed out: "the women whom he selects are almost invariably forbidden to him; in courting or violently seducing them he comes into constant conflict with the taboos of his society."), or by psychological conviction (the contemporary "arrangement," for example), not even to mention a "higher, idealized love" alluded to in the introduction.

One factor which impedes Don Juan's fulfillment in love is that he seeks it in a context in which he has moved from a friendly into an alien, potentially hostile environment. This is, of course, closely allied with the "forbidden fruit" motif we mentioned earlier and is the circumstance which generates the conflicts we shall mention shortly. Thus, Tirso's Don Juan seeks love in a quarter which is alien to his milieu—in the peasant environment, in the environment of women already
committed to other men. We shall see that the same basic circumstance is present in each of Pushkin's works. The parameters of it differ, of course.

Assessing the results of Don Juan's encounters with his four women, we could say that Don Juan "destroys" all of them if we interpret destruction to mean the loss of virginity and womanly honor. Of course, none of the four is literally killed in Tirso's play. If we interpret destruction in a more literal sense, we shall eventually see that the love of Pushkin's heros in our selected works and The Stone Guest also eventually results in the destruction of their woman counterparts. This interesting progression from Tirso through Pushkin will be important to our study.

In his dealings with all women Don Juan feels that adolescent "sowing of wild oats" and the perfidious nature of love itself justifies his behavior and its consequences. As he explains it to his uncle with respect to his affair with Isabela:

Uncle and Sir
I am a boy and was a boy,
and since you know what love is,
my love is excusable!
(I, v, 624)

However, Don Pedro, a mature man of the world, recognizes that exploits such as Don Juan has perpetrated involve more than love pranks. There are political implications inherent in the seduction of such a highly-born woman, especially since international relations are concerned. Moreover, more than Don Juan's honor is involved since his actions implicate his family:
Additional Themes of Importance

There are a number of additional themes encountered in The Seducer from Seville which are important to our study. The first of these is the theme of vengeance. There are two aspects of vengeance which we should consider. The first aspect deals with vengeance on the theological level. In the Roman Catholic world view of seventeenth century Spain, in a sense, God, Himself, subscribed to the aristocratic code of honor. He reserved for Himself a special form of celestial vengeance calling forth God's punishment for the transgression of His will. The formula of retributive justice, often referred to in literature as Nemesis, is concisely stated in the final admonition which expresses the didactic purpose of the play:

\[ \text{This is the justice of God:} \]
\[ \text{'that he who sins much must pay much.'} \]

(III, xx, 654)

Don Juan, however, does not take this formula seriously, because he believes that he can satisfy God's honor at any time through confession and absolution. It has already been noted that, to the very end, he feels that his death is a far-distant event in the future. After all, Roman Catholic Christianity teaches that true repentance can atone for sin. It is not surprising that when Don Juan is finally convinced that he will die, he asks:
Let me call
someone to confess me and absolve me.91

(III, xx, 654)

In a religiously legalistic society accustomed to strict adherence
to Church laws, such a request was not at all out of place. Spain
was famous for noblemen who retired to monasteries late in life to
atone for the sinfulness of their youth and manhood. But Don Juan’s
is a just God who senses the shallow and self-serving qualities of the
seducer’s "death-bed" repentance and finds it scant compensation for
the magnitude of Don Juan’s sins: "There is no time; your resolve is
too late."92 (III, xx, 654)

Realizing that he cannot appeal to Don Gonzalo as God’s messenger,
Don Juan tries to appeal to him as an individual. He resorts to what
may or may not be an outright lie:

I did not violate your daughter,
You saw my deceit beforehand.93

(III, xx, 654)

The statue rejoins:

It does not matter, since you already had
the intent.94

(III, xx, 654)

The moralistic tendentiousness of the play comes through very
clearly in the commander’s words:

Warn those whom God
judges of great crimes
that there is no date of payment which does not come
nor debt which is not paid.95

(III, xx, 654)

The Spanish, however, found it difficult to accept the inefficacy
of repentance, no matter how delayed or insincere it may have been. So
this final rejection by God, more than anything else, cost El Burlador
de Sevilla its popularity. It is traditional throughout Spain and Latin America to play the story of Don Juan each November 1st, "All Saints Day" (Tosants from todos los santos). The version invariably played is not El Burlador but José Zorrilla's Don Juan Tenorio (1844), in which Don Juan repents and is saved at the last moment. The Spanish mentality simply would not accept a God so unforgiving or a hero so unrepentant.

With respect to vengeance in the temporal realm, we have already established that it formed an integral element of the aristocratic code of honor. Everyone, it would seem, could demand vengeance in the name of justice through civil authority, and one of the main functions of the King was to insure that officially sanctioned vengeance was meted out. Thus, Octavio and de la Mota both seek vengeance through established channels. Commoners like Anfriso could also appeal to the King for justice but, of course, it was much more difficult for them to get access to the court. Official vengeance having failed, there always remained personal vengeance which although often technically illegal was nonetheless sanctioned in practice when honor was involved.

We should mention one last theme in connection with vengeance. The supernatural avenging father-rival figure in The Stone Guest will be of considerable interest when we discuss Pushkin's play where the issue is much more complex. In Tirso's play, however, the father-rival figure who returns from the dead must be interpreted as an instrument animated by God to carry out his Will. There is no doubt that the statue-spirit is not merely a Spanish nobleman returned from
the dead to satisfy his personal honor, but is a manifestation of a
wraithful God who seeks to balance the books in terms of retributive
justice. There is certainly no issue of jealousy beyond the grave
as we shall find in Pushkin.

Tirso introduces a universal theme which is expressed beautifully
and convincingly in The Stone Guest. This is the theme of time and
its devastating effect on a woman's beauty. Don Juan shares with his
companions the acquaintance of a large number of women, many of whom
have lost their beauty due to the ravages of time and of young rakes
like Don Juan. It is interesting, but probably of no special signif­
ance, that Pushkin connects a past love named Inez with death, and
in Don Juan's conversation with de la Mota about past loves, Tirso
also connects an "Inez" with death:

Don J: Inez?
Mota: She has gone to Vejel.
Don J: Where such a woman was born
would be a good place to live.
Mota: Time exiled her
to Vejel.
Don J: She is going to die.96

(II, vi, 636)

One of the themes which carries forward all the way to The Stone
Guest is that of jealousy on the part of Don Juan's rivals. Batricio
provides a good example of such jealousy:

Every thing is an evil omen
to me, since they are to give him
a place together with my wife at the wedding feast.
Although I have not yet enjoyed her, already the heavens are condemning me to jealousy.
Love, to suffer and remain silent.97

(II, xxi, 643)

Closely linked to jealousy on the part of rivals is the condemnation and pursuit of Don Juan by rivals. In The Seducer from Seville Don Juan is pursued because of his seductions. In some of the other works we shall consider, he is pursued by a rival because of his killing of the commander.

In Tirso's play, Anfriso and Estricio as peasants are at a considerable disadvantage in competition as rivals with the urbane nobleman, Don Juan. They are at even more of a disadvantage with respect to pursuing him and obtaining vengeance. Anfriso is bold enough, however, to state intentions of doing just that:

The sadness of one who has pain and keeps silent!
But, by heaven's name,
I shall avenge myself on this ingrate.98

(I, xix, 634)

The noblemen, de la Mota and Octavio, also pursue Don Juan, although they do not know his true identity. Not very strong characters, they seem willing to appeal to the King for justice and the satisfaction of their honor. The events of the play move constantly toward this end and it would seem that it is only the intervention of divine justice which keeps the King from bringing Don Juan to account for his crimes. Conflict with society and its norms and institutions is an important theme in The Seducer from Seville which finds expression throughout the tradition. We indicated that in large measure the conflicts are spawned by Don Juan's movement into a hostile environment in pursuit of women. There is the obvious
central theme of Don Juan's violation of the laws of God and his established Church. Furthermore, Tirso argues that the moral code which underpins religious law, the spirit of the law, is just as important as rigid adherence to the letter of the law. As has been mentioned earlier, this particular conflict is largely irrelevant in *The Stone Guest*.

However, one does find conflicts which are relevant to our study of Pushkin's works. Don Juan comes into conflict with societal norms which, be they fake, absurd, or irrational, or a combination thereof, are nonetheless viable and powerful. Every society establishes norms which largely govern relations between members of the opposite sex, between members of the same social class, and between members of differing social classes. Every society establishes standards of acceptable behavior. Obviously, the standards of behavior which prevail in a gypsy society will differ from those which will prevail in an upper-class, urban society. But a participant in either of these environments will be labeled a villain and persecuted if he refuses to conform with the given society's prevailing norms.

We recognize several such confrontations in the prototype Don Juan tradition, not the least of which is Don Juan's conflict with family authority in the persons of his father and his uncle. This conflict provides a theme which is echoed often throughout the tradition. Frequently, the theme is reflected in the exercise of parental authority over a child in the matter of arranging marriage. A related issue is conflict with civil authority. This conflict is apparent in Don Juan's relations with the King and, for example, will be apparent in Mazepa's
conflict with Tsar Peter.

Banishment and exile form key elements in the Don Juan tradition as it relates to Pushkin's works. We will recall that Don Juan had been banished to Naples because of his amatory adventures. It is for this reason that he finds himself in a situation whereby he can seduce Isabela. Then, on his uncle's advice, he is to exile himself to Sicily or Milan to wait for the repercussions of the incident with Isabela to subside.

Related to banishment and exile, travel is also a motif which is important in Tirso's *The Seducer from Seville* and in the tradition as a whole. We will recall that Don Juan travels from Naples to Tarragon to Seville where the play ends. The alien environment we mentioned earlier can be geographical as well as social. Such is the case when Don Juan finds himself in Naples. The movement to the alien environment may be outside the action of the literary work as is the case of Tirso's Don Juan in Naples or Pushkin's Russian prisoner in the Caucasus.

**Pushkin and Tirso's Play**

Before closing our discussion of the prototype Don Juan tradition, it would be well to discuss briefly Pushkin's relationship to Tirso's play. The parallels we shall note between *The Seducer from Seville* and *The Stone Guest* are in a sense remarkable in view of the fact that it is very unlikely that Pushkin ever had any direct contact with the Spanish play. Tirso de Molina's play had made its first appearance in Russia between 1702 and 1709, but it was played in German translation, at least three languages and countless adaptations removed from the Spanish original. The play was in the repertoire of Johann Velthen's company of
strolling German actors. The company disbanded upon the death of Velthen, but many of his actors continued to perform in Moscow for Peter the Great. The path from Tirso to the German production is hazy at best in an era when plays were seldom written down, to prevent loss of the plays to rival troupes. A logical sequence often proposed is that an Italian, Onofrio Giiiberti da Solofora, adapted Tirso's play to the needs of the Commedia dell'arte under the title *Il convitato de pietra* (The Guest of Stone). The wandering groups of players took the play in turn to France where versions like the Dorimon-de Villiers plays, grounded in the Italian productions, began to be played about 1659. The plays migrated to Germany, and German versions were eventually brought to Russia to be played at the imperial theatre.

Even were *The Seducer from Seville* available in Russia in Pushkin's time, we can be fairly certain that he had no knowledge of the Spanish play in its original language. Pushkin's serious study of the Spanish language did not begin until 1831, and as late as 1825, Pushkin wrote, "I have read neither Calderon nor [Lope de] Vega." If he had not read these giants, it is highly unlikely that he would have read a relatively obscure writer like Tirso. In the same year he also wrote that he did not know Spanish.

Still, it is fairly certain that Pushkin knew of the existence of Tirso's play from reading Voltaire's commentary to Molière's *Dom Juan*. In his original manuscript he even had the action of *The Stone Guest* taking place in Seville. His *Don Juan* also sings the praises of "the last peasant girl in Andalusia [the province in which Seville is located] (poslednej v Andaluzii krest'janki, I, 372).
This allusion was allowed to remain even after Pushkin changed the setting for his play from Seville to Madrid. Perhaps, he did not know in which province Madrid is situated or, perhaps, as Akhmatova asserts, "he needed a capital" to emphasize the autobiographical elements in the work.

Don Juan praises the Andalusian peasant girl mentioned above in comparison with the women in his place of exile, women of whom he remarks: "At the beginning, they were pleasing to me/ With their blue eyes and white skin (One snačala n ravilis' mne / Glazami sinimi da beliznoju, I, 372). These remarks also serve to strengthen a southern Spanish setting since they note descriptive features which logically contrast with the dark-haired, olive-skinned, Moorish-influenced girls one could expect to find in Seville.

Summary

Looking back on the prototype Don Juan tradition, it would be useful to summarize what we have discussed in order to establish more firmly in mind the foundation which we shall expand into the composite Don Juan tradition in Chapter II. The reader must also keep this prototype foundation in mind when we proceed to the discussion of Pushkin's poetic works and The Stone Guest. The prototype Don Juan is a rash and foolhardy adolescent who gives little thought to the future and to the possibility that he may die before he can repent of his sins. He is strong, yet immature, and often must lean on the older Catalinón for advice and support.

He is likewise an aristocrat who has the opportunity to carry out his seductions. He trades on the rank and prestige of his father and
uncle. He assiduously defends his "honor" in accordance with the aristocratic code which permits him to be unscrupulous in his relations with women and inferiors.

Don Juan's prototype woman is beautiful and may come from any social stratum. But, regardless of her social station, the prototype woman regards her honor, or virginity, as a precious possession. She is genuinely concerned that she award her honor in exchange for what she regards as true love. She expects marriage, legitimization, to accompany consummation, but she does not view marriage as the end in itself. She does feel practically powerless in the face of love, especially when it is embodied in the form of a charming deceiver like Don Juan.

The prototype Don Juan-woman relationship finds two social unequals matched in an uneven struggle. By definition, the woman is weak and powerless before the power of love and depends upon seclusion and other men to protect her from the threat. Don Juan uses this state of his affairs to satisfy his sexual appetite, seducing women one after the other by trickery. He forms no lasting relationships in the process, however. He relates to women of all social levels in the same sexually-oriented manner. He revels in his notoriety as a seducer.

With the exception of the prostitutes, Don Juan attempts to pluck forbidden fruits of love, but he also appears to be helpless before his drive to achieve sexual consummation with his victims. In consonance with the religious context of Tirso's play, it is suggested that Don Juan's relationship with women is inspired by
the devil and that Don Juan himself is demoniac in nature. Regardless of his inspiration to behave as he does, Don Juan is very confident about his amatory prowess.

Cynical of a woman's honor, or virginity, Don Juan carries out his seductions while disguised in order to avoid tarnishing his "honor," or reputation, and to avoid legal recriminations. He is incapable of being fulfilled in love and of finding a lasting relationship with a woman. This is partially explained by the fact that Don Juan seeks love in environments hostile to the natural, legitimate love channels. His affairs with women do not result in the physical destruction of the women, but do result in the destruction of their honor. Don Juan rationalizes his behavior by appealing to his youth.

There are additional themes in *The Seducer from Seville* which are important for our study of Pushkin. These include vengeance, the supernatural avenging father/rival figure, and jealousy, condemnation, and pursuit by rivals. Conflicts with societal norms—religious, moral, cultural, family, civil, etc., also constitute important themes. Finally, banishment and exile, and travel are vital elements.

This brings to a close our discussion of Tirso de Molina's *The Seducer from Seville*. From here, we shall move to a discussion of our composite Don Juan tradition.
NOTES—CHAPTER I

1. All quotations from El Burlador de Sevilla are from the Barcelona edition of 1630: El Burlador de Sevilla, y combinado de piedra. Comedia famosa. Del Maestro Tirso de Molina with variants noted from 1649 and 1654, reprinted in Comedias de Tirso de Molina, II (Madrid, 1907). Henceforth, references will be in the text, noting Act, Scene, and page number. The Spanish original can be found in the referenced note.


3. *el temor y temer muertos*
   es más villano temor,
   que si un cuerpo noble, vivo,
   con potencias y razón
   y con alma, no se teme;
   ¿quién cuerpos muertos temió?


9. *en la forma que estaba en el sepulcro.* (III, xii, 649).

10. *La razón hace al valiente.*

11. *Y al cobarde hace el temor.*

12. *...si quieres ganar luego,*
   *haz siempre, porque en el juego*
   *quien más hace gana más.*

13. También quien hace y dice
   *pierde por la mayor parte.*

14. "*Aquí aguarda del señor*
   *el más leal caballero*
   *la venganza de un traidor.*"

15. *barbas de piedra*
16. Aquesta noche a cenar
os aguardo en mi posada.
Allí el desafío haremos,
si la venganza os agrada;
aunque mal reñir podremos
si es de piedra vuestra espada.

17. ¡Gallarda cortésia!
En los hombros le toma.
Ya, nadando, las aguas
con valentía corta,
y en la playa no veo
quien le ampara y socorra.

18. De aquí allá hay gran jornada.

19. "Mientras en el mundo viva,
no es justo que diga nadie,
¡Que largo me lo fiáis!
siendo tan breve el cobrarse."

20. No lo apruebo.
Tú pretendes que escapemos
una vez, señor, burlados,
que el que vive de burlar
burlado habrá de escapar
de una vez.

21. Los que fingís y engañáis
las mujeres desa suerte
lo pagaréis el la muerte.

22. Gran señor, en tus heroicas manos
está mi vida, que mi vida propia
es la vida de un hijo inobediente,
que, aunque mozo, es gallardo y valeroso
y le llaman los mozos de su tiempo
el Héctor de Sevilla, porque ha hecho
tantas y tan extrañas mocedades.

23. ¿Quién ha de osar?
Bien puedo perder la vida;
mas ha de ir tan bien venida
que á alguno le ha de pesar.
24. ¿Quién os engaña?
Resuelto en morir estoy,
porque caballero soy,
del Embajador de España.
Llegue, que sólo ha de ser quien me rinda.

25. agradezca sólo al merecimiento de su padre

26. Si es mi padre
el dueño de la justicia,
y es la privanza del Rey,
¿qué temes?

27. cosa del otro mundo

28. Si es de piedra, ¿qué te ha de hacer?

29. La puerta
ya está cerrada. Ya estoy
aguardando. Di, ¿qué quieres,
sombra o fantasma o visión?
Si andas en pena o si aguardas alguna satisfacción
para tu remedio, dilo,
que mi palabra te doy
de hacer lo que ordenares.
¿Estás gozando de Dios?
¿Dite la muerte en pecado?
Habla, que suspenso estoy.

30. ¿Cumplirásme una palabra
como caballero?

31. Honor
tengo, y las palabras cumplo,
porque caballero soy.

32. Diez Comedias, p. xix.


34. Mañana iré á la capilla
donde convidado soy,
por que se admire y espante Sevilla de mi valor.

35. Podrá el muerto
llamarme á voces infame.
36. No entendí que me cumplieras
la palabra, según haces
de todos burla.

¿Me tienes
en opinión de cobarde?
Sí, que aquella noche huiste
de mí cuando me mataste.
Huí do ser conocido;


Golden Age Poetry and Drama, I (Institute of Hispanic Studies,
Liverpool, 1946).

39. Con el honor le venci,
porque siempre los villanos
tienen su honor en las manos,
y siempre miran por sí.

40. A su padre voy á hablar
para autorizar mi engaño.

41. Yo os casaré en Sevilla con licencia
y con perdón y gracia suya,
que puesto que Isabela un ángel sea,
mirando la que os doy, ha de ser fea.
Comendador mayor de Calatrava
es Gonzalo de Ulloa, un caballero
á quien el moro por temor alaba,
que siempre es el cobarde lisonjero.
Este tiene una hija en quien bastaba
en dote la virtud que considero
después de la beldad, que es maravilla,
y el sol della es estrella de Castilla.

42. se extremó naturaleza

43. ¡Ay, perdido honor!

44. ¿No hay quien mate este traidor
homocida de mi honor?

45. ¿Hay tan grande atrevimiento?
Muerto honor; dijo, ¡ay de mí!
y es tu lengua tan liviana
que aquí sirve de campana.
"Mi padre infiel
en secreto me ha casado
sin poderme resistir;
no sé si podré vivir,
porque la muerte me ha dado.
Sí estímate, como es razón,
mi amor y mi voluntad,
y si tu amor fué verdad,
muéstralo en esta ocasión.
Por que veas que te estimo,
ven esta noche á la puerta,
que estará á las once abierta,
donde tu esperanza, primo,
goces, y el fin de tu amor."

Fuego, fuego, que me quemo,
que mi cabaña se abrasa!

Fuego, zagales, fuego, agua, agua!
Amor, clemencia, que se abrasa el alma!

Fuego, fuego, que me quemo,
que mi cabaña se abrasa!
Repicad á fuego, amigos,
que ya dan mis ojos agua.
Mi pobre edificio queda
hecho otra Troya en las llamas,
que después que faltan Troyas
quiere amor quemar cabañas.
Mas si amor abrasa peñas
con gran ira y fuerza extraña,
mal podrán de su rigor
reservarse humildes pajas.
Fuego, zagales, fuego, agua, agua!
Amor, clemencia, que se abrasa el alma!
Ay, choza, vil instrumento
de mi deshonra y mi infamia!
Cueva de ladrones fiera,
que mis agravios ampara!
Rayos de ardientes estrellas
en tus cabelleras caigan,
porque abrasados estén,
si del viento mal peinadas.
Ah, falso huésped, qué dejas
una mujer deshonrada!
Nave que del mar salió
para anegar mis entrañas.
¡Fuego, fuego, zagales, agua, agua!
¡Amor, clemencia, que se abrasa el alma!

Yo soy la que hacía siempre
de los hombres burla tanta;
que siempre las que hacen burla,
vienen a quedar burladas.
Engañóme el caballero
de bajo de fe y palabra
de marido, y profanó
mi honestidad y mi cama.
Gozóme al fin, y yo propia
le di á su rigor las alas
en dos yeguas que crié,
con que me burló y se escapa.
Seguidle todos, seguidle.
Mas no importa que se vaya,
que en la presencia del Rey
tengo de pedir venganza.
¡Fuego, fuego, zagales, agua, agua!
¡Amor, clemencia, que se abrasa el alma!

50. Yo, de cuantas el mar
pies de jazmín y rosa
en sus riberas besa
con fugitivas olas,
sola de amor exenta.
como en ventura sola,
tirana me reservo
de sus prisiones locas.

51. seguramente tengo
que en libertad se goza
el alma, que amor áspid
no le ofende ponzoña.

52. y cuando más perdidas
querellas de amor forman,
como de todos río,
envidia soy de todas.
¡Dichosa yo mil veces,
amor, pues me perdonas,
si ya, por ser humilde,
no desprecias ni choza!

53. Mi honor conservo en pajas,
como fruta sabrosa,
vidrio guardado en ellas
para que no se rompa.
54. De cuantos pescadores
con fuego Tarragona
de piratas defiende
en la argentada costa
desprecio soy, encanto;
á sus suspiros, sorda;
á sus ruegos, terrible;
á sus promesas, roca.

55. en tirano imperio
vivo, de amor señora,
que halla gusto en sus penas
y en sus infiernos gloria.

56. ¿qué rigor, qué airada estrella
te incitó que en mi palacio,
con hermosura y soberbia,
profanases sus umbrales.

No importan fuerzas,
guardas, criados, murallas,
fortalecidas almenas
para amor, que la de un niño
hasta los muros penetra.

57. Y tú, señor, eres
langosta de las mujeres,
y con público pregón.
Porque de ti se guardará
cuando á noticia viniera
de la que doncella fuera,
fuera bien se pregonara:
"Guárdense todos de un hombre
que á las mujeres engañá,
y es el burlador de España."

58. Al fin ¿pretendes gozar
á Tisbea?

Si burlar
e hábito antiguo mío.
¿Qué me preguntas, sabiendo
mi condición?

59. Di, vil: ño bastó emprender
con ira y fuerza extraña
tan gran traición en España
con otra noble mujer,
sino en Nápoles también
y en el Palacio real,
con mujer tan principal?
el burlador de Sevilla; Tú me ha dado gentil nombre.

¿Tenéis hijos?

Gran señor,
una hija hermosa y bella,
en cuyo rostro divino
se esmeró naturaleza.
Pues yo os la quiero casar
de mi mano.

Como sea
tu gusto, digo, señor,
que yo lo acepto por ella.
Pero ¿quién es el esposo?

Aunque no está en esta tierra,
es de Sevilla, y se llama
don Juan Tenorio.

Amor es rey
que iguala con justa ley
la seda con el sayal.

En la calle
de la Sierpe, donde ves,
anda envuelto en portugués;
que en aqueste amargo valle
con bocados solicitan
mil Evas que, aunque dorados,
en efecto, son bocados
con que las vidas nos quitan.

Ha de ser una burla de fama.

Yo engañé y gocé á Isabela
la Duquesa.

De todas me río,
amigo, en esta ocasión.
En Nápoles á Isabela...

Esa, señor, ya no es
burlada, porque se casa
contigo, como es razón.
Burlaste á la pescadora
que del mar te redimió,
pagándole el hospedaje
en moneda de rigor.
Burlaste á doña Ana.
67. Calla,
que hay parte aquí que lastó
por ella, y vengarse aguarda.

68. Por Tisbea estoy muriendo
que es buena moza.

69. Muerto voy
por la hermosa cazadora.*
Esta noche he de gozella.

*A note to the Spanish text states that it is evident that this
word should be "pescadora" (fisherwoman).

70. El amor me guía
á mi inclinación, de quien
no hay hombre que se resista.
Quiero llegar á la cama.
¡Aminta!

71. ¡Desdichado tú, que has dado
en manos de Lucifer!

72. Ya sé que eres
castigo de las mujeres!

73. Imagino
que el demonio le envió.

74. Mancebo excelente,
gallardo, noble y galán.

75. Parecéis caballo griego
que el mar á mis pies desagua,
pues venís formado de agua
y estáis preñado de fuego.
Y si mojado abrasáis,
estando enjuto, ¿qué haréis?
Mucho fuego prometéis;
¡plega á Dios que no mintáis!

76. Por más helado que estáis,
tanto fuego en vos tenéis,
que en este mío os ardéis.
¡plega á Dios que no mintáis!

77. ¡oh, qué mal me parecían
estas lisonjas ayer,
y hoy echo en ellas de ver
que sus labios no mentían!—
mas si tus rayos me das,
por ti ser luna merezco.
Tu eres el sol por quien crezco
después de salir menguante,
para que el alba te cante
la salva en tono sutil.

Ya de la burla me río.
Gozaréla, ¡vive Dios!
con el engaño y cautela
que en Nápoles á Isabela.

No prosigas, que te engañas
el gran burlador de España.

No se escapa
nadie de ti.

Mataréte la luz yo.

Duque Octavio, por aquí
podrás salir más seguro.

¡Falso!, no eres el Marqués,
que me has engañando.

Digo
que lo soy.

¡Fiero enemigo,
mientes, mientes!

Si te pregunta quién soy,
dí que no sabes.

Henry Kucera, "Pushkin and Don Juan," For Roman Jakobson: Essays
on the occasion of his sixtieth birthday, ed. Morris Halle et al (The

Kucera, p. 279.

Tío y señor,
mozo soy y mozo fuiste,
y pues que de amor supiste,
tenga disculpa mi amor.

Tu padre desde Castilla
a Nápoles te envió,...
y estás su honor ofendiendo,
y en tan principal mujer.
90. "Esta es justicia de Dios: 
quien tal hace, que tal pague."

91. Deja que llame 
quien me confiese y absuelva.

92. No hay lugar; ya acuerdas tarde.

93. A tu hija no ofendí, 
que vió mis engaños antes.

94. No importa, que ya pusiste 
tu intento.

95. "Adviertan los que de Dios 
juigan los castigos grandes, 
que no hay plazo que no llegue 
ni deuda que no se pague."

96. ¿Ínés?

A Vejel se va.

Buen lugar para vivir 
la que tan dama nació.

El tiempo la desterró 
á Vejel.

Irá á morir.

97. Todo es mal agüero 
para mí, pues le han de dar 
junto á mi esposa lugar. 
Aún no gozo, y ya los cielos 
me están condenando á celos. 
Amor, sufrir y callar.

98. Triste del que pena y calla! 
Mas ¡vive el cielo! que en él, 
me he de vengar desta ingrata.

99. Nikolaj S. Tixonravov, Russkie dramatičeskie proizvedenija 1672-
1725 (St. Petersburg, 1874), pp. 240-255.

100. Georges Gendarme de Bévotte, Le Festin de pierre avant Molière 

101. Oscar Mandel, The Theatre of Don Juan (Lincoln: University of 
102. К. Н. Дерзавин, "Занятія Пушкіна іспанським языком," Slavia, xiii (1934), 114-120.

103. Пушкін, letter to N. N. Raevskij (son), July, 1825, in Полное собрание сочинений в X томах (Moscow, 1966), x, 162 (original in French).

104. Пушкін, letter to P. A. Katenin, Sept., 1825, ibid, x, 180.


106. А. Ахматова, "'Каменный гость' Пушкіна," в Works (Munich, 1965), ii, 260.

107. А. С. Пушкін, Полное собрание сочинений в X томах (Moscow, 1964), v, 371-410. Quotations from Каменный гость refer to scene and page number in volume v.

108. Ахматова, 260.
CHAPTER II

The first two plays which figure in establishing our composite Don Juan tradition are two pre-Molière French versions on the theme by Dorimon and de Villiers (from 1659 and 1660, respectively). As we have already indicated, these plays are significant in that Pushkin's indirect knowledge of Tirso's play probably stemmed from familiarity with the Dorimon-de Villiers plays, which "by their general resemblance, indicate a common model which probably was the lost Italian version of Giliberto, The Guest of Stone (Il convitato de pieta)."¹ The common title of the French plays is expanded to The Guest of Stone or the Criminal Son (Le Festin de Pierre ou le Fils Criminel),² the first part of which apparently represents a mistranslation of the Italian Il Con­vitato de pieta. The Italian title was apparently read as il convito (the feast) de Pietro (the name Peter). This explains why Amarille's father, the commander in the Dorimon-de Villiers versions, is named Dom Pierre.

Commentaries on these two plays invariably note the viciousness, brutality, and depravity present in the French portrayals of Don Juan. These qualities are so out of keeping with both Tirso's Don Juan and Pushkin's Don Juan that we mention them only in passing for the sake of the reader's general familiarity with Dorimon and de Villiers. Dorimon's Dom Jcuan is a spiteful rogue who seduces his Doña Ana, named Amarille, because she has refused him in favor of a rival. He counts
on brute force rather than deception, awaiting his chance "in a corner like a traitor," in the words of his servant, Briguelle. His vow made during a shipwreck not to seduce any more girls is quickly discarded with the explanation that vows made under stress such as during a storm at sea do not have to be kept. As the French critic, Gendarme de Bévotte, points out, "This Don Juan practicing deceit with Heaven is quite far from the proud and courageous gentleman conceived by Tirso." The spirit pleads long and convincingly for Dom Jouan to repent, and it is out of sheer exasperation that the spirit finally drags him into the abyss.

De Villiers' Dom Juan is even crueler than Dorimon's. He actually strikes his own father, and he even murders his rival after the latter has been persuaded to hand over his sword by Dom Juan, posing as a holy pilgrim. He makes a pair of peasant girls the object of his lust and represents the apex of insolence in his final encounter with the statue-spirit. Gendarme de Bévotte points out: "Whereas in the case of Tirso, Don Juan, faced with the supernatural mystery of which he is a witness, becomes solemn and stops bantering, in the case of de Villiers he remains the joyous and ironic libertine whom the manifestations of celestial wrath leave indifferent." Like his earlier literary counterparts, de Villiers' Dom Juan enters into hell with "a great clap of thunder and lightning" (V, vii, 273), the most intransigent, unyielding, and unrepentant of them all.

There is evidence that a Russian translation of de Villiers' play existed about the same time the German Don Juan versions mentioned in Chapter I were being played at the Imperial Theatre. Clarence Manning
In truth we find that as early as the reign of Peter the Great (the first quarter of the eighteenth century) there was produced a Don-Yan. Only the fifth act of this is preserved, but it seems to be a Russian translation of a Polish version of Villiers' *Le Festin de Pierre*.

In his article on Spain's Golden Age Theater in Russia, Jack Weiner also mentions this play:

The first play on the Don Juan theme performed in Russia was Don Pedro, pochitannyi shliakhta i Amarillis, doch' ego ili komedii o Done Iane i Done Pedro, "Don Pedro the Honorable Nobleman and Amarillis, his Daughter, or a Comedy about Don Juan and Don Pedro." Only a sketchy fifth act of this play has survived, but it is almost the same in theme, plot, and character as the fifth act of Villiers' play.

The Dorimon-de Villiers plays were widely known in Russia by Pushkin's time. Probably the most convincing evidence to link Pushkin and *The Stone Guest* with these plays is the similarity between the name of the commander in Pushkin's play, Don Alvar (Al'var), and the name of Dom Jouan's father in the Dorimon-de Villiers plays, Dom Alvaros. Henry Kucerla notes:

Both of these forms are, incidentally, impossible in Spanish, where only Don Alvaro can occur; the form "Don Alvaros" of Dorimon-de Villiers is a non-existent analogical form (like "Don Carlos," for example), while Pushkin's Don Alvar is at best an enclitic form never occurring in isolated position without another name following it.

Kucerla goes on to point out that, while the parallel may indeed be accidental, Russian critics have tended to dismiss it on the grounds that Dorimon-de Villiers' Dom Alvaros is Dom Jouan's father, whereas Pushkin's Don Alvar is the commander, Doña Ana's husband, a completely different character. One tends to agree with Kucerla that this provides
scant evidence for dismissing Dorimon-de Villiers outright since the liberties Pushkin takes with the Don Juan tradition prove that even if he borrowed the name from Dorimon-de Villiers, he would have felt free to apply it to another character in his work. He freely altered names and relationships to suit his creative needs. For example, Pushkin rejected the name Peter (Pierre) for his commander and made the commander Doña Ana's husband rather than her father.

Unfortunately, we are not told enough about Pushkin's Don Alvar to allow us to establish any definitive relationship with Dom Alvaros. We can be certain, however, that Pushkin was at least familiar with Dorimon's name:

In one variant of Pushkin's poem Usy [Moustache], Dorimon's name is mentioned ("Down came the walls of Babylon/ Down came the dramas of Dorimon") [Skaži: gde steny Vavilona?/ Gde dramy tošcie Dorimona?] Of the seven plays which Dorimon wrote, his Festin de Pierre was best known. In three editions of Molière's works published in the 1670's in Amsterdam, Dorimon's play was included in place of Dom Juan and mistakenly ascribed to Molière. Pushkin may well have been acquainted with this fact.

The motif which most strongly links Dorimon and de Villiers with Pushkin involves the exchange of clothing with a religious. Their Dom Jouan forces a passing pilgrim to give him his habit whereupon Dom Jouan feigns the demeanor and manner of a holy man. Pushkin's Don Juan uses such a disguise to approach Doña Ana; Dom Jouan, however, uses his disguise to deceive and humiliate his rival, Dom Philippe, in the Dorimon play, and even to kill his rival of the same name in the de Villiers play.
In any case, there are also structural parallels between the Dorimon-de Villiers plays and *The Stone Guest* which we should note. The two conflicts with their attendant resolutions in *The Stone Guest* are based upon triangles involving Don Juan-woman-rival and Don Juan-woman-commander (statue). These two triangular relationships play identical roles in the French plays. One will recall that in Tirso's play Don Juan's principal rivals, de la Mota and Octavio, were both on comradely terms with him at the beginning of the play. In Dorimón and de Villiers, however, as in Pushkin, the conflict between Don Juan and his rival has already been established when the play opens.

There are also important shared motifs. In *The Seducer from Seville* it is the spirit of the commander which participates in the invitation. In Dorimón, as in Pushkin, the statue itself becomes animated, with the statue actually moving its eyes which brings a threat from Dom Jouan to shatter it to pieces. And when Briguelle, Dom Jouan's valet, delivers the invitation to dine, the statue physically nods its assent. In a motif reminiscent of the situation in which Pushkin's Don Juan insults the Commander by asking him to stand guard while he courts the latter's widow, de Villiers' Dom Juan taunts the Commander by having his valet, Phillipin, sing songs about Dom Juan's sexual conquest of Amarille, the Commander's daughter.

Molière's *Dom Juan* is probably the most famous and the most worthy in its own right of all the Don Juan renditions we are considering. It is a play known in many quarters as a vehicle for social satire, with its barbs directed at some of Molière's pet targets: "certain little impertinent gentlemen in the world who are free-thinkers
without knowing why, who are strong-minded because they think it well becomes them;" (I, ii, 52)\textsuperscript{11} the affectation of powdered fops, the medical practitioners of his time, religious hypocrites, creditors, and nobles who do not behave in a noble manner.

Much of the vehemence directed toward the character Dom Juan is actually directed beyond him to the audience. Within the context of the play, Dom Juan even becomes a very sympathetic character whose impertinence remains courtly, whose brutality is ameliorated by the comic, and whose behavior, even though crude by many standards, is nonetheless, gallant.

Gendarme de Bévotte sums up the main element which distinguishes Molière's Dom Juan from his predecessors: "It is interesting to note the path followed from Tirso to Molière. In the work of the Spanish author, Don Juan neglects the laws of the Church, but he respects them; in Dorimont, he still believes in God, but he challenges him; in Molière, he is a sceptic."\textsuperscript{12} In this respect, we should keep Molière's Dom Juan in mind when we approach Pushkin's Don Juan.

Molière's Dom Juan cannot, or at least does not, believe, yet he pretends to possess virtues, including piety, when it is to his advantage. Thus, he represents the accomplished hypocrite. Observe only his attempt to explain away his seduction of his wife, Elvire from the convent and her subsequent abandonment by saying:

\begin{quote}
Repentance has seized me, and I feared celestial wrath: I believed that our marriage would be but adultery in disguise, that it would cause some misfortune from on high, and, finally, that I should attempt to forget you, and give you the means to return to your original vows.\textsuperscript{13}
\end{quote}

(I, iii, 163)
As intriguing as the element of hypocrisy is, it is of little value to us in our study of Pushkin's heroes, since it simply does not exist in them. The main value of Dom Juan for us lies in the element of Dom Juan's skepticism and in structural parallels between Dom Juan and The Stone Guest.

One of the most important of these structural parallels involves the commander. Most of the Don Juan versions we are considering incorporate the murder of the commander into the action of the play. Don Giovanni, for example, opens with Leporello keeping watch outside Doña Ana's house and bemoaning his fate while Don Giovanni is inside trying to seduce Doña Ana (similar circumstances are alluded to by Leporello in The Stone Guest). In Pushkin's play, this central event involving the commander has been removed from the action of the play as in Molière's Dom Juan. In the latter play, the commander had been killed under honorable circumstances some six months prior to the timeframe of the play, and Dom Juan had been pardoned for his action. Pushkin also removes any cause and effect relationship between the seduction of Doña Ana and the death of the commander. In fact, prior to Doña Ana's arrival at the cemetery in Scene I, Pushkin's Don Juan had never seen her, and the circumstances of the commander's death, under honorable conditions, it would seem, did not involve her directly. Representing another important parallel, the character Dom Carlos, bent on avenging his family's honor at the expense of Dom Juan, is found in Molière as well as in Pushkin. He is not the brother of a man who has been killed in a duel by Don Juan as in Pushkin; rather he is the brother of Elvire, whose honor has been killed. In our
discussion of The Stone Guest we will speculate on Pushkin's motives in changing these relationships among the characters.

In his study on Pushkin and Molière, Boris Tomashevsky describes in great detail the textual similarities between Dom Juan's invitation to the statue and Pushkin's Don Juan's invitation. An essential difference is that Dom Juan invites the statue to dine while the Russian Don Juan invites him to stand guard at the door while he courts Doña Ana. These textual similarities, coupled with structural parallels such as we have noted above, convince Tomashevsky that Molière's Dom Juan, along with the Mozart-da Ponte opera, Don Giovanni, represent the only two works which directly and incontrovertibly influenced Pushkin's composition of The Stone Guest.

Mozart's opera in two acts, Don Giovanni, with words by Lorenzo da Ponte, while very entertaining and valuable for its music, will provide scant material for our purposes. Don Giovanni is very stylized, as operatic characters usually are; in fact, he is a low burlesque treatment of the literary Don Juan who must share equal or even inferior billing with his wily servant, Leporello.

The seducer's penchant for lavish entertaining might be considered an essential credential of the successful Don Juan, although only an opera really provides the ostentatious forum to display it. Don Giovanni entertains practically the entire village with wine, song, and dancing. Don Giovanni will not be dancing, however. He states that he will be playing the game of love while everyone else is occupied enjoying his hospitality. The result: "Ah, tomorrow morning increase my list by a dozen girls!" (I, iii, 108)
In a similar vein, da Ponte makes much of Don Giovanni's concern for good food and drink, and of his efforts to keep Leporello from stealing any of it. In fact, if we combine a desire for food and wine with a desire for women, we have a fair assessment of da Ponte's Don Juan, an assessment well summed up in Don Giovanni's oft-repeated song: "Long live women! Long live good wine! Buttress and glory of humanity." (II, v, 271)18

With respect to Pushkin and Don Giovanni, there is no doubt that the da Ponte libretto contributed the epigraph to Pushkin's drama. Tomashevsky points out that it must have been quoted from memory because of minor errors in it.19 Pushkin's epigraph reads: "O statua gentilissima./ Del gran' Commendatore!../ ...Ah, Padrone!,"20 while the libretto of the opera reads: "O statua gentilissima del gran Commendatore...Padron."21 The names Leporello and Doña Ana are no doubt taken from Don Giovanni. Structurally, Pushkin shuns the traditional double-invitation, and, as in the opera, has only one confrontation between Don Juan and the statue. In Tirso's play the stone commander's hand burned Don Juan; in Mozart-da Ponte and Pushkin the grasp of the statue reflects only the coldness of the stone. Pushkin's Don Juan exclaims: "Oh, the heavy grasp of his stone right hand!" (...o, tjazelo/ Pozat'e kamennoj ego desnitsy!, IV, 410).22

The last work which we shall consider in determining our composite Don Juan tradition is Lord Byron's monumental poem in seventeen cantos, Don Juan23 (written over the years 1818-1823). This work is much more than simply another rendition in the Don Juan tradition. In fact, the hero of Don Juan is not Don Juan at all, but the author himself.
Byron's erudition, intellectual exercises, digressions, musings, and addresses to the reader often overshadow and even obscure the storyline, the presentation of Don Juan in a series of roles as ship-wreck victim, slave, soldier, diplomat, etc. Motifs of the Don Juan tradition are casually incorporated into these roles, and Don Juan's love adventures are peripheral, concomitant side effects spawned from a given role. Both the principal roles and the love adventures are really only minor threads in the fabric of the work as a whole, only convenient vehicles to provide the framework for a highly-loaded, multi-faceted exposition of social, philosophical, political, even historical and journalistic issues. As does Pushkin in Eugene Onegin, Byron half-heartedly apologizes for his digressions and interruptions in the narration, but it is obvious to the reader that the storyline is most often subservient to other considerations. Still, from the wealth of material in the work, we shall be able to choose relevant motifs of the storyline which exhibit applicability to the works of Pushkin we are investigating.

As a matter of interest, we might stop a moment on the biographical information on Don Juan provided us by Byron, something none of our other authors does explicitly. Byron writes of Don Juan's mother:

His mother was a learned lady, famed
For every branch of every science known—
In every Christian language ever named,
With virtues equalled by her wit alone:
(I, x)

Unlike Don Juan's father in our other versions, it would seem that Don Jose was much like his more famous son, since he himself, before his early death, "like a lineal son of Eve,/ Went plucking
various fruit without her [his wife's] leave." (I, xviii) He "was a mortal of the careless kind,/ With no great love for learning or the learned,/ Who chose to go where'er he had a mind,/ And never dreamed his lady was concerned;" (I, xix).

We are also provided with a capsule description of Don Juan's childhood:

A little curly-headed, good-for-nothing,
And mischief-making monkey from his birth;
His parents ne'er agreed except on doting
Upon the most unquiet imp on earth;
Instead of quarrelling, had they been but both in
Their senses, they'd have sent young master forth
To school, or had him soundly whipped at home
To teach him manners for the time to come.

(I, xxv)

Byron dwells at length on young Don Juan's education: how he mastered all sorts of abstruse knowledge but was carefully shielded from anything dealing with sex; how he studied the expurgated classics—with the "grosser parts" conveniently appended at the end; how "he learned the arts of riding, fencing, gunnery,/ And how to scale a fortress—or a nunnery." (I, xxxviii).

Each of the foregoing works represents a work of art which takes as its departure point selected motifs from among those bound up in the Don Juan tradition. But each work is distinctive in that it incorporates independent motifs shared by no other Don Juan rendition; likewise, the works taken collectively share common motifs among themselves. And, the works also embrace a number of elements and themes which duplicate or parallel elements and themes found in Tirso's El Burlador de Sevilla.

As our study centers on works by Pushkin, neither of the latter
considerations is of vital interest to us. What is of interest to us are elements and themes in these western European works which can expand the prototype Don Juan tradition constructed solely on the basis of Tirso's play into a composite Don Juan tradition which will be useful and informative for interpreting Pushkin's works, particularly, *The Stone Guest*.

Thus, if we eliminate duplication of motifs we discussed earlier with respect to Tirso and limit our attention to commentary relevant to our subsequent discussion of Pushkin, we find that these five renditions of the Don Juan tradition can provide us with two categories of information: completely new dimensions of the Don Juan and woman personalities; and elements which amplify a trait, quality, or relationship already introduced by Tirso.

**The Composite Don Juan Personality**

With respect to completely new dimensions we shall add seven such dimensions to the prototype Don Juan personality to expand it into the composite Don Juan personality. The first new dimension is revealed by Byron's sixteen year-old Juan. This is the age at which he begins his series of amatory adventures. Prior to his initial introduction to love by Donna Julia, an affair which eventually leads to his voyage abroad and shipwreck, Don Juan is portrayed as a sensitive child who sense that he is on the brink of a great revelation, but knows not what it will be. In search of this revelation, he wanders in the forest in self-communion, thinking on the stars, lost in lengthening reveries:

> Silent and pensive, idle, restless, slow,
> His home deserted for the lonely wood,
Tortured with a wound he could not know,
His, like all deep grief, plunged in solitude:
(I, lxxxvii)

Obviously, such a Romantic dimension is wholly missing in the Spaniard, but traces of it can be found in the Caucasian captive of Pushkin.

The capacity to be fully in love, to be on the verge of achieving the meaningful, fulfilling relationship with a woman which we alluded to earlier is the second new dimension to be incorporated into the Don Juan composite personality. It is also the shipwrecked Don Juan of Byron, nursed to health by the beautiful Greek girl, Haidée, who presents us with our singular glimpse of a Don Juan who is truly in love. Such happiness is not to be, however, and it is frustrated much as it is in Pushkin's The Stone Guest. Here, in contrast, it is the girl rather than Don Juan who dies. In fact, Don Juan loves Haidée to such an extent that, as a slave sold into captivity by Haidée's father, he can shed a tear for her in the presence of his strong comrade:

'T is not,' said Juan, 'for my present doom
I mourn, but for the past;--I loved a maid.'—
He paused, and his dark eye grew full of gloom;
a single tear upon his eyelash staid
A moment, and then dropped;...

(V, xviii)

The affair with Haidée represents a high point in the poem as far as purity of love is concerned. This affair also represents the only potential for the higher, idealized love that we encounter. Yet, Don Juan soon forgets Haidée and moves on to new loves. He had given himself completely—but only for the moment. In this respect, Pushkin's Don Juan very much resembles the Don Juan of Byron.

Thirdly, the dimension of skepticism is contributed to the Don Juan composite personality by Molière. The personality features borne
of scepticism are apparent in several instances. First of all, we learn from Gusman, a servant of Dom Juan's betrothed, Elvire, that Dom Juan is a man who knows no religious scruples when it comes to women. He is even willing to violate sacred institutions: "...he has gone so far as, in his passion, even to break through the sacred precincts of a convent in order to get Donna Elvire into his power,..." (I, i, 143) Pushkin's Don Juan has visited convents for carnal purposes and, in a sense, abuses monasticism when he takes advantage of a monk's garb to approach Doña Ana.

Furthermore, Molière's Dom Juan does not respect marriage, another sacred institution. His valet, Sganarelle, explains to Gusman:

You told me he has married your mistress: believe me,
he would have done more to satisfy his passion; and,
in addition to her, he would have married even you,
her dog, and her cat.25

(I, i, 145)

In fact, his disregard of propriety earns him the label of "a heretic who believes neither in Heaven, nor in Hell, nor in the devil himself." (I, i, 145)

Fourthly, de Villiers' Dom Juan contributes a strong element of fatalism to the composite hero. He often makes remarks such as, "it is necessary to push the affair to the very end and to see what fate can do." (V, vi, 267) It would seem that such an outlook is valid since the ghost repeatedly, as if in confirmation, expresses the following basic thought:

All the Gods have sworn your inevitable damnation,
All the Universe wants it, it is indubitable:
Tell me? in what way can you change your course,
if Heaven and Earth ask for your demise?28
(V, vii, 271)

And, like all fatalists, de Villers' Dom Juan can ascribe his
predilection for evil to the same master plan which is simultaneously
working out his destruction. As he puts it, "He who lives thus [by
fire, by rape, by the sword, by paricide, etc.] cannot be held liable;
he is following the sentiments of his Nature..."29 (V, vii, 272)

Regardless of those fatalistic forces which may be at work in the
world, the reader's awareness of Don Juan's moral responsibility for
his behavior is a foregone conclusion in The Seducer from Seville and
in all the works ending in a display of retributive justice. Further­
more, Don Juan himself in these works is aware of his wrongdoing. We
have mentioned earlier that our admiration for him is called forth by
his courage to confront a God of wrath and justice. Byron's Don Juan,
like Pushkin's Don Juan, differs from his predecessors in that he has
no sense of morality, no consciousness of doing good and evil. From
his earliest introduction, Byron's Don Juan has no moral responsibility
for anything he does. As Byron points out, "...if he warred/ Or loved,
it was with what we call 'the best/ Intentions,' which form all man­
kind's trump card,/ To be produced when brought up to the test."
(VIII, xxiv) He is the naive victim of seduction by Donna Julia in
Byron's love progression. Their hands touch: "...she only meant to
clasp/ His fingers with a pure Platonic squeeze" (I,cxI); they half
embrace: "Yet still she must have thought there was no harm,/ Or
else t'were easy to withdraw her waist" (I, cxv); "And then--God knows
what next--I can't go on;/ I'm almost sorry that I e'er begun (I, cxv);
and finally: "A little still she strove, and much repented;/ And whispering, 'I will ne'er consent'--consented." (I, cxii) Thus, we have our fifth new dimension, one of the two most important for our study of The Stone Guest.

The other dimension of utmost importance with respect to Pushkin's Don Juan deals with Byron's Don Juan's role as a natural seducer, an artless, almost naive, artist of passion who needs no cunning or artifice in the game of love. Byron gives us the details of his Don Juan's success with women:

His manner was perhaps the more seductive,  
Because he ne'er seemed anxious to seduce;  
Nothing affected, studied, or constructive  
Of coxcombrery or conquest: no abuse  
Of his attractions marred the fair perspective,  
To indicate a Cupidon broke loose,  
and seem to say, 'Resist us if you can'--  
Which makes a Dandy while it spoils a Man.  
(XV, xii)

and, then:

...with Women he was what  
They pleased to make or take him for; and their  
Imagination's quite enough for that:  
(XV, xvi)

Perhaps this portrayal of Byron's Don Juan influenced Pushkin in the eventual creation of his artist of passion.

A similar statement on the influence of Byron on Eugene Onegin is often made. Some basis can be found in Canto XIV of Byron's Don Juan. Here we find Juan in England as an official representative of Catherine the Great, a situation which provides another illustration of his amorality. The very versatility and broadness inherent in Byron's Don Juan, the gentleman diplomat, brings home to us the realization
that all along Juan's principal function has been to serve as a
springboard for Byron into the changing environments in which Juan
found himself, a role which Eugene Onegin often plays for his author.
In a sense then, Byron's Don Juan has no substance as a personality,
as, say, Tirso's Don Juan has:

Juan—in this respect, at least, like saints—
Was all things unto people of all sorts, ...

He likewise could be most things to all women,
Without the coxcombry of certain she men."
(XIV, xxxi)

And he "had, like Alcibiades,/ The art of living in all climes with
ease." (XV, xi.) Of utmost relevance to Pushkin is the form which
frames this rather vacuous personality, and that is the form of the
highly-polished, urbane gentleman—an excellent rider and hunter, a
good listener, an elegant dancer; in fact, so adept in the social
graces that "no marvel then he was a favourite;/ A full-grown Cupid,
very much admired; (XIV, xli) The role of urbane gentleman represents
the final new dimension in the composite Don Juan tradition.

Turning to elements in the works which amplify the traits of
Tirso's Don Juan, we find that inconstancy is given a great boost,
especially by Molière's hero. Sganarelle recognizes this trait in his
master: "I know your heart as that of the greatest rake in the world;
it likes to go from place to place, and can scarcely stand to remain
in one place,"30 (I, ii, 149) and Dom Juan confirms it on several
occasions, e.g.: "Constancy is fit only for fools; every beautiful
woman has the right to charm us,"31 (I, ii, 149) and "I love liberty in
love, you know, and I would not know how to resolve myself to contain my
Tirso's Don Juan gives only a hint of the man devoted to worldly pleasures who comes to fruition in Molière's Dom Juan. The latter, serious purpose aside, comes off superficially as a man whose raison d'être is pleasure-seeking. Sganarelle calls him "an Epicurean pig" and Dom Juan himself states: "Ah! Let's not think at all about the harm which may come to us, but only about that which can give us pleasure." Along this line, Sganarelle feeds Dom Juan assurances which the latter has actively courted, for example, "There is nothing in this world like gratifying one's desires."

We mentioned earlier that a motif which occurs often in the Roman Catholic-influenced versions in the Don Juan tradition is the association of Don Juan with the Evil One. Don Juan's motivation to sin and do evil is imputed to the author of all evil, according to the Christian world-view. We will recall that Batricio, the fisherman, Tisbea, and Catalinón all identify Don Juan with the devil, to some extent. As an element in the composite Don Juan, de Villiers' Dom Juan serves to strengthen its existence. Perpetrating probably the most blatant violation of a woman found anywhere in the Don Juan literary tradition, his Dom Juan swoops down upon a wedding party like a falcon, knocks down the groom and the father of the bride and takes away the bride with the words, "This is my wife." His valet remarks that Dom Juan is surely, "the devil incarnate," and the father laments, "Ah! The Demon is taking her away, goodbye, my poor child."
The Women Loved by Don Juan in the Composite Don Juan Tradition

The women loved by Don Juan differ from the prototype Don Juan's women by four dimensions borne of four women. It is of utmost importance to our investigation that we expand our prototype woman to embrace Haidée, the Greek girl with long auburn hair, who brings a facet of the purest, most unselfish love to be found in our study. Her love for Juan is entirely natural, naive, and artless, and Byron paints the sexual relationship between Haidée and Juan in terms suggestive of the blissful ignorance shared by Adam and Eve before the Fall:

Haidée spoke not of scruples, asked no vows,
Nor offered any; she had never heard
Of plight and promises to be a spouse,
Or perils by a loving maid incurred;
She was all which pure Ignorance allows,
And flew to her young mate like a young bird;
And, never having dreamt of falsehood, she
Had not one word to say of constancy.

She loved, and was belovéd—she adored,
And she was worshipped after Nature's fashion—
Their intense souls, into each other poured,
If souls could die, had perished in that passion,—
But by degrees their senses were restored,
Again to be o'ercome, again to dash on;
And, beating 'gainst his bosom, Haidée's heart
Felt as if never more to beat apart.

(II, cxc and cxci)

But Byron realized that such a relationship is not permitted. Such a relationship conflicts with at least two of the societal norms we discussed earlier. First, it is out of consonance with the religious codes evolved by man:

Alas! for Juan and Haidée! they were
So loving and so lovely—till then never,
Excepting our first parents, such a pair
Had run the risk of being damned forever:
And Haidée, being devout as well as fair,  
Had, doubtless, heard about the Stygian river,  
And Hell and Purgatory—but forgot  
Just in the very crisis she should not.  

(II, cxciii)

Secondly, such love violates the family code since it does not carry parental consent. This obstacle, of course, spells doom to Juan's and Haidée's happiness, resulting in the former's sale into slavery and the latter's illness and death of a broken heart.

Yet Byron, whose opinion of marriage was never very high, (on marriage: "Theirs was that best of unions, past all doubt,/ Which never meets, and therefore can't fall out" (XIV, xiv)) maintains the purity of the couple's love in spite of the illegitimacy alluded to it by society's norms: "they were happy,—happy in the illicit/ Indulgence of their innocent desires" (III, xiii) Here the emphasis is on the innocence and naturalness of love which becomes illicit only because arbitrary and often capricious restrictions are imposed upon it. It becomes illicit, by definition, only because a definition is invented and applied to it. The purity of the couple's love is borne out by a striking anomaly with respect to the customary consequence in the case of a Don Juan who achieves his end with a woman:

For theirs were buoyant spirits, never bound  
By the mere senses; and that which destroys  
Most love—possession—unto them appeared  
A thing which each endearment more endeared.  

(IV, xvi)

And Haidée's devotion and purity is further stressed by her willingness to sacrifice herself for Juan. When her father is about to shoot Juan (from twelve yards with a pistol), she throws herself in front of Don Juan to protect him. And, finally, the fever which
results in her death is due to her pining for her lost Don Juan. It is also worthy of note that Haidée experiences the only pregnancy noted in our Doña Ana investigation: "She died, but not alone; she held, within,/ A second principle of Life, which might/ have dawned a fair and sin­less child of sin;" (IV, lxx)

Haidée loved a man who reciprocated her love at the time. We also encounter an instance of enduring love by a woman in the face of a Don Juan's wickedness and deceit. Such is the case with respect to Don Giovanni's Elvira. Even after Donna Elvira has denounced Don Giovanni on many occasions for seducing and abandoning her, she still loves him and laments his loss. Hearing her voice, Don Giovanni decides to tempt her by pretending that he loves her again.

Leporello almost bursts into laughter while Don Giovanni is making his plea. Donna Elvira relents and promises to meet him, which prompts a boast from Don Giovanni to Leporello that "there is no more fertile talent than mine [for seducing women]." (II, i, 181) Don Giovanni then sends a reluctant Leporello, impersonating him, to pay court to Donna Elvira. Leporello does a creditable job until the couple happens to encounter Don Ottavio and Donna Anna. Thinking that the latter are about to kill her beloved Don Giovanni, Donna Elvira pleads for mercy on his behalf. This, of course, results in much embarrassment for her when she realizes that her companion has been Leporello all along, and that Don Giovanni has deceived her again. Yet, in spite of the foregoing, Donna Elvira continues to love Don Giovanni as long as he lives.

Donna Julia of Byron's work brings to the composite woman the element of deception practiced by an unfaithful wife. A Spanish beauty
with raven hair and eyes, "married, charming, chaste, and twenty-three," (I, lix) she is saddled with an older man (of fifty) as was Pushkin's Doña Ana. She heaps abuse upon her husband, Don Alfonso when he invades her bedroom in the middle of the night with torches and witnesses to investigate his suspicions that she has a lover. She threatens to divorce him, pleads virtue and purity, encourages the search in an effort to prove her innocence, and scolds her husband angrily. Finally, she dismisses her confused and abashed husband with tears and imprecations. He, apologizing profusely, meekly with:

Then:

No sooner was it [the door] bolted, than—Oh Shame!
   Oh Sin! Oh Sorrow! and Oh Womankind!
How can you do such things and keep your name,
   Unless this world, and t’other too, be blind?
Nothing so dear as an unfilched good name!
   But to proceed—for there is more behind:
With much heartfelt reluctance be it said,
   Young Juan slipped, half-smothered, from the bed.
   (I, clxv)

A confrontation paralleling the traditional Don Juan clash with the Commander occurs when Don Alfonso returns unexpectedly somewhat later to beg his wife's forgiveness for his behavior. Byron, however, creates an amusing parody of the traditional scene. Don Alfonso stumbles on Don Juan's shoes and the latter has to run away. Rather than a swordfight, a hand-to-hand scuffle ensues. Then:

At last, as they more faintly wrestling lay,
Juan contrived to give an awkward blow,
   And then his only garment quite gave way;
He fled, like Joseph, leaving it; but there,
   I doubt, all likeness ends between the pair.
   (I, clxxxvi)

The outcome is scandal and divorce. Donna Julia retires to a
convent, and Juan is dispatched on a four-year sojourn to France and Italy.

Gulbayez, the Sultaness in Byron's work, reiterates the element of wifely infidelity and the female adeptness at concealing it we note in Donna Julia. Byron remarks on the Sultaness' composure in the presence of her Sultan:

His majesty saluted his fourth spouse
With all the ceremonies of his rank,
Who cleared her sparkling eyes and smoothed her brows,
As suits a matron who has played a prank;
These must seem doubly mindful of their vows,
To save the credit of their breaking bank:
To no men are such cordial greetings given
As those whose wives have made them fit for Heaven.  
(V, cliv)

The Don Juan-Woman Relationship in the Composite Don Juan Tradition

The Don Juan-woman prototype relationship found in Tirso’s play features a domineering Don Juan, weak, susceptible women, and ineffectual rivals. Our composite relationship, however, must embrace several other situations. The French plays provide the classic situation of one partner being rejected, or more seriously, scorned by the other which results in a reaction, often vengeful and violent, on the part of the disdained lover. Dorimon’s and de Villiers’ heroes provide examples of the scorned male who acts out of jealousy to harm either his lover or her rival, or both (cf. Aleko in The Gypsies). Gendarme de Bévotte writes of Dorimon’s Dom Jouan: “it is out of spite at being disdained, out of jealousy and out of hate that he dreams of seducing Amarille.” De Villiers’ Dom Juan goes so far as to murder his rival whom he has disarmed by hypocritical, even sacrilegious means.
Another situation, found in the encounter of Byron's Don Juan with the Sultaness, Gulbeyaz, represents a complete reversal of the prototype Don Juan-woman relationship. Gulbeyaz is the aggressor and wields the power, but Don Juan is stronger than his victims. He rejects the sultaness' advances and almost loses his life as a result. The wrath of the scorned sultaness is doubled when she hears that Dudu, one of her sultan's harem girls, and Don Juan have slept together. Her initial reaction is painted in such vivid terms that it is worth quoting:

She stood a moment as a Pythoness
Stands on her tripod, agonized, and full
Of inspiration gathered from distress,
When all the heart-strings like wild horses pull
The heart asunder; --then, as more or less
Their speed abated or their strength grew dull,
She sunk down on her seat by slow degrees,
And bowed her throbbing head o'er trembling knees. 
(VI, cvii)

She then proceeds to order her eunuch to have Juan and Dudu tied up in bags and dropped in the river, a design which would have been carried out if the eunuch, with his prisoners, had not decided to desert to the Russians besieging Ismail.

The third situation which we shall mention is a variation on the prototype relationship. Tirso's Don Juan never looks beyond the consummation of the sex act, and even that, it would seem is most pleasurable under circumstances in which the end is achieved through trickery or deception. Molière's Dom Juan also has sexual conquest as his goal, but he derives immense pleasure from the chase and from the variety among his loves:

I cannot refuse my heart to any lovely creature I see; and, as soon as a pretty face asks me, had I ten thousand hearts I would give them
all. First beginnings, besides, have indescribable charms, and all the pleasure of love consists in variety. It is an extreme delight to reduce, by a hundred wiles, the heart of a young beauty; to see the gradual progress we make from day to day; to combat, by raptures, tears and sighs the innocent modesty of a heart which can hardly surrender itself; to force, inch by inch, through all the little obstacles which she throws in our way; to overcome the scruples upon which she prides herself; and to lead her gently whither we have a mind to bring her. But as soon as she is mastered, there is nothing left to be said or to be desired; all the charm of the passion is at an end, and we should fall asleep in the tranquillity of such a love unless some new object came to awaken our desires, and to present to our heart the fascinating charms of a conquest still to make; in short there is nothing so agreeable as to triumph over the resistance of a fair maiden, and, in this matter, I am as ambitious as conquerors who fly perpetually from one victor to another, and who cannot endure to set bounds to their wishes. There is nothing which can restrain the impetuosity of my desires. I find I have a heart capable of loving the whole world, and, like Alexander, I could wish for other worlds that I might extend my amorous conquests.39

(I, ii, 151)

This rather lengthy passage has been quoted because it provides a capsule description of that trait which is most often associated with both the popular and the literary conception of Don Juan: willful, calculated seduction. But for Pushkin's Don Juan, the passage is significant because it contrasts so diametrically with the natural passion of the Russian lover who immerses himself completely in the love of each new woman, not deriving pleasure from the chase or calculated conquest, for Pushkin's Don Juan has to resort to neither chase nor calculated conquest to accomplish his goal with women.

Finally, we must note the very important situation which features the classical theme of a love versus duty. De Villiers provides a
telling example of this conflict. In his play, Dom Pierre, Amarille’s father and a senior military officer, becomes jealous of the military exploits of Dom Philippe, Amarille’s suitor and Dom Juan’s rival. The father discourages Dom Philippe’s suit even though Amarille is attracted to Dom Philippe. Thus, she is caught in the traditional conflict between loyalty to her father and love for her suitor. Dom Philippe vents his feelings toward this parental power:

Ah! Too cruel father! Tyrannical power,
Who soon reduces a soul to despair!  
(de Villiers, I, ii, 165)

The death of the father at the hands of Dom Juan eliminates this conflict, however, by polarizing Amarille and Dom Philippe against Dom Juan. Before dying, the commander gives his blessing to Amarille’s betrothal to Dom Philippe and charges her to see that the latter avenge "the insult to the Girl, and the death of her Father." (II, ii, 184)

Summary

Our discussion of the composite Don Juan tradition clears the way for a consideration of Pushkin’s five narrative poetic works. As a final preliminary, it would be well to summarize our conclusions, as we did for the prototype Don Juan tradition.

What sort of man, then, is the prototype Don Juan? We found that there were a number of dimensions beyond those reflected in the prototype Don Juan tradition to be incorporated into the composite Don Juan personality. Completely new dimensions are a romantic, pensive aspect of the adolescent personality, a capacity to love truly for the moment, skepticism, fatalism, the absence of a sense of morality, the artist of
passion, and the role of urbane gentleman. The inconstancy, epicureanism, and demoniacal behavior we noted in Tirso are amplified in the composite Don Juan personality.

The women loved by Don Juan in the composite tradition provide four new dimensions. These dimensions include pure unselfish love, enduring love in the face of rejection, duplicity on the part of a woman, and domineering aggression.

New variations of the Don Juan-woman prototype relationship were gleaned from our five western European Don Juan versions. The variations are four in number: motivation to seduce borne not of a desire for trickery but of scorn due to rejection by the female partner, a reversal of the prototype relationship in that a woman becomes the aggressor with power over Don Juan as victim, a man-woman relationship in which demand for an endless variety of women becomes the commanding factor, and finally, the classic situation of a conflict between love and duty.

We shall now turn to a consideration of our five selected poetic works of Alexander Pushkin in the light of the prototype Don Juan tradition and the composite Don Juan tradition.
NOTES—CHAPTER II


2. All of the quotations from the plays of Dorimon and de Villiers are from the critical editions found in Georges Gendarme de Bévotte, Le Festin de Pierre avant Molière (Paris, 1907). Their actual titles are as follows: Le Festin de Pierre ou le Fils Criminal, par Dorimon, Comedien de Mademoiselle (Lyon, 1659), and Le Festin de Pierre ou le Fils Criminal, traduite de l'Italien en Francois par Le Sieur de Villiers (Paris, 1660).

3. dans un coin comm'un traistre.


5. de Bévotte, Le Festin, p. 258, note.

6. un grand coup de tonnerre, et des éclairs.


10. Kučera, 277. The version of the Russian original of these lines is found in A. S. Puskin, Polnoe sobranie sočinenij (Moscow-Leningrad, 1937), I, p. 376.

11. Molière (Jean-Baptiste Poquelin), The Plays of Molière, IV (Edinburgh, 1926) provides the text for all the quotations from Dom Juan:

certains petits impertinents dans le monde, qui sont libertins sans savoir pourquoi, qui font les esprits forts, parce qu'ils croient que cela leur sied bien.

12. de Bévotte, Le Festin, p. 129, note.
13. Le repentir m'a pris, et j'ai craint le courroux céleste: j'ai cru que notre mariage n'était qu'un adulte de déguisé, qu'il nous attirerait quelque disgrâce d'en haut, et qu'enfin je devais tâcher de vous oublier, et vous donner moyen de retourner à vos premières chaînes.


15. B. V. Tomasevskij, commentary to Kamennyj gost' in A. S. Puškin, Polnoe sobranie sočinenij (Leningrad, 1935), vii (only volume published), 569.


17. Ah, la mia lista doman mattina d'una decina devi aumentar.

18. Vivan le femmine! Viva il buon vino! sostegno e gloria d'umanità.

19. Tomasevskij, Kamennyj gost' commentary, 564-568.


22. Puškin, v, 410. Quotations from Kamennyj gost' refer to scene and page number in volume v.


24. Molière (Jean-Baptiste Poquelin), The Plays of Molière, iv (Edinburgh, 1926). References are to Act, Scene, and Page of Don Juan:

   ...il a fait paraître, jusu' à force, dans sa passion, l'obstacle sacré d'un convent, pour mettre Doné Elvire en sa puissance,...

25. Tu me dis qu'il a épousé ta maîtresse: crois qu'il aurait plus fait pour sa passion, et qu'avec elle il aurait encore épousé toi, son chien, et son chat.

26. un herétique, qui ne croit ni Ciel, ni Enfer, ni loup-garou.

27. Le Sieur de Villiers, Le Festin de Pierre ou le Fils Criminal in Le Festin de Pierre avant Molière (Paris, 1907). References are to Act, Scene, page.
28. Tous les Dieux ont juré ta perte inévitable,  
Tout l'Univers la veut, elle est indubitable:  
Dy-moy? de quel costé peux-tu tourner tes pas,  
Si la Terre et le Ciel demandent ton trépas?

29. Quiconque vit ainsi [avec le feu, le viol, le fer, le parricide,  
etc.] ne peut estre blâmable;  
Il suit les sentiments de la Nature...

30. [Jel connais votre cœur pour le plus grand coureur du monde: il  
se plaît à se promener de liens en liens, et n'aime guère à demeurer  
en place.

31. la constance n'est bonne que pour des ridicules; toutes les  
belles ont droit de nous charmer.

32. J'aime la liberté en amour, tu le sais, et je ne saurais me  
résoudre à renfermer mon cœur entre quatre murailles.

33. un porceau d'Epicure.

34. Ah! n'allons point songer au mal qui nous peut arriver, et  
songeons seulement à ce qui nous peut donner du plaisir.

35. Il n'est rien tel en ce monde que de se contenter.

36. c'est ici ma Femme; le diable au corps; Ah! le Demon l'emporte,  
adieu, ma pauvre Fille.

Più fertile talento del mio, no non, si dà.

38. Georges Gendarme de Bévotte, La Legende de Don Juan, II (Paris,  

39. je ne puis refuser mon cœur à tout ce que je vois d'aimable;  
et dès qu'un beau visage me le demande, si j'en avais dix mille, je  
les donnerais tous. Les inclinations naissantes, après tout, ont des  
charmes inexplicables, et tout le plaisir de l'amour est dans le  
changement. On goûte une douceur extrême à réduire, par cent  
hommages, le cœur d'une jeune beauté, à voir de jour en jour les  
petits progrès qu'on y fait, à combattre par des transports, par des  
larmes et des soupirs, l'innocente pudeur d'une âme qui a peine à  
rendre les armes, à forcer pied à pied toutes les petites résistances  
qu'elle nous oppose, à vaincre les scrupules dont elle se fait un  
honneur et la mener doucement où nous avons envie de la faire venir.  
Mais lorsqu'on en est maître une fois, il n'y a plus rien à dire ni  
rien à souhaiter; tout le beau de la passion est fini, et nous nous  
endormons dans la tranquillité d'un tel amour, si quelque objet  
neweau ne vient réveiller nos désirs, et présenter à notre coeur  
les charmes attrayants d'une conquête à faire. Enfin il n'est rien
de si doux que de triompher de la résistance d'une belle personne, et j'ai sur ce sujet l'ambition des conquérants, qui volent perpétuellement de victoire en victoire, et ne peuvent se résoudre à borner leurs souhaits. Il n'est rien qui puisse arrêter l'impétuosité de mes désirs: je me sens un coeur à aimer toute la terre; et comme Alexandre, je souhaiterais qu'il y eût d'autres mondes, pour y pouvoir étendre mes conquêtes amoureuses.

40. Ah! Père trop cruel! tyrannique pouvoir, Qui va bien-tôt reduire une ame au desespoir!

41. L'affront de la Fille, et de la mort du Père.
CHAPTER III

The Prisoner of the Caucasus

The earliest of Alexander Pushkin's so-called Byronic poems, The Prisoner of the Caucasus (Kavkazskii plennik) (1820-21), provides the starting point for our commentary on the Don Juan tradition in the selected narrative poetic works of Pushkin, and for our consideration of freedom and the evolution of Pushkin's literary heroes toward the Don Juan of The Stone Guest.

As a statement on freedom, The Prisoner of the Caucasus is significant because its hero represents a man who has had all of his physical freedom taken from him and finds himself unable to react against forces about him. Furthermore, he lacks the psychological and emotional freedom to give himself completely to the moment of love even though such a moment is afforded him within the context of his physical bondage. In both respects, the prisoner is the antithesis of Pushkin's Don Juan, as we shall see in our analysis of The Stone Guest. Discussion of the poem in the light of our two Don Juan traditions will serve to bear out the above.

We will recall that two main personality traits, adolescent behavior and an aristocratic nature, were identified in the prototype Don Juan from The Seducer from Seville. Pushkin's prisoner is referred to at the beginning of the poem as a "young prisoner" (plennik molodoj) and, later, as a "youth" or "adolescent" (junosha). Like Tirso's Don
Juan, the prisoner is an aristocrat, free to move in the most prestigious circles of his societal environment. We have no record of the prisoner's amatory career, but we do know that love relationships have produced a profound effect on him. Like most adolescents, "...ardent youth he proudly began without cares" (plamennuju mladost')/ On gordo načal bez zaboń), but the accelerated "experiencing" in society, concentrated in such a brief span of time, has rendered him a victim of circumstances:

Without ecstasy, without hopes 
I am withering as a victim of passions. 
Thou seest the trace of unhappy love, 
The terrible trace of the soul's storm:

Bez upoen'ja, bez želanij 
Ja vjanu žertvoju strastej. 
Ty vidiš' sled ljubvi nesčastnoj, 
Dusennoj buri sled užasnyj;

Granted, such sentiments represent a cliché of Russian sentimentality and that aspect of the "Byronic pose" which embraces a hero "who is supposed to possess strong passions and to be devastated by them to the point of finding no further pleasure in life..." But the prisoner may also be viewed as a Don Juan who has been permitted to survive a stormy adolescence.

That it was stormy is strongly suggested by the captive's decision to abandon the circles of urban society. He has realized that the concept of honor which governs urban society is self-serving and double-dealing, even if it is not so perverted as the concept of honor espoused by Tirso's Don Juan. The prisoner, "having found treachery in the hearts of friends" (V serdtsax druzej našed izmenu), has himself become a victim of the code which attaches so much importance to appearances
and reputation, and so little to reality and substance. Thus, he has fallen prey to the effects "of contemptible vanity, of two-faced enmity, and of simple-minded slander" (...prezrennoj suety/, I neprijazni dvujezyčnoj, I prostodušnoj klevety.) The last named, slander, represented the crowning blow to a gentleman and was instrumental in the prisoner's decision to flee to the Caucasus in the first place.

The Circassian girl who befriends the prisoner provides interesting parallels to the prototype tradition although conscious imitation by Pushkin is out of the question. Like Doña Ana and Tisbea, she is young and, most probably, beautiful. Like Tisbea, we find a woman who prides herself on her virtue and inaccessibility to men. "To my bed not a single young and black-eyed Circassian has stolen in the nocturnal stillness; I have a reputation as a cruel maiden, as an implacable beauty" (K moej postele odinokoj/ Čerkes mладоj i černookoj/ Ne kralsja v tišine nočnoj: Slyvu ja devoju žestkoj/, Neumolimoj krasotoj). Tirso's Tisbea had expressed similar sentiments with reference to the fishermen of Tarragon: "I am contemptuous of them, I enchant them,/ to their sighs, I am deaf;/ to their entreaties, terrible,/ to their promises, rock-like." (see note 54 to Chapter I).

Like the Doña Anas of Tirso and Pushkin, she is fated to an unhappy marriage because of the exercise of family perogative:

I know the lot prepared for me:
A stern brother and father
Want to sell me to one unloved
In a distant village for a price of gold;

Ja znaju žrebi j mne gotovyj:
Menja otec i brat surovyj
Nemilomu prodat' xotjat
V čužoj aul ceniju zlata;
The girl is also an adulteress in the sense that Tirso's Doña Ana is an adulteress, since she is betrothed to another. Like her counterpart, she suggests that her love for the prisoner is something beyond her own power and will:

*By an incomprehensible, marvelous power
To thee my entire being is attracted;*
*I love thee, dear captive
My soul is enraptured by thee...*

*Nepostizimoj, cudnoj siloj
K tebe ja vsja privlećena;
Ljublju tebja, nevol'nik milyj,
Duša toboj upoena...*

The sincerity and naturalness of the girl's love for the prisoner once she has committed herself to him is contrasted by implication against the love affairs which he had experienced in urban society. As far as a transitory sexual relationship is concerned, (and she certainly could not have expected much more than this under the circumstances) the girl was perfectly willing to accept the prisoner's love even if it were borne of pretended affection. Thus she can say:

*Thou wouldst have been able, captive, to deceive
My inexperienced youth,
Even though it were out of pity alone,
By silence, by pretended caress;
I would have delighted in your lot
With tender and submissive care.*

*Ty mog by, plennik, obmanut'
Moju neopytnuju mladost',
Xot'ja b iz žalosti odnoj,
Molcan'egm, laskoju pritvornoj;
Ja uslaždala b žrebiž tvoj
Zabotoj nežnoj i pokornoj;*

Here we find a curious parallel to Tirso's Doña Ana. The latter, also, is willing to submit to Don Juan sexually even though she is aware that he is an impostor, that he is pretending to be her lover. Doña Ana,
however, is concerned about legitimatizing the relationship, whereas this is of no concern to the Circassian girl. The Circassian girl's ability to give herself completely in the midst of a situation fraught with danger that could be terminated at any moment, carries forward all the way to Pushkin's Laura.

The prototype Don Juan-woman relationship in the *Prisoner* must be sought primarily in the underlying societal background, more felt than overtly expressed, of the prisoner from his capital city days. While the adolescent hero's amatory exploits have been removed from the time frame of the *poëma* itself, they are alluded to in cryptic strokes which leave room for amplification and embellishment in the reader's mind. Pushkin neatly establishes the parameters of the youth's amatory career. We are provided with the beginning boundary of his love career: "... he knew first joy" ("... pervuju poznam on radost'"). The scope of his career is established: "[He] loved much of the beautiful" ("... mnogo milogo ljubil"), and, finally, its intensity is added: "[he] embraced terrible suffering" (obnjal groznoe stradan'e).

As in the case of Tirso's Don Juan, the prisoner's aristocratic birth and social station had provided him the license to carry out his adventures. Just as Pushkin does not describe the amatory career in detail, neither does he document the sins of his hero; however he does spell out their consequences. One can impute from the consequences many of the same sins committed by the prototype Don Juan, who was killed before his sins caught up with him. The prisoner, on the other hand, suffers for his sins: "by his wild life [the prisoner] destroyed hope, joy, and desire" ("... burnoj žizn'ju pogubil nadeždu, radost' i
Želan'e). This combination of words is well wrought: the destruction of "joy" eliminates the pleasure of the present, the destruction of "hope" obviates any expected pleasure in the future, and the destruction of "desire" removes pleasure yet another step away, since even the capacity to react to the absence of pleasure is removed.

The prototype relationship must also be sought in the prisoner's relationship with the Circassian girl. The prisoner finds that he is in an alien environment in many ways. He is in the Caucasus, far removed culturally and socially from Moscow society. He is in the military, which represents a life far different from his civilian life in the city, and he is in the hands and at the mercy of his enemy. The Caucasus has held the promise of freedom, but as we suggested earlier, his capture had caused this seemingly accomplished goal to dissipate into the realization that "he is a slave." (On rab). Like every Don Juan, the prisoner had sought a fulfillment of sorts. He had labeled his fulfillment "freedom" (svoboda), a symbol for something so elusive and vague as to be characterized as a "merry vision" (veselyj priznak). "He is a slave" refers not only to physical confinement. The prisoner is a slave to that spiritual and mental complex which establishes an inability to love, to achieve true happiness. Confronted with such an opportunity, he fails. Pushkin comments: "He was unable to answer with his heart/ The child-like, undisguised love;" (Ne mog on serdcem otvečat'/ Ljubvi mladenčeskoj, otkryt-oj--) for he "Had long ago wasted his tender passion" (javno utratil sladostrast'e). The prototype Don Juan, also, had wasted his tender passion, if we refer to such as the passion borne of fulfilling love between man and woman.
And, in the process, he too had become a slave, a slave to a different kind of passion, a carnal passion which seeks satiation through the seduction of women by trickery, but which yields no fulfillment.

We can assume that the prisoner had experienced his share of this kind of passion in the Moscow social whirl. Pushkin does not seem to consider such casual affairs motivated primarily by the drive for sexual conquest very harmful. He does, however, suggest that a man's potential for "tender" passion is limited, and that it represents an exhaustible store which may be expended in a single unfortunate love affair played for the highest stakes. At least, such is the case with the prisoner.

For what is it that prevents the prisoner from achieving happiness in love? In simplest terms, the spectre of a past love, "an eternally lovely image" (obraz večno milyj), "a secret vision" (tajnyj prizrak). But even sorrow for a lost love can form the basis for love. The prisoner however, cannot, or will not, transcend his state of isolation:

Leave me then my chains,
My solitary dreams,
Memories, sadness, and tears:
Thou canst not share them.

Ostav' ze mne moi železy,
Uedinennye mecty,
Vospominan'ja, grust' i slezy:
Ix razdelit' ne možes' ty.

But things do not stop here. We have mentioned that the Don Juan-woman encounter most often results in destruction of the woman. This is certainly true in the case of the prisoner and the Circassian girl. She reaps death as the reward for her love. It matters not whether her death is voluntary or accidental. We shall see that such an ending is essentially common to all of Pushkin's works that we are considering.
Viewing the composite Don Juan, we can readily recognize Byron's hero in the prisoner's former role in Moscow society. Urbane, knowledgeable, polished and confident, adept at social maneuvering and the parlor games of love, the prisoner represents an experienced man of the world like Byron's Don Juan and Pushkin's own Eugene Onegin. Pushkin nicely sums him up: "he had experienced people and society" (Ljudjei i svet izvedal on).

As the composite Don Juan remains unfulfilled, so does the prisoner. This unfulfillment as reflected in Byron had involved a resolve never to love again, but the Englishman's Don Juan's resolve never lasts long. The prisoner's resolve, however, is unbreakable in our literary context. Pushkin explains why the prisoner cannot love again: "Perhaps the dream of a forgotten love/ Feared he to recall." (Byt' možet, son ljubvi zabytoj/ Bojalsja on vospominat'.)

Tirso's Don Juan exists in an environment pervaded by a Roman Catholic world-view. The prisoner, however, exists in an environment which is practically devoid of religion or the supernatural. We shall find the mystical element is largely absent in all of Pushkin's works under consideration. The retribution which the youth experiences stems not from supernatural edict, but as a logical outgrowth of his dissolute life, the price "of a faithless life" (nevernoj žizni), as Pushkin terms it.

When we view the Circassian girl in the light of the composite woman, we find a love akin to the love of Haidée, a self-sacrificing love which is pure and unassuming. At the same time, we find an element mutually shared by Byron's Donna Julia and Gulbayez. This is the state
of affairs which finds all three of the aforementioned women in the position of instigating the love affair with an unwilling partner. Their motivations differ radically, the quality of their devotion is not at all the same, but each provides an ironic twist within the traditional concept of the aggressive Don Juan confronted by helpless victims.

The classical dilemma of love in conflict with duty found in Dorimon is readily apparent in the Circassian girl's loyalty to the prisoner. Although the choice seems relatively easy for her, we should bear in mind that her loyalty to the prisoner represents not only the abrogation of familial responsibilities, but in her culture, treason.

We mentioned exile and travel as important themes in the Don Juan tradition. Both themes are well represented in *The Prisoner of the Caucasus*. The prisoner's exile is both self-imposed and the result of the social and personal circumstances we have discussed earlier: [the prisoner] abandoned his native bounds/ And flew to a far-away region" (Pokinul on rodnoj predel/ I v kraj dalekij poletel). The travel theme in the Don Juan versions we considered varies from the short excursions of the French Don Juans into the provinces of France to Byron's Don Juan's lengthy journeys from Spain to Greece to Turkey to Russia to England. Travel in Pushkin's work also embraces a long journey: not only the great physical movement involved in the journey from Moscow to the Caucasus but also the change from a familiar, urban setting to the exotic, alien, rural setting.

Another important element of the Don Juan tradition is Don Juan's rescue by a beautiful girl when he is at the brink of death. Thus,
Tisbea shelters Tirso's Don Juan after he has been shipwrecked and washed ashore. It is interesting to compare the parallel scenes in Byron's *Don Juan* when Haidee comes to aid Don Juan with that in The *Prisoner of the Caucasus* when the Circassian girl comes to aid the Russian. Byron writes of his youthful hero:

His eyes he opened, shut, again unclosed,
   For all was doubt and dizziness; he thought
He still was in the boat, and had but dozed,
   And felt again with his despair o'erwrought,
And wished it Death in which he had reposed,
   And then once more his feelings back were brought,
And slowly by his swimming eyes was seen
A lovely female face of seventeen.

(II, cxii)

Pushkin writes:

The Russian awoke. Before him,
   With tender and mute greeting,
Stands a young Circassian girl.
At the girl, silently, he peers
   And thinks: this is a lie of sleep,
The empty play of tired thoughts.

(Očnul'sja russkij. Pered nim,
S privetom nežnym i nemym,
Stoit čerkešenka mladaja.
Na devu molča smotrit on
I myslit': čto lžvyj son,
Ustalyx čuvstv igra pustaja.)

Both the prisoner and Don Juan are in a dazed, weakened condition and have difficulty comprehending that a savior has really come. And both saviors are given a great deal of credit for reviving their victims and saving them from death. Haidee's "small mouth/ Seemed almost prying into his for breath;/ And chafing him, the soft warm hand of youth/ Recalled his answering spirits back from Death." (II, cxii, 114) The Circassian girl's "tender voice says:/ Live! and the prisoner comes to life." (gosos nežnyj govori:/ Živi! i plennik
Interestingly, it is a "cordial" which brings color to the cheeks of Byron's hero, while "cool kumiss" (kumys prokladnyj), the fermented camel's or mare's milk common to Asiatic nomads, provides refreshment for the prisoner.

Both the prisoner and Byron's Don Juan sense the kindness in their saviors' voices in spite of the language barrier:

He [the prisoner] catches with avid soul
the magical sound of pleasant speech
And the gaze of the young maiden.
He does not understand the strange words;

On lovit zadnoju dušoj
Prijatnoj reči zvuk volšebnyj
I vzory devy molodoj.
On čuzdyx slov ne ponimaet;

Now Juan could not understand a word,
Being no Grecian; but he had an ear,
And her voice was the warble of a bird,
So soft, so sweet, so delicately clear,
That finer, simpler music ne'er was heard;
The sort of sound we echo with a tear,
Without knowing why—an overpowering tone,
Whence Melody descends as from a throne.

(II, cli)

Byron and Pushkin both point out that their heroes learn the language of their benefactors through gestures, looks, and feelings as well as oral conversation.

On him reposes a tender gaze:
With the obscure speech is mingled
The conversation of the eyes and signs;
She sings to him both songs of the mountains,
And songs of happy Georgia,
And to an impatient memory
She imparts a strange tongue.

Na nem pokoit nežnyj vzor,
S nejasnoj rečiju slivaet
Očej i znakov razgovor;
Poet emu i pesni gor,
I pesni Gruzii șcästlivoj,  
I parijati neterpelivoj  
Peredaet jazyk çažoj.

And now, by dint of fingers and of eyes,  
And words repeated after her, he took  
A lesson in her tongue; but by surmise,  
No doubt, less of her language than her look:  
As he who studies fervently the skies  
Turns oftener to the stars than to his book,  
Thus Juan learned his alpha beta better  
From Haidée's glance than any graven letter.  

(II, clxiii)

The Fountain of Bakhchisarai

In The Fountain of Bakhchisarai (Baxcisarajskij fontan), the adolescent hero of The Prisoner of the Caucasus has given way to an adult. We know nothing of Girej's adolescence, but we do know that he would have been free to demonstrate, in adolescence or adulthood, the personality traits of Tirso's Don Juan with almost complete impunity. As a Tartar khan, Girej is the aristocrat personified. His license and authority are bounded only by the constraints of Islam. As a result, there is no Judeo-Christian judgment or morality inherent in Girej's relationship with the women of his harem. The constraint which Girej exercises in his relationship with the Polish princess, Marija, comes from within Girej himself and is framed in his conception of love. Without some such constraints, Girej would have been free to treat Marija in any manner he chose. That Girej wanted Marija to come to him voluntarily illustrates both Girej's conception of love and his pride.

Thus, we encounter in Girej a literary hero who has almost unlimited freedom in the exercise of his will. Yet, he is prevented from exercising this freedom by a psychological trait which neither
the prototype Don Juan nor Pushkin's Don Juan shares: the inability to accept love, or at least the love of Marija, on sexual terms alone without a more complex commitment both on his part and on the part of the woman. Therefore, Girej incorporates a very interesting irony with respect to the Don Juan of the prototype and composite traditions and of Pushkin. Don Juan is a man with an insatiable sexual appetite which must be satisfied with love encounters which are illicit in the eyes of society. Girej, on the other hand, is a man with a limited sexual appetite in the midst of a harem which would afford him the opportunity for a great variety of love encounters.

When one has a harem and, theoretically, full license with a great number of women, it scarcely seems possible to speak of inconstancy. But even a harem enjoyed a code of sorts, and Girej seems to recognize the existence of the code. The code was, of course, not based on the concept of fidelity in the traditional monogamous marital relationship or even concerned with any restrictions on the khan in the matter of access to all members of the harem for sexual relations. Obviously, the code revolving about the khan's "favorite" or "favorites" transcended either of the above considerations. Zarema, as a former "favorite" of Girej, claims a certain allegiance from him. She finds it very difficult to accept a demotion from the "favorite" status.

But, as was the case with the prototype Don Juan, the women of Girej's choosing, his favorites, have been able to exercise only temporary influence over him as far as securing his commitment is concerned. Zarema confesses:
My secret desires
Came to pass. Girej for languorous delight
Disdained bloody war,
He ceased his terrible raids
And again beheld his harem.
Before the khan in embarrassed expectation
We stood. He stopped his bright gaze
On me in silence,
He called me... and since that time
We in uninterrupted ecstasy
Have breathed happiness. And not once
Has gossip, nor suspicion,
Nor the torment of evil jealousy,
Nor boredom disturbed us.

Želan'ja tajnye moi
Sblys'. Girej dlja mirnoj negi
Vojnu krovavuju prezrel,
Presek užasnye nabegi
I svoj garem opjat' uzrel.
Pred xana v smutnom ozidan'e
Predstali my. On svetlyj vzor
Ostanovil na mne v molčan'e,
Pozval menja... i s etix por
My v bespretroynom upoen'e
Dysali scast'emi; i ni raz
Ni kleveta, ni podezren'e,
Ni zlobnoj revnosti mučen'e,
Ni skuka ne smuščala nas.

The dream is shortlived, however:

Marija, you appeared before him...
Alas, since that time his soul
Has been clouded with a criminal thought!
Girej, breathing betrayal,
Does not listen to my reproaches;
The moans of my heart are annoying to him;
He finds neither his former feelings,
Nor words for me.

Marija, ty pred nim javilas'...
Uvy, s tex por ego duša
Prestupnoj dумoj omracilas'!
Girej, izmenoju dyša,
Moix ne slušaet ukorov;
Emu dokucen serđce ston;
Ni prezniux čuvstv, ni razgovorov
So mnoju ne naxodit on.

This is very much a characteristic in the Don Juan traditions:
replacing one woman with another. De Villiers’ Dom Juan went so far as not even admitting that he recognized women whom he had seduced. At least, Girej is willing to continue to have Zarema around.

Marija and Zarema represent the same two social classes found in Tirso’s The Seducer from Seville, illustrating that Girej, like the prototype Don Juan figure, relates sexually to women without discrimination. Marija, in the Doña Ana-Isabela tradition is a young aristocrat, a Polish princess (pol’skaja knjažna). She is beautiful:

Everything about her was charming: her quiet disposition Her slender movements, her lively And languorous blue eyes. The lovely gifts of nature She adorned artistically;

Vse v nej plenjalo: tixij nрав, Dvižen’ja strojnye, živye I oči tomono-golubye. Prirody milye dary Ona iskusstvom ukrasala;

She is talented:

She enlivened domestic feasts With her magical harp.

Ona domašnie piry Volšebnoj arfoj oživljala;

She is desireable:

Crowds of nobles and rich men Sought the hand of Marija, And many youths pined for her In secret suffering.

Tolpy vel’mož i bogušej Ruki Mariinoj iskali, I mnogo junošej po nej V stradan’e tajnom iznyvali.

Yet, like Tisbea, she has been inaccessible to men:
However, in the quietude of her soul
She still did not know love
And her independent leisure
In her father's castle among girl friends
Was devoted to solitary amusements.

No v tišine duši svoej
Ona ljubvi esce ne znala
I nezavisimyj dosug
V otcovskom zamke mež podrug
Odnim zabavam posvjaščala.

We find an unearthly, spiritual quality about Marija foreign to
our prototype and composite woman personalities and foreign even to
Pushkin's other heroines. In fact, she is specifically referred to as
"something unearthly" (nekto nezemnoj), "a most holy maiden" (presvjeta-
ja deva), whose heart preserves a holy pledge to return to her homeland.

Even heaven seems to sympathize with her plight:

A son of Eden having fluttered away,
It seemed that an angel was sleeping
And the sleeping one was shedding tears
For the poor prisoner of the harem...

In fact, her aloofness and inaccessibility prompt Zarema to ask,
although fully aware that Marija is not voluntarily competing for Girej:

"Why with your cold beauty/ Dost thou trouble a weak heart?" (Začem
že xladnoj krasotoj/ Ty serdce slabo trevožis?)

This unearthly, spiritual quality which surrounds Marija composes
the alien environment which Girej attempts to penetrate when he tries
to win her affection. It renders her inaccessible for Girej. She is a
holy virgin protected by Roman Catholic angels, while he is a Mohammedan
infidel, in her eyes. She is culturally Western, fair, blonde, and
blue-eyed, while he is inescapably Eastern, most likely dark and swarthy. It is this very disparity which makes Marija so attractive to Girej. She is forbidden to him in a sense, while the accessible beauty, Zarema, is much like him, Eastern, Moslem, in spite of a Catholic mother.

Zarema, a Georgian taken into slavery from her homeland, is also extremely beautiful. Pushkin calls her "the star of love, the beauty of the harem" (Zvezda ljubvi, krasa garema) and describes her in admiring tones:

Around your lily-white face
Thou hast twice entwined your braids;
Thy charming eyes
Are brighter than day, blacker than night.
Whose voice expresses more strongly
The transports of flaming desires?
Whose passionate kiss is more alive
Than your biting kisses?
How can a heart, filled with you,
Beat for another beauty?

In consonance with what we have observed before, Zarema also regards love as a force over which she has little control: "for I was born for passion, for thou canst not love as I" (No ja dlja strasti roždena,/ No ty ljubit', kak ja, ne možeš').
to women from varying social classes. The overwhelming effect which a
Don Juan has on women is also well documented in Zarema's case:

Alas, sad and pale,
She does not listen to the praise;
Like a palm, crushed by a storm,
She has bowed her youthful head;
Nothing, nothing pleases her:
Girej has fallen out of love with Zarema.

Uvy, pečal'na i bledna,
Poxval ne slušaet ona;
Kak pal'ma, smjataja grozoju,
Ponikla junoj golovoju;
Ničto, ničto ne milo ej:
Zaremu razljubil Girej.

But what place does love have in a harem? It has none in the
traditional sense, but we must remember that here it is interpreted in
the context of the code of "favorites" we mentioned earlier. That
Zarema takes this code seriously is clearly expressed in her plea to
Marija that:

He [Girej] gave terrible oaths to me,
Long all his thoughts, all his desires
Girej has harmonized with mine;
His betrayal will kill me...

On [Girej] kljatvy strasnye mne dal,
Davno vse dumy, yse želan'ja
Girej s moimi socetal;
Menja ube't ego izmena...

Nonetheless, having once loved Zarema, Girej seeks to replace her
with the Polish princess, Marija. We see once again the instance of a
man incapable of being fulfilled in love affairs with a woman, yet
seeking fulfillment in another quarter. While one might rationalize
Girej's actions as princely perogative, to Zarema, Girej is indeed,
"indifferent and cruel (ravnodušnyj i žestokij) within the harem code.
We know, too, that Girej acknowledges the code in our literary context,
since he defers from taking Marija by force. In fact, we are made aware that "for her he even relaxes/ the stern laws of the harem." (I dlja neē smjagčaet on/ Garema strogie zakony) and that "the khan himself fears disturbing the sad rest of the captive maiden." (Sam xan boïtsja devy plennoj peçal'nyj vozmuścat' pokoj.)

We cited the destruction of women whom Don Juan loves as an important element in the prototype man-woman relationship. In The Fountain of Bakhchisarai, as in The Prisoner of the Caucasus, we must interpret destruction not in the milder terms of loss of virginity, but in its extreme meaning: death. Marija dies, most likely at Zarema's hand, and Zarema is executed by Girej.

Unfulfillment in love and the deaths of Marija and Zarema do not bring death to Girej. Rather, they are followed by a display of violence. His violence is on a large scale as becomes a khan, but it parallels the violence perpetrated by the de Villers--Dorimon Don Juan after being rejected in Love:

With his horde of Tartars into foreign territory
He again launched an evil raid;
He again in fighting storms
Flies, gloomy and bloodthirsty,

S tolpoj tatar v çuzoj predel
On zloj nábeg opjat' napravil;
On snova v bûr'jăx boevyx
Nesetsja mračnyj, krovozadnyj:

so that, finally,

Having devastated by the fire of war
The regions near the Caucasus
And the peaceful villages of Russia,
The khan returned to Tavrid
And in memory of the woeful Marija
Erected a marble fountain,
Alone in a corner of the palace.
The theme of personal vengeance, important in Tirso's play, is also a central theme in *The Fountain of Bakhchisarai*. Here, personal vengeance is taken first by a woman, Zarema. The latter first seeks to avoid the need for vengeance. She courts Marija's commitment (not to love Girej) with every wile. She tries tears and pleas:

I am crying; thou seest, I my knee
Now bend before thee,
I pray, not daring to blame you,
Return joy and peace to me,
Return to me my former Girej...
Do not return anything to me;
He is mine; he is blinded by you.

and then appeals to religion, Marija's own Catholicism:

Through scorn, entreaty, grief,
However thou willst, return him;
Swear...(although for the Koran,
Amidst the slaves of the khan,
I have forgotten my faith of former days;
But my mother's faith
Was the same as thine) swear to me by it
To return Zarema to Girej...

Prezren' em, prosboju, toskoju,
Čem xoces', otvrati ego;
Kljanis'...(xot' ja dlja Alkorana,
Meždu nevol'nicami xana,
Zabyla veru prežnix dnej;
No vera materi moej
Byla tvoja kljanis' mne eju
Zaremu vozvratit' Gireju...

The pleas and appeals then evolve into an outright threat:

But listen: if I must...
I know how to use a dagger,
I was born near the Caucasus.

No slušaj: esli ja dolžna
Tebe... kinzalom ja vladeju,
Ja bliz Kavkaza rozđena.

Marija is powerless, it seems, to grant such a request even if she wished to.

Finally, Zarema's vengeance is successful in that she eliminates Marija as a potential lover in Girej's life. Whether Zarema actually killed Marija or prompted her to commit suicide is immaterial; in either case, Marija is eliminated. In return, Zarema reaps the full wrath of Girej as surely as if she were a man who had sneaked into the harem. Pushkin comments on her drowning with the words, "Whatever was her guilt, terrible was her punishment (Kakaja b ni byla vina,/ Užasno bylo nakazan'e!).

The Gypsies

The Gypsies (Cygany) brings us another literary hero whose adventures, which might parallel those of the prototype Don Juan, have taken place prior to the action of the poem. Aleko has experienced traditional society and has abandoned it, or, more accurately, it has chased him away. There is no doubt that love affairs and many of the adolescent follies of our prototype Don Juan must have counted among,

The excitement of betrayals,
The sentence of prejudgements,
The senseless chasing
Or brilliant infamy of the crowd.

Izmen volnen'e,
Predrassuzdenij prigovor,
Tolpy bezumnnoe gon'en'e
Ili blistatel'nyj pozor.

Aleko, like the prototype Don Juan, is an outlaw: "the law is
pursuing him" (Ego presleduet zakon). He has escaped from the grasp
of the law, however, escaped from societal and civil restraints to a
land of freedom. Aleko is a child of passions in the arms of paradise.
Like the Biblical bird of the air, he enjoys seemingly complete freedom
in his gypsy existence:

Everywhere was a road for him,
Everywhere was a canopy of night lodging;
Having awakened in the morning, his day
He gave over to the will of the gods,
And the troubles of life could not
Disturb his sincere indolence.
Now and again a far away star
Of magical glory enticed him,
Unexpected luxury and amusements
Appeared to him sometimes;
Above his lonely head
Thunder even often rumbled;
But he safely in storm
and in bright, fine weather dozed.
And he lived, not acknowledging the power
Of insidious and blind Fate;

Emu vezde byla doroga,
Vezde byla nočega sen';
Prosnuvsis' poutru, svoj den'
On otdaval na volju boga,
I žizni ne mogla trevoga
Smuit' ego srdečnu len'.
Ego poroj volšeboj slavy
Manila dal'naja zvezda,
Neždanno roskoš' i zabavy
K nemu javljalis' inogda;
Nad oinokoj polovoju
I grom neređko groxotala;
No on bespečno pod grozoju
I v vědro jasnoe dremal.
I žil, ne priznavaja vlasti
Sud'by kovarnoj i slepoj;

But like Adam in Eden, Aleko is not content with his ultimate freedom:

But, God, how his passions played
With his obedient soul!
With what agitation they boiled
In his tormented bosom!
Had they subsided long ago, for very long?
They will awaken: wait.

No, bože, kak igrali strasti
Ego poslusnoju dušoj!
S kakim volneniem kipeli
V ego izmučennoj grudi!
Davno l', nadolgo l' usmireli?
Oni prosnutsja: pogodi.

Thus, the commentary on freedom in The Gypsies is crystal clear. Aleko is a man who finds himself in an environment completely free of the moral and societal restrictions traditionally associated with so-called civilized, urban societies—and he cannot adapt to it. There are several reasons why he is unsuccessful. For one, Aleko is stricken with the malaise common to all of our Don Juans: the inability to love and find lasting fulfillment with a woman. Even on the morning after his first night with Zemfira, Pushkin warns:

Sadly the youth gazed
At the barren plain
And the secret cause of sadness
He dared not express to himself.

Unylo junosa gljadel
Na opusteluju ravninu
I grusti tajnuju pričinu
Istolkovat' sebe ne smel.

We have seen a touch of this Weltschmerz in the Don Juan of Byron included in the composite Don Juan, and this quality closely identifies
Aleko with the pensive youth of Byron prior to his seduction by Donna Julia. This restiveness in Aleko is also ascribed a supernatural quality by the old man, Zemfira's father, not unlike the traits which Batricio and Anfriso see in Tirso's Don Juan. In essence, the quality probably does not exist, but in the superstitious peasant mentality of Zemfira's father and the Spanish fishermen, it becomes viable. On one occasion, the father naively explains to Zemfira:

I heard a Russian tradition:
Now in the middle of the night
A domestic spirit hampers the breathing
Of the sleeping one; before dawn
It will go away. Sit with me.

Slyxal ja russkoe predan'ye:
Teper' polunočnoj poroj
U spjasego tesnit dyxan'e
Domasnj dux; pered zarej
Uxodit on. Sidi so mnoj.

He is convinced that "you cannot chase away the night spirit;/ It will go away of itself." (Nocnogo duxa ne goni; Ujdet i sam).

Even if Aleko were psychologically prepared to make a commitment to love in the traditional monogamous relationship, his love relationship would have been ill-fated. Aleko, whose value system is, at least sub-consciously, rooted in the Russian society he has left behind, confronts a woman whose value system is quite different. Zemfira subscribes to the gypsy code which views love as a fickle quantity which comes and goes without levying an undue obligation on either partner. Just as Zemfira is free to choose Aleko, she is also free to reject him. Her love for Aleko has been legitimatized by her own psychological conviction, but the mores of her gypsy society stipulate that she is free to seek another partner without restraint or guilt. Zemfira gives
herself completely to one lover at any one time, but a permanent, enduring relationship is not considered part of the love pledge. We shall see that in this respect Pushkin's Laura is an urban version of the gypsy Zemfira. Likewise, Pushkin's Don Juan's view of the love relationship closely resembles Zemfira's view.

This free and natural approach to life makes Zemfira extremely attractive to Aleko. Her earthiness contrasts favorably against the artificial society he has abandoned. To his new way of thinking, how much superior is Zemfira "without expensive finery, without pearls, without necklaces" (bez narjadov dorogix, bez žemčugov, bez ožerelij,) to the grandes dames he had courted. But as we have noted earlier, the gypsy societal norms are a reversal of the traditionally acceptable societal norms involving obligation, duty, institutionally approved sexual relationships, etc. The gypsy society is characterized by norms which expound free, natural relationships which traditional society would regard as immoral, perverted, illegal, harmful, etc. It is a free society in comparison with urban society, but it would be untrue to say that there are no societal norms. For just as a conflict with "civilized" societal norms had forced Aleko to leave the city, conflict with the gypsy societal norms denies happiness to Aleko and forces him to leave the gypsies. He cannot keep from measuring his relationship with Zemfira against traditional morality, and becomes like the scorned lover of the Don Juan tradition encountered in the de Villiers—Dorimon character. Early in their life together, Aleko voices a warning to Zemfira: "Do not change, my tender friend!" (Ne izmenis', moj nežnyj drug!) In the final analysis, Aleko cannot bear
to hear Zemfira sing a song of love for another. In referring to her new love, Zemfira sings:

How I caressed him
In the night quietness!
How we laughed then
At thy grey hair!

Kak laskala ego
Ja v nočnoj tišine!
Kak smejalis' togda
My tvoej sadine!

It is significant in the evolution of Pushkin's literary heroes that by the time of The Gypsies, Pushkin is willing to portray his hero as being old, or at least, as seeming old to the youthful Zemfira. The problem of the older lover and the young girl, only suggested in this work receives a full treatment in Pushkin's Poltava, the next work we shall consider. Zemfira finally confirms Aleko's worst fears:

Thou art free to get angry,
I (Zemfira) am singing the song about thee.

Ty serdit'sja volen,
Ja pesnju pro tebja poju.

It is by now apparent that, in spite of the parallels we are drawing, if one were to regard Aleko as a Don Juan figure, his relationship would stand out as an ironic reversal of the traditional roles. Aleko becomes the offended party while his partner, Zemfira, becomes the symbol of license and debauchery (viewed from traditional societal norms, of course).

The jealousy and demoniac motivation we have noted also become vital elements in the Aleko-Zemfira relationship. When the young gypsy is stealing kisses, Zemfira warns: "It's time to go: my husband is jealous and evil."

(Pora: moj muž revniv i zol.) Aleko is jealous
because he is possessive and unable to adapt to the gypsy code. He is evil to Zemfira because of his foreignness, his wild dreams, and the superstitions associated with his behavior.

We find in The Gypsies a very interesting variation on the theme of parental perogative. The relationship of Zemfira and her father is superficially akin to that of our women in the Don Juan versions whose fathers invariably seek to preserve the honor of the daughters. Zemfira's father is no exception in desiring the same for his daughter. But, as we pointed out, gypsy honor consisted not in protecting the daughter from the world and love, but permitting her to participate in both to the fullest. When Pushkin mentions of Zemfira that "she was accustomed to a sportive will" (Ona privykla k rezvoj vole), he is not only referring to her freedom "to stroll in the wilderness field" (guljat' v pustynnom pole), but to her philosophy of life. Thus, when Zemfira brings Aleko to camp and announces that he will be her companion, her father can answer with sincerity: "I'm glad," (Ja rad,).

Aleko is welcome to share their common lot and to do whatever he likes:

Thou canst forge steel or sing songs
And go about the villages with a bear.

Żelezo kuj il' pesni poj
I sela obxodí c medvedem.

There is no doubt at all that Aleko and Zemfira share a fully legitimitized (from the point of view of the gypsy code of morality) conjugal relationship.

Zemfira herself is a product of the gypsy code. Her father points out that her mother, Mariula, had loved him only a year when another gypsy band came and camped with his band several days:
They left the third night,
And, abandoning her little daughter,
Mariula followed them.

Oni ušli na tret'ju noč',
I, brosja malen'kuju doč',
Ušla za nimi Mariula.

This father, deserted by the mother of his child, fully acknowledges the power of love as a force beyond reckoning, for when Aleko asks him why he did not pursue his wife and her seducers in order to kill them, he replies:

To what avail? Youth is freer than a bird.
Who has the power to deter love?
Joy is given to all in succession;
That which was, will not be again.

K čemu? vol'nee pticy mladost'.
Kto v silax uderžat' ljubov'?
Čredoju vsem daetsja radost';
Čto bylo, to ne budet vnov'.

We see our pattern repeated once again. Aleko has made a move from a familiar environment to an alien one. He cannot conform to the gypsy code which demands freedom for everyone. Zemfira's father pinpoints the problem in his final pronouncement: "Thou wantest freedom only for thyself" (Ty dlja sebja liš' xočeš' voli). Because he cannot accept Zemfira on her own terms, on the terms of her society, she represents forbidden fruit for Aleko, and both pay accordingly. Aleko takes vengeance, but remains unfulfilled in love, and Zemfira is destroyed.

Like de Villiers' Dom Juan, Aleko dispatches his rival to the grave with a blade. It is also interesting that a key element in the Don Juan tradition is the defamed monument at the Commander's grave. And where does Aleko find his "wife" and her lover?
Suddenly he sees two shadows nearby
And hears a nearby whisper
Above the defamed grave.

Vdrug vidit blizkie dve teni
I blizkij sepot slysit on
Nad obesslavlennoj mogiloj.

Making love in the presence of the dead is a theme which Pushkin takes up more fully in The Stone Guest, and is also a theme which strengthens the case for Zemfira as a female version of Pushkin's Don Juan.

Poltava

Poltava is extremely interesting in the light of the Don Juan tradition in that the hetman, Mazepa, represents a literary hero who has not only reached maturity, but who has been permitted to reach old age. It has been suggested by Paul Debreczeny that Pushkin turned Mazepa and his love for a young girl with a specific purpose in mind: to attempt a commentary on the love relationship made difficult by the presence of a major barrier such as extreme age difference. Debreczeny further suggests that Pushkin took up the old man-young girl theme after unsuccessfully trying to cope with the black man-white girl theme in The Negro of Peter the Great (Aran Petra Velikogo). In spite of the fact that Mazepa is weighed down by years, war, cares, labors (On udručen godami,/ Vojnoj, zabolami, trudami;) "passions seethe within him, and again Mazepa knows love." (čuvstva v nem kipjat, i vnov'/ Mazepa vedaet ljubov'). We do not have a chronicle of Mazepa's previous loves here, but it is available in the Polish literary tradition. We have the suggestion that Mazepa experienced
loves like those of the prototype Don Juan, loves which fit Pushkin's formula of youthful passion:

A youthful heart in an instant
Burns or is extinguished. In it love
Passes and comes anew,
In it every day brings a different passion.

Mgnovennno ser'dce molodoe
Gorit i gasnet. V nem ljubov'
Proxodit i prixodit vnov',
V nem 'cvstvo kazdyj den' inoe:

Mazepa also exhibits many of the personality traits of the prototype Don Juan and the French Don Juans. He knows no bounds when it comes to exerting his will. It is known "that he is glad both honestly and dishonestly to cause injury to his enemies." (čto rad i čestno i besčestno/ Vredit' on nedrugam svoim.) He is so unforgiving and harsh "that not a single injury/ as long as he had lived had he forgotten." (čto ni edinoj on obidy/ s tex por kak živ ne zabyval.) Pushkin even goes so far as to brand Mazepa a criminal, an appellation not at all uncommon in the Don Juan versions. It is known "that the arrogant old man had stretched out/ his criminal visions far and wide." (čto daleko prestupny vidy/ starik nadmennyj prostiral.)

He is a violent man like several of our Don Juans. In fact, "he is ready to spill blood like water" (krov' gotov on lit', kak vodu.) Tirso's Don Juan was accused by his father of being ungrateful. Mazepa exhibits this same trait: "he does not remember good deeds." (on ne pomnit blagostyni.)

Another of the prime attributes of the Don Juan prototype is his disregard of the "holy." Thus, Tirso's Don Juan does not shrink from defiling the chapel where the commander is laid. Pushkin's Don Juan
is willing to impersonate a monk and attempts to seduce Doña Ana in a graveyard. It is also said of Mazepa that "he knows nothing sacred," (on ne vedaet svyatyni,) and he is referred to as "the seducer of holy innocence." (Svjatoj nevinnosti gubitel'.)

Mazepa is likewise a very cunning man. He turns the letter accusing him of treason before the tsar to his own purposes. He hypocritically appeals to those things he is seeking to undermine—the tsar, the welfare of the country, his loyal service—in demanding the punishment of Kochubey and Iskra. Also exhibiting cunning, deceit, and imposture worthy of the prototype Don Juan, Mazepa feigns illness while the negotiations with the Swedish Charles continue. After aiming a thrust toward Moscow,

Suddenly Charles turned
And carried his war to the Ukraine

And day broke. From his deathbed
Stands up Mazepa, this sickly sufferer,
This living corpse, only yesterday
Moaning weakly above the grave.
Now he is Peter's powerful enemy.

Nezapno Karl povorotil
I perenes vojno v Ukrajnu.

I den' nastal. Vstaet s odra
Mazepa, sej stradalec xilyj,
Sej trup zivoj, eše včera
Stonavsij slabno nad mogiloj.
Teper' on moščnyj vrag Petra.

Indeed, now he "has become straight, and healthy, and youthful."
(I prjam, i zdrav, i molod stal.)

Like the prototype Don Juan, Mazepa ultimately perishes for his sins. After his treason, there remain to him but exile and death. He flees across the border "and his gaze sparkles terribly, taking leave
of his native land." (I strašno vzor ego sverkai, / S rodnym proščajas’ rubežom.) His death is not described. All that remains of Mazepa is a yearly anathema pronounced in church "for in vain there would a sorrowful guest/ Seek the hetman’s grave." (I tščetno tam prizec unylyj/ Iskal by getmanskoj mogily.)

Kochubey and Marija embody the father-daughter tradition we noted in The Seducer from Seville. He is "rich and glorious" (bogat i slaven) like Don Gonzalo de Ulloa, Doña Ana’s father. Kochubey also considers his daughter a pearl of great price:

But Kochubey is rich and proud
Not of his long-maned steeds,
Not of his gold, tribute of the Crimean hordes,
Not of his ancestral farms.
Of his beautiful daughter
Is proud, old Kochubey.

No Kochubey bogat i gord
Ne dolgogrivymi konjami,
Ne zlatom, dan'ju krymskix ord,
Ne rodovymi xutorami,
Prekrasnoj dočer'ju svoej
Gorditsja staryj Kochubey.

Kochubey is justified, for Marija, like Tirso’s women, is duly renowned for her beauty.

After Marija has eloped with Mazepa she, like most all of the women we have studied in the Don Juan versions, is jealous. She senses Mazepa’s increasing coolness to her. Not realizing that his disaffection stems from involvement in a political plot, she accuses him of consorting with a Princess Dulskaja. Mazepa, however, has reached the limit of whatever carnal relationships he has once enjoyed. For like the prototype Don Juan, Mazepa cannot find fulfillment with a woman. His barrier to happiness is personal ambition, and therein lies the
commentary on freedom in Poltava. Mazepa regards the systems about him which govern his actions as an outrage. The social order, the role of the tsar, the convention that old men do not marry young virgins all hamper Mazepa's exercise of his freedom, and he reacts violently against these systems. His potential for fulfillment in the love relationship becomes a victim of Mazepa's violent clash with the values which surround him. He is willing to sacrifice Marija to the prospect of a ruler's crown, and power and glory. He cannot achieve fulfillment in the traditional marital arrangement. The night before Kochubey is executed on his orders, Mazepa confirms that he resembles the Don Juan personality in that he cannot settle down to a woman:

Oh, now I see: he whom fate
Has judged for life's commotions,
Should stand alone in the face of the storm,
Should not take unto himself a wife.
To one wagon it is impossible
To hitch a stallion and a timid doe.

Ax, vižu ja: komu sud'boju
Volnen'ja zizni suždeny,
Tot stoj odin pered grozoju,
Ne prizyvaj k sebe ženy.
V odnu telegu vprjač' nemožno
Konja i trepetnuju lan'.

There is no doubt that Pushkin considers Mazepa a seducer and Marija's situation a sinful relationship in spite of her complicity and obvious love for Mazepa. He addresses her:

You were able to forget your mother for them [Mazepa's evil qualities]
You preferred a bed of seduction
To your father's canopy.
With his strange eyes
The old man bewitched you,
With his quiet words
He deadened your conscience.
Note the demoniac aspect alluded to Mazepa's power over Marija, an element we have noted both in the prototype and the composite Don Juan's power over women.

Pushkin's characterization of Mazepa brings to mind several of the personality traits of the composite Don Juan personality, especially with respect to the Dorimont-de Villiers' Don Juan. In characteristic fashion, Mazepa in his inter-personal relationships knows how to practice deceit in order to manipulate others:

The more Mazepa is cruel
The more cunning and lying his heart,
The more his manner appears
Carefree and sincere.
How absolutely he can
Attract and fathom the hearts of others,
Safely rule minds,
Solve others' secrets!

The social adaptability we have noted most particularly in Byron's Don Juan is apparent in Mazepa's ability to be all things to all men, to relate to diverse interests and population segments:

How good-naturedly at feasts
A chattering old man, he yearns
For the past with the elders,
He glorifies freedom with the selfwilled,
Abuses authority with the dissatisfied,
With the embittered he sheds tears,
With the stupid one he talks sense!

Kak dobrodušno na pirax,
So starcami starik boltlivyj,
Žaleet on o proslyx dnjač,
Svobodu slavit s svoevol'nym,
Ponosit vlasti s nedovol'nym,
S ožestocennym slezy l'et,
S glupcom razumnu rec' vedet!

Also with respect to social adaptability, we will mention that
Pushkin's Don Juan is a poet, a composer of love songs. Mazepa, too,
has fulfilled such a role. We learn that at the dining table Marija
"always used to sing/ Those songs, which he composed/ When he was
still poor and young." (vsegda pevala/ Te pesni, koi on slagal/ Kogda
on beden byl i mal,).

When Mazepa takes the path of treason, he becomes like Dorimon's
Don Juan, a man who cannot claim allegiance to a homeland: "There is
no fatherland for him." (net otcizny dlja nego.) His actions alienate
him not only from his country and civil authority, but he also loses
the former family ties with Kochubey. In short, he explicitly comes
into conflict with every societal norm and institution except religion,
and even with that institution, implicitly.

With respect to the composite woman, Marija, like the Doña Ana
figure in the French plays and The Stone Guest, comes to realize that
her man has been the instrument responsible for the death of her loved
one. Too late to save her father, she goes away in madness with her
mother; "and the trace of her existence/ Disappeared as if it were an
empty sound." (I sled ee suschestvovan'ja/ Propal kak budto zvuk pustoj.)

Even though Marija is not killed, her destruction is assured. She is lost forever to Mazepa because her father's execution has driven her mad. When Mazepa, fleeing from Poltava, chances upon her at her father's old estate, he sees a terrible sight:

Before him with uncurled hair,
Glaring with sunken eyes,
All in rags, gaunt, pale,
Stands, lighted by the moon...
'Or is this a dream/ ...Marija... is it thou?'

Pred nim s razvitymi vlasami,
Sverkaja vpalymi glazami,
Vsja v rubisce, xuša, bledna,
Stoit, lunoj osvescena...
'Il' eto son? ...Marija... ty li?'

But Marija does not recognize Mazepa as her husband.

We have repeated in the Mazepa-Marija relationship the pattern of the old husband-young bride suggested in Tirso's play and clearly expressed in The Stone Guest. In Poltava, however, there is yet another element present: incest. Technically, Mazepa is not a relative, merely her god-father. But Marija's mother feels this tie very strongly: "He, who should properly be father and friend to his innocent god-child..." (On, dolžnyj byt' otcom i drugom/ Nevinnoj krestnicy svoej...,) has the insane notion to marry her. Clearly, Marija's mother regards such a marriage as a transgression of God's law: "No! He will not commit this sin." (Net! on grexa ne soversšit.) Marija, in a reversal of the Doña Ana tradition, desires the marriage rather than objects to it and even elopes in order to be united with her elderly lover.
In choosing to marry Mazepa, Marija was faced with the classic dilemma of duty versus love. Her duty was to remain with her father. Even though she opts for love and union with Mazepa, she continues to feel this dilemma very keenly, especially when Mazepa's political ambitions come to the fore.

In concluding our comments on Poltava, we note several themes found in the Don Juan tradition. Kochubey is the commander in Poltava. It is true that his death does not occur in a seduction scene or that it does not come physically at the hand of Mazepa (Don Juan). The executioner's hand, however, is an extension of Mazepa's and the latter bears the ultimate responsibility. Like every father of a Doña Ana figure in the tradition, Kochubey introduces the theme of vengeance: gaining satisfaction against his female's seducer. Kochubey seeks to accomplish his revenge by revealing Mazepa's plot to incite the Ukraine against Russia and Peter the Great. He says of Mazepa that "He will either perish himself or conquer--/ he will revenge the insulted honor of his daughter." (Кончай ся погибнет, кончай погубит—it's a realization of honor's justice.) It makes no difference to him that his daughter was a willing accomplice (We will recall that Don Gonzalo accuses Doña Ana of being too cooperative with Don Juan) or that he has forgiven her for her actions. When his own resolve wanes and his anger cools, Marija's mother keeps the fire of vengeance burning.

Kochubey is unlike the commander and the fathers of the Doña Ana figures in that he has no Don Octavio to call upon to obtain justice and carry out revenge. He can only muse:
Lying innocently beneath the axe,
To meet the merry gaze of the enemy
And to throw himself into death's embraces,
Not bequeathing to anyone
His enmity for the evildoer.

Ložas' bezvinnym pod topor,
Vraga veselyj vstretit' vzor
I smerti kинут'sja v ob"jat'ja,
Ne зaves'caja nikomu
Vraždy k zlodeju svoemu!..

Yet another theme is concerned with the delivery of the incriminating letter to the tsar. It is delivered by one of Mazepa's rivals, a former suitor of Marija's who yearns to partake in Kochubey's revenge. This represents another Don Juan element. The letter itself is an element we saw used to great advantage by Tirso's Don Juan in much less deadly circumstances.

It would appear that the young rival for Marija is eventually killed, which is also the fate of de Villiers' Dom Juan's rival. We cannot be sure of the identity of the young Cossack described in the following lines, but it is probable that he is this former suitor who carried the incriminating letter to the tsar on behalf of Kochubey:

Suddenly there was a shot. The old man [Mazepa] turned around.
In Vojnarovskij's hands
The musket barrel was still smoking.
Struck down at only a few paces
A young Cossack was lying in blood,...

The Cossack strove toward the hetman
Through the battle with sabre in hand,
With an insane brightness in his eyes.
The old man, having ridden up, directed
A question to him. But the Cossack
Was already dying. His dimmed vision
Was still threatening Russia's enemy;
His dying face was darkened,
And the tender name of Marija,
His tongue could barely still babble.
Вдруг вьстрели. Старец обратился.
У Воиначорского в руках
Мушкетный ствол еще дымился.
Сраженный в нескольких сагах,
Молодой казак в крови валится,...

Казак на гетмана стремился
Сквозь битву с саблею в руках,
С безумной яростью в очах.
Старик, подхвач, обратился
К нему с вопросом. Но казак
Уже умирал. Потухший зрачок
Еще грозил врагу России;
Был мрачный помертвевший лиц,
И имя неизвестно Мариин
Чуть кустарь еще жажет.

Finally, we scarcely need mention the role of travel and exile
in Poltava, both physical travel and spiritual travel. Mazepa effects
spiritual movement from the friendly milieu in which he is defending
Peter to the hostile milieu in which he unsuccessfully opposes him
without changing his physical location. This movement, in the final
analysis coupled with his personality traits, dooms Mazepa's love
relationship with Marija.

Eugene Onegin

Eugene Onegin (Evgenij Onegin), like Byron's Don Juan, is a
monumental work whose Don Juan elements play only a minor role in the
work as a whole. The Don Juan prototype is vested primarily in the
"fashionable tyrant," (modnij tiran, III, xv) Eugene Onegin, described
by Pushkin in his flashback. Pushkin clearly establishes that Don
Juanism more in the style of Tirso's Don Juan had been a force in
Russia in his grandfather's day:

Once, cool seduction
Was boasted as the science of love,
Trumpeting everywhere about itself,
And, not loving, taking its pleasure.

Razvrat, byvalo, xladnokrovnij
Naukoi slavilsja ljubovnoj,
Sam o sebe vezde trubja
I naslazdajas' ne ljubja.

(IV, i-vii)

In Onegin's (and in Pushkin's) day, however, "cool seduction" has given way to a complex, and often wearying, societal game which must be played to achieve sexual conquests:

Who would not be exhausted by threats,
Pleas, vows, imaginary terror,
Six-page notes,
Deceptions, slander, rings, tears,
The surveillance of aunts and mothers,
And the painful friendship of husbands!

Kogo ne utomjat ugrozy,
Molen'ja, kljatvy, mnimyj strax,
Zapiski na šesti listax,
Obmany, spletni, kol'ca, slezy,
Nadzory tetok, materėj,
I družba tjazkaja muzej!

(IV, viii)

In viewing Eugene Onegin in the light of the Don Juan prototype, it is not of particular significance that Eugene achieved his seductions in the hypocritical framework of Russian society love intrigues while Tirso's Don Juan seduced by means of trickery. Both represent rash adolescents on the brink of manhood who are quite successful in their seductions. Pushkin points out that Eugene is only eighteen when he begins his amatory career. And like Tirso's Don Juan, he is fickle and indiscriminate with respect to where he seeks out love: "Where then will my mischief-maker jump?/ With whom will he begin? It doesn't matter:/ It's easy to have time for everywhere." (Kuda ź poskačet moj
prokaznik?/ S kogo nacnet on? Vse ravno:/ Vezde pospet' nemudreno.
I, xv).

And time he has, much more than Tirso's Don Juan--eight years:
"...he killed eight years,/ Wasting the best flower of his life."
(...ubil on vosen' let,/ Utratja žizni lušćij cvet. IV, ix). Pushkin
tells us of this stage in Eugene's life:

He in his first youth
Was a victim of stormy delusions
And unbridled passions.

On v pervoj junosti svoej
Byl žertvoj burnyx zahluždenij
I neobuzdannyx strastej.

But like the prisoner of the Caucasus, he becomes incapable of loving
in his degenerate state, "Slowly wearied by his desires,/ Even wearied
by facile conquest." (Želan'em medlenno tomim,/ Tomim i vetrenym
uspexom, IV, ix). This last line tells us that Eugene was a successful
lover in spite of the fact that Pushkin details none of his conquests.
Similarly, it is Pushkin's commentary on Eugene's disenchantment with
his love pursuits that documents his role as a lover:

He no longer fell in love with beauties,
But somehow dragged his feet;
They refuse him--in an instant he was comforted;
They betray him--he was glad to rest.
He pursued them without ecstasy,
And left them without regret,
Scarcely recalling their love and malice.

V krasavic on už ne vljubljalsja,
A voločilsja kak-nibud';
Otkazut--migom utesalsja;
Izmenjat--rad byl otdoxnut'.
On ix iskal bez upoen'ja,
A ostavljal bez sozalen'ja,
Čut' pomnja ix ljubov' i zlost'.

(IV, x)
The life of violence which is characteristic of the Don Juan prototype is also documented when we learn of Eugene that "although he was a fervent rake,/ He once for all fell out of love/ With duelling and sabre and lead." (xot' on byl povesa pylkij,/ No razljubil on nakonec/ I bran', i sablju, i svinec, I, xxxvii)

Thus, the mature Eugene Onegin who comes to the country is another Don Juan who has burned himself out, for the question is asked by Pushkin:

But was my Eugene happy,
Free, in the flower of his best years,
Amidst brilliant conquests,
Amidst daily pleasures?

No byl li scastliv moj Evgenij,
Svobodnij, v cvete lucsix let,
Sredi blistatel'nyx pobed,
Sredi vsednevnyx naslaždenij? (I, xxxvi)

The answer is straightforward and unequivocal:

No! Soon feelings in him cooled down;
The din of society drove him to boredom;
Beauties no longer were
The subject of his customary thoughts;
Betrayals succeeded in wearying him.

Net! rano čuvstva v nem ostyli;
Emu naskucil sveta šum;
Krasavicy ne dolgo byli
Predmet ego privyčnyx dum;
Izmeny utomit' uspeli; (I, xxxvii)

Pushkin is even willing to include himself in this characterization of a burnt-out Don Juan:

The game of passions we both knew.
Life was wearying both of us;
In both the heat of the heart had died;
Both were awaiting the spite
Thus, as a commentary on freedom, Eugene Onegin offers us a literary hero who has experienced unbridled freedom and license, who has been afforded the free play of his wants and desires, but the result has not been happiness and fulfillment. Rather, Eugene has experienced only boredom. In several ways he is the antithesis of Pushkin's Don Juan: he is prosaic not poetic; he is aware of his role while Don Juan is oblivious to his; his motives are characterized by an awareness and confession of the absence of human munificence in them, whereas Pushkin's Don Juan does not realize at all that he is dissolute in the eyes of the world. In a word, freedom has stifled Eugene Onegin; however, we shall see that freedom is exhilarating to Pushkin's Don Juan.

Once again looking backward to the earlier traditions instead of forward to The Stone Guest, we find more interesting parallels. The prototype Don Juan peeks through in the mature, world-weary Onegin who takes up residence at his uncle's estate. In our first encounter with Eugene, hurrying to his dying uncle's bedside, we sense a relationship between Onegin and his uncle which reminds us of the cunning displayed by the prototype Don Juan in his relationship with his uncle, the ambassador from Spain. Eugene is perfectly willing to
employ the "low cunning" (nizkoe kovarstvo, I, i) necessary to preserve an outward facade of propriety with his uncle, and we are even informed that he is undertaking the journey to the bedside, "preparing himself, for the sake of money,/ For sighs, boredom, and deceit." (prigotovljajas', deneg radi,/ Na vzdoxi, skuku i obman. I, lii)

Another feature of the prototype Don Juan is indifference and a lack of concern for the feelings of his women. This indifference is displayed by Eugene in the incident with Tatiana. Even though he has conducted himself properly and, perhaps in his own estimation, nobly, there is no indication that he is at all concerned or affected by Tatiana's plight after the rebuff. There is even the hint that his carnal needs are taken care of in a typical landowner fashion which required no emotional commitment. Onegin's catalog of activities include, "now and then, the youthful and fresh kiss of a black-eyed blonde," (Poroj beljanki cernoekoj/ Mladoj i svezij pocaluj, IV, xxxviii-xxxix)

This latent artifice of the prototype Don Juan also shows through in Eugene's brief flirtation with Olga which leads to the duel. He employs the same artifice with her which had won him so many conquests in the past. Obviously, the Onegin who charms Olga represents a brief reversion to the more Don Juanesque figure of Onegin's youth.

Finally, we must comment on Eugene Onegin and honor, something we briefly alluded to in Chapter I in discussing the fact that it is his sense of honor which motivates the prototype Don Juan to keep the assignation with the spirit of the commander in statue form. In the
final analysis, it is honor that drives Onegin to go through with the duel. He knows that Zaretsky is in large measure responsible for the duel. He knows that Zaretsky "is evil, he is a gossip, he is a gabbler..." (zloj, on spletnik, on recist. VI, xi). Onegin asserts: "Of course, scorn ought to be/ The price of his [Zaretsky's] amusing words," (Konečno: byt' dolžno prezren'e/ Cenoj ego zabavnyx slov, VI, xi). But, he cannot leave it at that. The social hermit Onegin, it turns out, is not immune to public opinion. He still values it to the extent that he cannot dismiss the possible "whispering, the laughter of stupid fools" (šopot, xoxotnja glupcov, VI, xi) in the event he refuses to honor the challenge. We recall the words of Tirso's Don Juan in his resolve to go to the commander at the chapel: "The dead one will be able to call me a scoundrel aloud," if the invitation is not honored. Pushkin passes sentence on Onegin:

And behold, public opinion!  
The mainspring of honor, our idol!  
So there we have that on which the world turns!

I vot obšestvennoe mnen'e!  
Pružina česti, nas' kumir!  
I vot, na čem vertitsja mir!  

(VI, xi)

We recall that public opinion was also the prime mover in the honor code of the prototype Don Juan. Both Eugene Onegin and Pushkin are convinced of the absurdity of the honor code practiced by Russian aristocrats and hold it up to ridicule. But, in the final analysis, both had to yield to it as a powerful force. Eugene Onegin went through with the duel with Lensky which resulted in the death of the latter, while Pushkin went through with the duel with Georges d'Anthès which
resulted in his own death.

We find the best features of the prototype woman in the two faces of Tatiana we encounter. The true beauty of Tatiana does not really come out until the second episode with Onegin, but her virtue and sincerity are apparent from the beginning. Apparent, too, in the youthful Tatiana is a manifestation of love in terms we noted in the prototype woman. Tatiana's love for Onegin is beyond herself, so to speak, involuntary:

Tatiana listened with anxiety
To such gossip [of her betrothal to Eugene]; but secretly
With incomprehensible delight
She thought about it against her will;

His presence in her consciousness is also not of her own making:

Alas! Now, day and night,
In a hot solitary dream,
Everything is filled with him; to the dear maiden everything
Without ceasing with magical force
Speaks over and over again of him.

Love's effects are real and powerful. We may observe Tatiana's demeanor as she waits to confront Onegin and his reply to her missive:

Tatiana was waiting impatiently,
So that the trembling of her heart should subside,
So that the ardor in her cheeks should pass.
But in her bosom there is yet trembling,
And the flame in her cheeks does not pass,
But only burns hotter and hotter...

Ždala Tat'jana s neterpen'em,
Čtob trepet serdca v nej zatix,
Čtoby pročlo lanit pylan'e,
No v persjax to že trepetan'e,
I ne proxodit žar lanit,
No jarce, jarce lis' gorit...

(III, xl)

The mature Tatiana has learned to master this force and thus can remain poised and visibly unmoved in the presence of Onegin even though she continues to love him. Love affairs between Onegin and his society women, in general, and Onegin and Tatiana, in particular, reflect the prototype Don Juan–woman relationship we have discussed earlier. We have already established that Eugene spent eight years playing the game of seduction, flitting from affair to affair, practicing that kind of love which emanates from the devil, that love which Pushkin is referring to, when he writes, "Satan jokes by means of love" (Ljubovju šutit satana, IV, xxi). Nowhere is this truer than in the incident with Olga at the ball, an incident which demonstrates that the latent artifice of the Don Juan prototype who has an overwhelming effect on women is not very far from the surface in Eugene Onegin:

Bujanov, my perky chap,
To our hero led
Tatiana and Olga; promptly
Onegin went with Olga;
He leads her, nonchalantly gliding,
And bowing to her tenderly whispers
Some banal compliment
And squeezes her hand—and the blush
On her conceited face
Began to flame brighter.
Bujanov, bratec moj zadornij,
K geroju nasemu podvel
Tat'janu s Ol'goju: provorno
Onegin s Ol'goju posel;
Vedet ee, skol'zja gebrêno,
I naklonjas' ej sepcet nezno
Kakoj-to poslyj madrigal,
I ruku žmet-i zapylal
V ee lice samoljubivom
Rumjanec jarce.

(V, xliii-xliv)

Eugene Onegin, like all Don Juans, in his amatory career had sought fulfillment in the artifices and superficialities external to the essence of femininity, those simple, sincere, honest virtues which Tatiana exhibits throughout the novel. Interestingly, these very virtues render the youthful Tatiana unappealing to the callous, urbane Onegin. But, a Tatiana accoutered with society's baubles and the artifice to hide her true feelings becomes extremely desireable. Eugene Onegin becomes solely occupied "with the indifferent princess, the aloof goddess/ of the luxurious, imperial Neva." (ravnodušnoju knjaginej, nepristupnoju boginej/ Roskošnoj, carstvennoj Nevy. VIII, xxvii) Pushkin sums up this all too human tendency:

Oh, people! You all resemble
Your ancestral mother, Eve:
That which is given to you is not attractive;
The serpent incessantly calls you
To himself, to the mysterious Tree of Life;
Give you the Forbidden Fruit,
For without it to you Paradise is not Paradise.

O ljudi! vse poxoži vy
Na praroditel'nicu Èvu:
Čto vam dano, to ne vlecet,
Vas neprestanno zmij zovet
K sebe, k tainstvennomu drevu:
Zapretnyj plod vam podavaj,
A bez togo vam raj ne raj.

(VIII, xxvii)
Thus, Eugene Onegin, like the prototype Don Juan, exhibits the penchant for forbidden fruit. The desirable Tatiana is forbidden to him because she is married and refuses to make a mockery of her marriage. And Onegin remains unfulfilled. His fulfillment was a possibility after his movement from the friendly urban environment to the alien (to him) provincial environment. Onegin, however, was unable to embrace this provincial environment and the young Tatiana along with it.

Ultimately, Eugene's rejection of Tatiana is instrumental in her destruction, in a sense. The simple, naive, attractive country miss is given the opportunity to leave the rural setting and journey to the city where she is transformed into an urbane lady of high society. The customary developmental pattern of rural girls which saw them mellow into unsophisticated provincial matrons is definitely altered in Tatiana's case. It is true, however, that the physical destruction we saw in *The Prisoner of the Caucasus*, *The Fountain of Bakhchisarai*, *The Gypsies*, and *Poltava*, and will see in *The Stone Guest* does not befall Tatiana.

With respect to the composite Don Juan, Eugene Onegin's similarities to Byron's hero are often noted. This is particularly true with respect to Onegin's early role as a lady's man, fastidious dresser, and sophisticated man of the world. Like Byron's Don Juan, Onegin is well-groomed, "barbered according to the latest fashion," (Ostrižen po poslednej mode, I, iv) and fashionably dressed, in this instance, "like a London dandy" (Kak dandy londonskoj, I, iv). Both have been reared and educated by domestic employees, the former (Byron's hero) by "learned tutors whom for him she hired" (I, xxxix), the latter by "Madame" and
"Monsieur l'Abbé." (I, iii). That Eugene had French tutors rather than Swiss tutors suggests that his family was not in the top ranks of the nobility.

Onegin's father resembles Don José, the father of Byron's Don Juan: "Having served excellently, nobly,/ In debt lived his [Eugene Onegin's] father,/ He gave three balls every year/ And finally squandered everything." (Služiv otlično-blagorodno,/ Dolgami žil ego otec,/ Daval tri bala ežegodno/ I promotalsja nakonec, I, iii). It is hinted that Don José was an equally poor money manager: "Dying intestate, Juan was sole heir,/ To a chancery suit,... (I, xxxvii). Byron notes that Don Juan's inheritance, "with a long minority and care,/ promised to turn out well in proper hands." (I, xxxvii). Don Juan's mother becomes his sole guardian, so the young man does not have to cope with financial affairs, something which he obviously could not do. Neither can (or will) the young Eugene exercise fiscal responsibility, for upon the death of his father,

Before Onegin collected
A greedy regiment of creditors.
Each had his own mind and case:
Eugene, hating litigation,
Satisfied with his lot,
Gave up his inheritance to them,
Not seeing great loss in this,
Or foreseeing from afar
The end of his old uncle.

Pered Oneginym sobralsja
Zaimodavcev žadnyj polk.
U každogo svoj um i tolk:
Evgienij, tjazby nenavidja,
Dovol'nyj žrebicm svoim,
Nasledstvo predostavil im,
Bol'soj poteri v tom ne vidja,
Earlier we noted the theme of Epicureanism in some of the earlier Don Juan versions, particularly in *Don Giovanni*. This theme of food and drink is particularly marked in *Eugene Onegin*. In describing Onegin's winter life at his estate, Pushkin dwells on the food and wine theme, finally acknowledging himself what appears to be a preoccupation with the Epicurean theme:

And in passing I shall note parenthetically,
That in my strophes I talk
About feasts,
About various foods and wine-works
As thou, Godly Homer,
Idol of thirty centuries.

In his relationship with the young Tatiana, Onegin shows that he has largely abandoned the prototype Don Juan role he used to play at an earlier time in his life. The Don Juan prototype character would have seduced Tatiana and abandoned her, and the younger, heedless Eugene of Petersburg society might well have done the same thing. The world-weary Eugene Onegin has become so bored that such affairs no longer hold any attraction for him.

Eugene confesses that he is incapable of love and a fulfilling relationship, either outside or inside the traditional marital situation. He is not inclined "to limit his life to the domestic circle"
(ograniti'...zizn' domashnim krugom, IV, xiii), "to be a father, a husband," (byt' otcom, suprugom, IV, xiii). Eugene injects a tinge of fatalism in his explanation of his inability to love:

But I was not created for blessedness;  
To it my soul is foreign;  
In vain are your virtues:  
Of them I am wholly unworthy.

No ja ne sozdan dlja blazenstva;  
Emu cuzda duša moja;  
Naprasy vaši soversenstva;  
Ix vovse nedostoin ja.  

(IV, xiv)

There is little to say of the youthful Tatiana, "wild, sad, silent,/ Like a timid forest doe," (Dika, pecal'na, molcaliva,/ Kak lan' lesnaja bojaliva, II, xxv) in terms of the composite woman except that she embraces the artless love of Haidée and the enduring love of Molière's Elvire. Like the former, she brings to the object of her affection "the love of an innocent maiden" (ljubov' nevinnoj devy, III, xxi) and "gives herself up unconditionally/ To love like a darling child" (predaetsja bezuslovno/ Ljubvi, kak miloe ditja, III, xxv). Like the latter, her love endures rejection by her lover, and it even endures through years of separation and marriage to another man.

She also finds herself caught in the conflict between love and duty, we have noted earlier. Love would dictate that she leave her husband or engage in a tawdry affair with Onegin. She, of course, chooses her obligation to duty with the words, "I love you (why be cunning?),/ But I have been given to another;/ I shall forever be true to him." (Ja vas ljublu (k čemu lukavit')?/ No ja drugomu
In concluding, we should comment on the travel motif within *Eugene Onegin*. There is the important movement of Onegin from the city to Tatiana's environment in the provinces and then the movement of both Eugene and Tatiana back to the city. Also long journeys are alluded to twice in the work, first in Chapter I when Pushkin mentions that "Onegin was ready to see with me foreign countries" (Onegin byl gotov so mnoju/ Uvidet' čuzdye strany; I, li). These plans are interrupted, however, by the death of Onegin's father. Later, after the duel with Lensky, he succeeds in carrying out a long sojourn:

He left his village,
The solitude of forests and cornfields,
Where the bloody shade [of Lensky]
Appeared to him daily,
And began wanderings without goal,
Stirred by only one emotion,
And his travels,
Like everything on earth, bored him;

Ostavil on svoe selen'e,
Lesov i niv uedinen'e,
Gde okrovavlennaja ten'
Emu javljalas' kazdyj den',
I načal stranstvija bez celi,
Dostupnyj čuvstvu odnomu;
I putešestvija emu,
Kak vsë na svete, nadoeli;

(VII, xiii)

We will recall that Byron's *Don Juan* also incorporates a long journey. His *Don Juan*, however, finds challenge, excitement, fulfillment of sorts, and love for a moment on his journey. Onegin's journey through Russia (described in the nineteen stanzas of Pushkin's fragmentary Chapter VIII and in additional stanzas found in his
manuscripts) brings him only "toska, toska!" (boredom, boredom!). This overpowering boredom experienced by Eugene Onegin, seemingly all of his life, points up once again that he is not a spiritual brother to Pushkin's Don Juan. One could look much more profitably to Byron's hero in seeking a spark of inspiration for the free spirit embodied in the hero of The Stone Guest.

The foregoing concludes our detailed discussion of the five selected works of Pushkin in the light of the Don Juan traditions. In Chapter IV we shall move into a discussion of The Stone Guest as it relates to our traditions.
NOTES—CHAPTER III

1. All quotations from Pushkin are from Polnoe Sobranie Sočinenij v 10 Tomax (Moscow, 1964). Eugene Onegin is found in vol. v, pp. 5-191, and the other four works are found in Vol. IV.


3. This idea was expressed in a paper by Paul Debreczeny of the University of North Carolina entitled "Why did Pushkin's The Negro of Peter the Great remain unfinished?" delivered at the meeting of the Southern Conference on Slavic Studies in Miami, Florida, October 13, 1973.

CHAPTER IV

The Stone Guest (Kamennyj gost') represents for our study the culmination of Pushkin's exposition on freedom through his literary heroes and their societal relationships. Like any great work of art, his play has been subjected to any number of interpretations and analyses, and before we ourselves attempt to support the interpretation we have suggested earlier, it would be useful to cite a few of the most significant of the above.

A number of notable critics of Pushkin, Anna Akhmatova, for example, have investigated the autobiographical elements in the play. She links the youths at Laura's gathering to the "Green Lamp" group of Pushkin's early years, ties Don Juan's exile to the author's, and compares the hero's love of Doña Ana with Pushkin's love of Natalya Goncharova. ¹ The play has also been interpreted as evidence that Pushkin realized at Boldino that the anarchic individualism of the bourgeois Juan could not solve the problems of the feudal society of Pushkin's Russia, and that Juan's lack of "class support" explains his destruction. ² Pushkin himself is explored as a Don Juan personality in Gofman's Puskin-Don-Žuan. ³ Ivan Šceglov even identifies all of Pushkin's characters in the play with actual acquaintances of Pushkin. ⁴

D. Blagoy chooses to dwell on the love-death theme found in the play as reflecting Pushkin's decadence during the productive Boldino period of his artistic life. He considers the theme of the drama as a whole to be "the close intimacy between love and death." In his opinion
death is kept at the forefront throughout the play: it opens in a cemetery, a favorite meeting place of Don Juan with his lovers; Don Juan alludes to his dead mistress; the commander's tomb is involved; Don Carlos frequently refers to death with Laura and even presages his own death; Don Juan and Laura make love in the presence of Don Carlos' dead body; the dead commander is invited to witness Don Juan's meeting with his widow; Don Juan constantly alludes to death in his flowery speech to Doña Ana; and of course, death finally conquers whatever love the couple may have developed for one another. In another study P. Bicilli documents, in his opinion, this preoccupation with love and death by pointing out the predominance of black in the poem, e.g., the dark night, Inez' black eyes, Don Carlos' words to Laura, "when thy eyes/ are sunken and thy eyelids, puckering, darken...(Kogda tvoi glaza/ Vpadut i veki, smoršcas', počernecjut...; II, 384), Don Juan's impassioned wish to die and have Doña Ana's black hair and dress flow across his grave as she weeps for him.

Other critics have preferred a psychoanalytic interpretation of the work. I. D. Ermakov views the play in the following terms: having killed the image of his father in the commander, Don Juan tries to run away from his guilt by flitting from love to love. Doña Ana and Laura represent mother-figures, and Don Juan eventually destroys himself because of the oedipal relationship. Union with Doña Ana would represent, as Henry Kučera expresses it, the sinful fulfillment of "the deep-seated biological desire for the sole and total possession of the mother, as it was experienced in the pre-natal libidinal situation." In his excellent article, Kučera warns of the dangers inherent in
applying "such psychological interpretations automatically in literary analysis, where one deals not with an individual set of protective symbols, but with literary symbolism of a different order, subject to esthetic, dramatic, and other requirements," but he also notes that "some of those aspects of the Don Juan theme which such a psychological interpretation emphasizes are brought more clearly to the surface in Pushkin's *The Stone Guest* than in most of the older versions."\(^9\)

A significant body of criticism has been devoted to the investigation of literary influences on Pushkin in the composition of his *The Stone Guest*. Among others, the works of Shakespeare, Musset, and Barry Cornwall, particularly, "Ludovico Sforza" from his *Dramatic Scenes*, in addition to the six Don Juan versions we have discussed, have been cited as literary sources from which Pushkin drew inspiration for his treatment of the Don Juan legend. These historically oriented studies based on extensive biographical research and textual comparisons of Pushkin's manuscripts establish with varying degrees of certainty the relative influences of literary sources on Pushkin's creativity.

Having established a critical perspective, we shall now turn to our analysis of *The Stone Guest*. We shall discuss in turn the motifs in the play from the prototype Don Juan tradition, Pushkin's play as a commentary on freedom and his Don Juan rendition as a distinctive achievement, and, finally, the play in the light of the composite Don Juan tradition.

*The Stone Guest in the Light of the Prototype Don Juan Tradition*

Pushkin ran a great risk of being misinterpreted when he chose as the vehicle for his exposition of the problem of freedom such a
tradition-laden, well-known, and oft-adapted theme as that of Don Juan. This risk of misinterpretation is greatly increased by the fact that Pushkin in The Stone Guest seems to have made a conscious effort to couch his Don Juan in terms which, at least superficially, correspond in great measure to the perception of the prototype Don Juan we established earlier. Before we discuss the extent to which Pushkin's Don Juan and The Stone Guest as a whole transcend the prototype tradition, it would be useful to discuss how Pushkin incorporated the prototype tradition into his work.

Due to its limited size, it was necessary to impose much of the prototype characterization of Pushkin's Don Juan from without: there is only one actual opportunity to see Don Juan in action as the great seducer. Thus, we find that the characterization of Pushkin's Don Juan in prototype terms stems primarily not from what Don Juan does, but from what others say he has done. Comments by other characters who interact with Don Juan provide us with these characteristics.

Adolescent and aristocratic traits common to the prototype Don Juan are amply described. Pushkin is not clear in establishing the age of his hero, so it may well be true that Don Juan is a mature man attempting to play the role of a young rake. Such an interpretation would strengthen the "forbidden fruit" motif as well as present Don Juan's escapades in an even more unfavorable light. But regardless of Don Juan's age, he certainly fits the description of a youthful, careless hero. Leporello, Don Juan's valet, is particularly instrumental in providing this description: "Yes! It's hard, indeed, to recognize Don Juan!/ There's a boundless supply of such as he!" (Da! Don Guan
By making this ironic comment, Leporello establishes Don Juan's notoriety from the outset. He further characterizes Don Juan by naming the classes of persons who would immediately recognize the seducer. Because of his outlaw status, any watchman would have been warned to be on the lookout for Don Juan. The gypsies would have recognized him because of his constant movement and his need to take refuge with people who had little concern about a man's criminal record. Drunk musicians would have recognized Don Juan because of his penchant for wine and song, not to mention women.

Finally, Leporello firmly establishes Don Juan's prototype role when he adds that Don Juan would be recognized "even by his own kind, an insolent caballero/ With a sword under his arm and wearing a cape." (Il' svoj že brat, nadal'nyj kavaler/ So špagoj pod myškoj i v plašče, I, 371). Don Juan goes along the street playing an adolescent game, "having covered [his] moustache with a cloak and [his] brows with a hat." (Usy plaščom zakryv, a brovi šljapoj, I, 371). Don Juan himself supports this bold, seemingly youthful stance. A little later, as he contemplates a visit to Laura, he dismisses any rival with the words: "I shall go straight to her through the door--and if there is anyone/ Already with her--I'll ask him to jump through the window." (K nej prjamo v dver'--a esli kto-nibud'/ Už u nee--prošu v okno prygnut', I, 374). Such adolescent behavior is an example of the misdirected strength which causes Don Juan to get into scrapes such as the confrontation which results in Don Carlos' death. Even Laura, in spite of her great affection for Don Juan, recognizes this trait in him: "Oh, Don
Juan, / It's vexing, honestly! Endless pranks--/ And you're still not to blame..." (Ex, Don Guan, / Dosadno, pravo. Vec'nye prokazy--/ A vse ne rinovat..., II, 387).

The scoffer at societal norms, particularly those connected with religious conventions, whom we observed in Tirso's Don Juan also comes out in Pushkin's Don Juan. The latter exhibits little respect for the dead, a convention grounded in religion, when he makes love to Laura in the presence of Don Carlos' corpse, a scene often cited when critics want to find "decadent" tendencies in Pushkin. His invitation to the commander, far from being the traditional invitation to dine, is tantamount to an invitation for the dead man to keep watch outside the door while Don Juan makes love to the commander's own widow in the commander's own house, probably in the same room Doña Ana had shared with her husband.

Yet another example comes to light as Don Juan and Leporello approach the convent early in the play. Leporello says to Don Juan:

The convent of St. Anthony
I remember well. You used to come here,
And I would hold the horses in this grove.
A cursed duty, one must confess. You
Passed your time here more pleasantly
Than I, believe me.

Anton'ev monastyr'
Mne pamjatnen. Ezzali vy sjuda,
A losadej derzhal ja v etoj rosoche.
Prokljataja, priznat'sja, dolzhnost'. Vy
Prijatnee zdes' vremja provodili,
Cem ja, pover'te.

(I, 373)

Don Juan has been visiting the nuns for carnal purposes. His abuse of the monk's habit in his advances to Doña Ana provides another
Even when the supernatural manifests itself in the world of reality, Pushkin's Don Juan, like Tirso's Don Juan, ignores the potential danger in a statue of stone which responds in an animate fashion, dismissing any concern over this event from his mind. The Russian Don Juan proceeds heedlessly to his assignation in Doña Ana's room. His sole comment on the movement of the statue, "Oh, God!" (O boże!, III, 400), may well represent at the moment a cosmic reaction inside Don Juan to the enormity of the event, but he soon recovers from it. This quality of refusing to reflect on his actions and the implications and repercussions of them, an utter heedlessness of what is going on within him and around him, link Pushkin's Don Juan very closely to the prototype. So, also, does his refusal to heed the advice of Leporello that his life must eventually lead to dire consequences. An extremely important difference, however, which we will discuss later, is that the prototype Don Juan is willing to intellectualize his bent for seduction and wrongdoing. He is conscious of his role; Pushkin's Don Juan never conceptualizes his role in his own mind. Don Juan himself does not recognize the irony in his statement, "Everything's going for the best" (Vše k lepsšemu, III, 390), which opens Scene III, when, having had to disguise himself in a monk's habit to avoid being apprehended for killing Don Carlos, in effect acknowledging his outlaw status, he can think only in sensual terms.

The introduction of Inez accomplishes more than simply providing evidence of one of Don Juan's past conquests. It establishes at least two points with respect to the prototype Don Juan. First, we are made
fully aware that Don Juan does not hesitate at all to pursue married women. He comments: "Her husband was a stern rascal, / I found out later... Poor Inez!... (Muz u nee byl negodja bysurovyj, / Uznal ja pozdo... Bednaja Ineza!..., I, 373) This statement about "poor Inez" coupled with the earlier observation that "she is no more" (Ee už net!, I, 373) could imply that her husband killed her for committing adultery with Don Juan during an affair of three months duration. This is only conjecture, but if it were true it would provide us with yet another illustration of the destruction courted by Don Juan's women.

Although we have stressed that most of Don Juan's women throughout the tradition are beautiful, the affair with Inez also tells us that Pushkin's Don Juan's sexual appetite for women extends even to those who may not be so beautiful in the generally accepted sense of the word. Don Juan himself had said of Inez, "In reality, there was little truly beautiful about her." (I točno, malo bylo/ V nej istinno prekrasnogo, I, 373). This represents the second point to be made.

Other characters in the play are aware of Don Juan's reputation as a dissolute and sinful rake. We need only listen to the words of Doña Ana's religious comforter, the monk. He asserts that the commander was killed "by that depraved, / Conscienceless, godless Don Juan." (razvratnym, / Bessovestnym, bezbožnym Don Guanom, I, 375). Don Carlos, the rival, adds more "lustre" to Don Juan's reputation. He asserts to Laura: "Your Don Juan is an atheist and a scoundrel" (Tvoj Don Guan bezbožnik i merzavec, II, 281). Accurate though it may be, Don Carlos' evaluation of Don Juan is colored by the fact that his brother had been killed by Don Juan in an earlier altercation.
Laura points out that Don Carlos' brother had been killed "in single combat, honorably," (na poedinke čestno, II, 382). Even Leporello imputes the most evil implications to Don Juan's designs on Doña Ana:

That's the last straw! He killed the husband
And now he wants to look at the widow's tears,
Conscienceless one!

Kuda kak nužno! Muža povalil
Da xočet nogljadet' na vđov'i slezy,
Bessovestnyj!

(I, 379)

Finally, Don Juan himself confesses his evil life to Doña Ana:

Rumor, perhaps, is not entirely wrong,
On my weary conscience much evil,
Perhaps, weighs heavily. True, I have
Long been the submissive pupil of debauchery.

Molva, byt' možet, ne sovsem neprava,
Na sovesti ustaloj mnogo zla,
Byt' možet, tjagoteet. Tak, razvrata
Ja dolgo byl pokornyj učenik.

(IV, 407)

With respect to the aristocratic element we observed in the tradition, Pushkin's Don Juan, like Tirso's, enjoys high station and royal protection. He asserts to his valet that only the king is of concern to him:

So what if I am recognized. If only
The king himself does not encounter me. But even at that
I fear no one in Madrid.

Čto za beža, xot' i uznajut. Tol’ko b
Ne vstretilsja mne sam korol’. A vpročem
Ja nikogo v Madrite ne bojus’.

(I, 371)

Even his exile has been for his own protection:

He exiled me out of love for me;
So that I would be left in peace
By the family of the deceased...
Pushkin's Don Juan, like Tirso's Don Juan, feels a special inviolability in all that he does. This accounts for much of his heedlessness.

As an aristocrat, the Russian Don Juan, like the Spanish Don Juan, was a skilled swordsman. We shall see that the gentlemanly code of honor discussed earlier has little applicability to Don Juan, but he is by no means cowardly. Thus, it is made clear that the commander, Doña Ana's husband, had been killed in an honorable fight. Don Juan can truthfully say of him that "he was proud and daring—and had a strong spirit" (byl/ On gord i smel—i dux imel surovýj, III, 390).

But, as in the case in Tirso's play, the older commander did not present much of a challenge to the younger, stronger man, and Don Juan is contemptuously picturesque in his description of the duel. The Spanish commander was dispatched with a single blow while Pushkin's Don Juan comments that his foe died "like a dragon-fly on a pin" (kak na bylavke strekoza, III, 390).

Like the prototype Don Juan, Pushkin's Don Juan does not really view killing another person as being very serious, another example of his refusal, or inability to view things in the light of societal norms. He shuns the blame for Don Carlos' death with the words, "What could I do? He himself wanted that [death]." (Čto delat'?/ On sam togo xotel, III, 387), and terms the killing "without intent" (nečajanno, III, 390). It appears that even though Don Carlos was killed in a fair fight, Don Juan would prefer to have his death appear to have occurred at the hands of highwaymen or robbers. And so, he
proposes that "before dawn, early,/ I'll carry him under my cloak/ And lay him at the crossroads." (pered rassvetom, rano,/ Ja vynesu ego pod epančoju/ I položu na perekrestke, II, 388). Ironically, Don Carlos himself becomes the first victim in the crowd of young men he had prophesied would court Laura during the next five or six years, destined "to kill one another/ At the crossroads by night." (drug druga ubivat'/ Na perekrestkax noč'ju, II, 384).

In planning to remove Don Carlos' corpse, Pushkin's Don Juan is motivated by the same considerations as is Tirso's Don Juan when he flees from the dying commander to keep from being recognized. Even though Don Carlos and Tirso's commander are killed in more or less honorable fights, the circumstances leading to the fights would not enhance the heroes' reputations in either case. Besides, neither Don Juan is on good terms with civil authority, and apprehension for a suspected murder could lead only to more difficulties.

Turning to the Russian Don Juan's women who appear in the play, both Doña Ana and Laura uphold the tradition of renowned beauty we noted in the prototype woman. In speaking of Doña Ana, the monk admits:

We, by womanly beauty,
As anchorites, should not be moved,
But it is sinful to lie; even a saint would not be able
Not to confess her marvelous beauty.

My krasotju ženskoj,
Oťel'niki, prel'scat'sja ne dolžny,
No lgat' gresno; ne možet i ugodnik
V ee krase čudesnoj ne soznat'sja.

(I, 376)
Laura, as an actress with numerous followers, would also have been very beautiful.

Doña Ana and Laura represent the same social dichotomy present in the prototype woman of Tirso de Molina, but Laura and Doña Ana are much more complex than any of the women characters found in Tirso de Molina. A parallel for Laura is absent in Tirso's play, but Pushkin's Doña Ana resembles the Doña Ana of the Spanish author in one significant detail: Pushkin's Don Juan's symbolic, if not actual, conquest of her is carried out not by force, but with the tacit approval of the woman. Submission is rationalized by an appeal to feminine helplessness in the face of love: "Oh, Don Juan, how weak of heart am I." (O Don Guan, kak serdcom ja slaba, IV, 409).

But the rationalization rings hollow under close scrutiny. For Pushkin's Doña Ana also parallels the prototype woman as far as self-gratification is concerned. In the final analysis, she demonstrates little concern for any consideration beyond the immediate. Tirso's Doña Ana is an accessory to her own seduction in spite of her betrothal to another man, and Pushkin's Doña Ana assents to Don Juan's advances in defiance of those things she holds sacred without really counting the cost. In the later respect, she is much like Don Juan himself.

The prototype relationship between Don Juan and women is reflected to a significant extent in The Stone Guest. As we have mentioned earlier, the motif of seduction by trickery is not present within the work itself, but it is not completely excluded in the attempt to characterize Don Juan as a product of the tradition. As we have already suggested, Pushkin's hero is invested with an a priori
reputation as a seducer who has an overwhelming effect on women. When confronted by the seducer in person, Doña Ana experiences the expected female reaction, indeed, the demanded female reaction in view of Don Juan's reputation:

Oh, Don Juan is eloquent,—I know,
I've heard; he is a cunning tempter.
You, they say, are a godless seducer,
You are a very demon. How many poor women
Have you destroyed?

O, Don Guan krasnorečiv—ja znaju,
Slyxala ja; on xitryj iskusitel'.
Vy, govorjat, bezboznyj razvratitel' .
Vy suscij demon. Skol'ko bednyx ženscin
Vy pogubili?

(IV, 407)

Leporello reinforces the above allusion to demonism in Don Juan's success with women. In referring to Don Juan's conquest of an old love, Inez, he asserts that three months of courting came to fruition only after, "the evil one helped." (pomog lukavyj, I, 373).

Both Doña Ana and Laura give witness to the overpowering effect of Don Juan on women and both view love of him as a phenomenon beyond their control. Referring to Don Juan, Laura pleads: "But am I guilty because every moment/ that name comes to my tongue?" (A vinovata l' ja čto pominutno/ Mne na jazyk prixodit čto imja? II, 382).

We also note in The Stone Guest that Don Juan, like Tirso's Don Juan, is indiscriminate with respect to the women he courts. He has pursued nuns, women of the aristocracy like Doña Ana, women of low reputation like the actress, Laura, and women like the black-eyed, fragile Inez. And, as we have observed is the case with most Don Juans, all of the women have represented forbidden fruit in one way or
the other. Inez was married. Doña Ana is forbidden because of Don Juan's murder of her husband. Laura could never be Don Juan's wife and settle down to a relationship with him alone. Besides, she is socially inferior to Don Juan.

We have cited destruction as a recurring element of the Don Juan-woman prototype relationship. When Doña Ana falls after the statue appears, does she, too, perish? A former actress who played the role of Doña Ana thinks so: "Doña Ana perishes, but her ruin is in a major key; she, like Don Juan, has challenged the heavens." The text itself is not clear. When the statue of the commander comes into the room, Doña Ana falls (падает) with the words, "What's the matter with thee (only with the just completed kiss had Doña Ana changed to the familiar "ty" pronoun; Don Juan had changed to "ty" several exchanges earlier after kissing her.)? Oh!.. (Что с тобой? А!.., IV, 409) There follow three exchanges between the statue and Don Juan which end with Don Juan's dying words, "I am perishing— it is finished— oh Doña Ana! (Ja gibnu— končeno— o Doña Anna!, IV, 410). Then follows a stage direction, the last entry in the play: "(They) vanish." (Пропалывают). Does this "they" include Doña Ana as well as Don Juan and the statue? Most likely, yes, and most commentators agree that Doña Ana also perishes.

Imposture played an important role in the prototype relationship where we observed that the Spanish Don Juan preferred to carry out his seductions as an imposter. While Pushkin's Don Juan does use a monk's disguise to gain contact with Doña Ana, he does not use the disguise to perpetrate any further deceit. Unlike his French brothers who humiliate
and even kill using another's identity, Pushkin's Don Juan seeks to throw off his disguise and reveal his true self, an act which will deserve further comment later on.

**Freedom and Pushkin's The Stone Guest**

From the foregoing it is apparent that Pushkin incorporated many of the main elements of the prototype Don Juan tradition into his *The Stone Guest*. His portrayal of his Don Juan in prototype terms is so successful that critics have often seized on this aspect of the Russian Don Juan's personality, thereby welcoming Pushkin's hero into the gallery of great seducers in literary history. As a single example, the aforementioned D. Blagoy considers Don Juan to be a "calculating seducer" whose plan of attack has been carefully laid out "to awaken feminine curiosity to the utmost, to stun with his incredible confession, to raise a storm of contradictory emotions, in order to more easily possess the person so shocked, the captured soul--this is the path, not the usual one, but entirely worthy of the famous Spanish demon-seducer, who follows it to the heart of his 'beautiful widow'".12

But Pushkin did not choose the Don Juan tradition vehicle just to sketch another great seducer. His Don Juan is more complex than the literary predecessors we have considered in our study, and his rendition of the Don Juan-woman love relationships transcends the relationships we have discussed previously. Thus, this section will present an interpretation of *The Stone Guest* which regards the prototype Don Juan suggested in the play as a departure point for a complex, symbolic
commentary on freedom and man's state in the world, and on his interpersonal relationships.

In Chapter III we noted that each of the five poetic works by Pushkin contains a statement on freedom. The captive strove for physical freedom from bondage and freedom from the spectre of a past love; in the midst of unlimited freedom Girej had immense power but was not free to influence Marija to accept him; Aleko vainly sought freedom from the societal barriers which had formed a part of his urban life code; Mazepa sought political freedom; finally, Eugene Onegin sought in the Princess Tatiana freedom from the boredom which had pervaded his life. But each of these sought freedom in a limited context. In Don Juan, Pushkin found a vehicle for a comprehensive exposition of the problem of freedom as a lifestyle of itself. We have noted that the essence of a completely free society may have been suggested by Pushkin's reading of Byron, and that the love relationship of Byron's Don Juan and Haidée provides some indication of what such a society would be like. Likewise, the free society of the gypsies provides such a hint. Thus, Pushkin acknowledged that there could be a free man whose self-generated inner worth provided its own justification for the exercise of freedom and he embodied this conception in the literary character of Don Juan. The Byronic Don Juan and Haidée existed in a fairy-tale world, short-lived, true, but nonetheless free of societal, institutional, or natural restraints and barriers as long as their world continued to exist. Pushkin sought to develop the poetic idea of a free man thrust into the real world. Obviously, the free man's pattern of internal freedom must come into conflict with the norms which
govern the world in which he lives, be it 17th century Spain, 19th century Russia, or any time in the history of any society. As long as he lives within the society, there is no choice but to agree that the norms which govern the world in which he lives are viable since they carry such great weight and exact such retribution in consequence of their violation.

Then, to be true to one's own pattern of internal freedom, there is but one choice: accept society's condemnation as a villain and use this role to further one's own expression of internal freedom by perpetrating those acts which that freedom demands. And what better vehicle to choose than Don Juan, the stylized symbol of rebellion? The choice is even more logical when we recall that Spanish Golden Age drama was typified by action, not characterization. As we have tried to point out, the prototype Don Juan is not a very complex character, so Pushkin was free to augment his Don Juan's complexity while taking advantage of the prototype Don Juan's great symbolic value.

But Pushkin's Don Juan's actions are not calculated, they are a natural expression of his pattern of internal freedom. He is a free man, an artist of passion who exists for the love of women. Don Juan feels no repentance because he senses no wrong in the exercise of his freedom. He can say to Doña Ana without artifice whatsoever: "I killed/thy spouse; and I am not sorry/ for it--and there is no repentance in me." (Ja ubil/ Supруга твоего; и не жалею/ О том--и нет raskajat'ja vo mne. IV, 406). The commander had interfered with this freedom. Don Juan had killed him, not out of malice, but as a man would swat an offensive fly (we recall the dragon-fly imagery), and
there is no sense of wrongdoing. So we have an explanation of Don Juan's heedlessness and lack of moral responsibility. He simply does not recognize the validity of societal norms and mores; thus, seduction, murder, even the concept of evil, do not exist for him.

How does Pushkin bring off such a character? How does he convince the reader that it is daemonism and not demonism which motivates his Don Juan? The answer lies in the poetic quality of Pushkin's character, in his success at making Don Juan the custodian and representation of the free life by inserting poetry in his speech of such quality that Don Juan renders himself acceptable to himself. He convinces the reader that his life is a natural expression of a free life which, for him, is superior to the societally constrained life. The stylized Don Juan we have encountered before becomes natural and convincing because the poetic idiom is so in consonance with the essence of his free life.

The character Don Juan is not sophisticated enough to perceive that he has accepted the role of villain to permit his own natural pattern of internal freedom to express itself. He perceives only that he is instinctively led to act and react in a certain manner; only the author and the reader are aware of the deeper symbolism of Don Juan's role.

It is commonplace in criticism of The Stone Guest to point out that Laura is a female Don Juan. Very often such an observation is based on her ready access to a number of sexual partners. But more specifically, Laura is a female version of Pushkin's Don Juan. Both exhibit a certain reckless passion greatly to be admired for its abandon and recklessness. Both are most certainly unresponsive to traditional
moral values. Both are artists: volatile, high-spirited, and energetic. And both are, in the final analysis, completely self-centered and cynical.

Furthermore, Laura and Don Juan share a concept of honor which is quite different from perverted Spanish honor or the ill-advised deference to public opinion so widely critiqued in Russian literature. It can be summed up in Laura's answer to Don Carlos' question as to whether she still loves Don Juan: "Right now?/ No, I don't love him. I cannot have two loves [at the same time]./ Now I love thee. (V siju minutu?/ Net, ne ljublju. Mne dvux ljubit' nel'zja./ Teper' ljublju tebja. II, 384). Honor for Don Juan and Laura lies in being completely committed to whomever he or she happens to be with at the moment. They have genuine love for one another—but a love which leaves both free to love others.

Finally, Don Juan and Laura both live for self-gratification in the "now" with no regard for the "later." Laura presents the supreme example of the philosophy of the "now." An analogy between time and space provides the clever device by which Pushkin establishes a philosophical impasse which embraces both dimensions. Don Carlos appeals to the inevitable passage of time with its aging effects as a bridge between the dissolute life of self-gratification being led by Laura in the "now" and the pathetic plight of a ruined, abandoned courtesan of "twenty-four" in the "then." Laura deftly dismisses the "then" (togda) with the question, "Why think about that?" (Začem ob ètom dumat'?, II, 364) when there is love to be made and pleasure to be had. After all, the "now" is a beautiful night in Madrid with Laura in
the youthful flower of eighteen years:

How calm the sky;
The warm air is still, the night smells
Of lemon and laurel, the bright moon
Shines in the blue, deep and dark,
And the night watchman cries his drawn-out, 'All's well!..'

Kak nebo tixo;
Nedvižim teplý vozduh, noč' limonom
I lavrom paznet, jarkaja luna
Blestit na siniye gustoj i temnoj,
I storoža kricat protjazno: 'Jasno!..' (II, 384)

The "then," however, is as remote from the "now" as Paris is from Madrid. By such an analogy, Laura can counter, "What is it to us?"

(A nam kakoe delo?) if,

...far away, in the north--in Paris--
Perhaps, the sky is overcast with clouds,
A cold rain is falling and the wind is blowing.

...A daleko, na severe--v Pariže--
Být' možet, nebo tučani pokryto,
Xolodnyj dozd'idet i veter duet. (II, 385)

Laura's comparison is faulty, of course, even though she is not aware of it, because the bridging of geographical gaps can be declined voluntarily; not so, the bridging of time increments, so long as life persists.

In the confrontation between the two artists of passion, Don Juan and Laura, we will recall that after Don Juan has killed Don Carlos and is anxious to get down to the business of making love, Laura hesitates at the prospect of making love with Don Carlos' body still nearby:
"My friend!.. Wait...in front of the corpse!.. what will we do with him?" (Drug ty moj!.. Postoj... pri mertvom!.. čto nam delat' s nim?, II, 388), but Don Juan replies, "Leave him be" (Ostav' ego), and goes
on to explain how he will get rid of the body before dawn by dumping it at the crossroads.

The final scene with the statue provides a brilliant counterbalance to the above scene with Don Juan and Laura. The statue, it would seem, is anxious to get down to the business of death, and he tells Don Juan with respect to Doña Ana, "never mind her" (Бросьте, IV, 410). Don Juan had "dropped" the dead Don Carlos to make love to Laura and then must "drop" Doña Ana to die.

Don Juan's relationship with Doña Ana is more complex than his relationship with Laura. The jealous husband motif, which we will allude to in the next section, does in no uncertain terms color the relationship between Don Juan and Doña Ana. But it is unlikely that Pushkin made the commander Doña Ana's husband rather than her father primarily to emphasize the motif of jealousy beyond the grave (zagrobnaia revnost), as Akhmatova contends. It is one thing to be unfaithful to the memory of the elderly husband of an arranged marriage; it is quite another to fall in love with the man who has killed one's father, regardless of the reason. Pushkin left Doña Ana free of emotional ties to the commander so he could concentrate on the emotional ties between her and Don Juan.

Don Juan's chief emotion is passion. He is consumed by passion for Doña Ana which is beyond his control. He is truthful when he confesses that he is "an unhappy person, the victim of a hopeless passion" (Несчастный, жертва страсти безнадежной, III, 392). This passion feeds his natural instincts as an artist and nowhere is this more apparent than in his speech. Doña Ana feels secure in his presence even though
he has told her that he is not a real monk, and sub-consciously she regards his habit as a shield which, in the final analysis, will keep things from progressing too far. Don Juan senses this, and he subtly incorporates into his speech the religious imagery associated with monkish vows: references to silence, to death, to the value of life. His response to her consent to see him even sounds like a monk's blessing: "May God console you, as you yourself today/ have blessed an unhappy sufferer. (Utes' vas bog, kak sami vy segodnja/ Utešili nesčastnogo stradal'ca. III, 395).

Likewise, Doña Ana as a personality is more complex and more difficult to understand than Laura. Outwardly, she presents an aspect of her husband's literal existence as a statue. She is like a stone statue found in French classical tragedies symbolic of aloofness and purity. She gives the impression that she is unreachable, and Don Juan gets carried away with his beautiful variations on the theme of "If I were a madman,...I would have the hope/ of touching your heart with tender love;" (Kogda b ja byl bezumec,...ja b imel nadeždu/ Ljubov'ju nežnoj tronut' vaše serdce; III, 394). Doña Ana cannot but respond with even greater pride in her purity and unreachability and with admiration for a man in such apparent awe of her virtue.

But, inwardly, Doña Ana is starved for an emotional experience; at the same time, she wants to preserve a facade of propriety. When she says, "Go--here is not the place/ for such words, for such insanities. Tomorrow/ come to me." (Podite--zdes' ne mesto/ Takim rečam, takim bezumstvam. Zavtra/ Ko mne pridite. III, 395), she is implying
that she is receptive to "such words, such insanities" but in more private surroundings. True, she makes a feeble gesture by stipulating that Don Juan must treat her with respect, but the proposal for a late night meeting erases any effect of this stipulation. The incongruity of a nocturnal visit and respectful behavior is certainly not lost on Don Juan, especially in view of Doña Ana's final wistful statement:

"I have not seen anyone since I became a widow... (Ja nikogo ne vižu s toj pory, Kak ovdovela..., III, 395).

Don Juan, as an artist of passion, naturally plays these two tendencies against one another. As a result, Doña Ana alternates between intense interest in the attentions of the undisguised monk and a retreat to her position of strength, her aloofness. Even after Don Juan reveals that he is not a monk, Doña Ana remains convinced of the impossibility of this young man ever reaching her level, once again as if the cemetery and the monk's garb provide a barrier to sexually-motivated love. As their interchange progresses, Don Juan continues to demonstrate his fine instinct for weaving a web about an essentially weak, not-unwilling-to-be-seduced woman.

Don Juan, as the consummate artist of passion who transcends the concept of evil and good, possesses a natural inclination to extract maximum sensuality from every love affair. There is therefore nothing morbid about his desire to consummate the relationship with Doña Ana in the deceased husband's own house, possibly on the very same bed in which the latter had slept with Doña Ana, and with the deceased husband's own statue standing guard. All of these things would combine to heighten the sensuality by adding the dimension of seductive craft.
which can subdue even the widow of a man Don Juan has killed. But we emphasize once again that these considerations are not borne of the cold, deliberate scheming of a gambler calculating his next move; rather, they represent the natural outgrowth of Don Juan's artistry.

Doña Ana has become so attracted to Don Juan by the time he confesses his true identity that all her resistance is purely token, a last futile effort to hold together her crumbling facade. She is greatly intrigued by Don Juan and the apparent disparity between the "evil seducer" she has heard so much about and the devoted, passionate youth before her: "So this is Don Juan... (Tak èto Don Guan..., IV, 407). Doña Ana, too, wants to make the most of her emotional experience, and there are elements of truth in the following commentary of V. Veresaev: "Let Dona Anna give herself to the murderer of her husband, knowing that she has surrendered to his murderer—in this there will be attractive pungency and sweetness."¹⁴ Doña Ana has become completely entangled in Don Juan's web. Doña Ana herself probably does not realize it, but her response to Don Juan's plea that he would not deceive her sums up Pushkin's Don Juan's complex personality. Rather than commit herself, she poses the question, "Who knows you?" (Kto znaet vas? IV, 408) She is acknowledging that no one woman can ever know Don Juan because he is a different lover to every woman he courts, an artist of passion who can give himself completely to the woman of the moment.

If the statue had not intervened, would Don Juan have found a permanent relationship with Doña Ana founded on love transcending mere passion, fulfilling to the point that it would have altered his
relationships with other women? Probably not, since there is no
fundamental change in Don Juan's role as an artist of passion in the
course of his courtship of Doña Ana. The attainment of true happiness
and fulfillment remains as elusive in The Stone Guest as it has been
in the Don Juan versions and in the earlier works of Pushkin we have
considered. The blame does not lie entirely with Don Juan, however.
We have seen that Doña Ana herself has failed as an enduring symbol of
fidelity, purity, and constancy, and in winning her love so easily,
Don Juan loses any hope of lasting fulfillment since he has had to win
her in a fashion which shatters her statue-like facade and renders her
all too human.

The statue in The Stone Guest does not represent a man who returns
from beyond the grave to avenge a personal insult. Neither is it the
instrument of a vengeful God intent on punishing Don Juan for a life
of sin. The statue of the commander is symbolic of society's idea of
what constitutes greatness, of society's values, traditions, norms,
constraints. The commanders of this world exist within statues which
are much larger than they themselves, imputing much of their worth not
from within any store of inherent value but from the role they are
cast in.

Don Juan senses the falseness and arbitrariness of the patterns
of societal values and Pushkin has his Don Juan turn them to his own
ends. Thus, there is a delicious irony inherent in the statue. It is
a symbol of patterns whose validity Don Juan cannot acknowledge, but
rather than fighting them, he uses them. When Don Juan asks the statue
to stand guard, he is telling the statue that the values it represents
do not amount to anything; they are worthless and puny; they are stone and cannot govern relations between real human beings who understand the meaning of a life of true freedom. And to prove this, he challenges the statue to stand by and protect him, feeling quite confident all along that the statue can muster no more power against him than could the commander when he was still alive. Besides, Don Juan feels that the statue understands that he has no choice but to accept the role of villain if he wants to be free.

But valid or not, the societal values represented by the statue are indeed powerful. What is more, a man cannot be separated from the complex of societal values which define and impute his worth. Thus, Don Juan can never encounter the commander alone, he can only encounter his statue which is far more powerful than the puny commander.

Pushkin underscores the disparity between the commander himself, whom Don Juan killed, and the commander's statue, who kills Don Juan. It is clear that the commander himself could never have vanquished Don Juan in one-to-one combat:

...the deceased himself was small and puny.
Here, standing on tip-toe, he would not have been able
To stretch out his hand to reach his own [statue's] nose.

...sam pokojnik mal byl i šedusen.
Zdes', stav na cyocki, ne mog by ruku
Do svoego on nosu dotjanut'.

(III, 390)

The statue, on the other hand, is a worthy opponent for Don Juan in terms of sheer size, not even to mention the supernatural strength which must be ascribed to a statue which comes alive. Don Juan is struck by the dimensions of the statue: "What a giant he has been
presented as here! What shoulders! What a Hercules!" (Kakim on zdes' predstavlen ispolinom! Kakie ploci! cto za Gerkules!.., III, 390).

Therefore, Don Juan exhibits tremendous courage in challenging the meaningless (to him) patterns imposed by society because he is challenging not only the commanders of the world but also their statues. Commanders can be dispatched with a single blow of a sword and regarded by a free spirit like Don Juan as obstacles to be lightly removed from one's path; not so, statues, as Don Juan learns too late. After all, the statue is stone, subject to erosion but quite resistant to trauma. It is not about to change and allow the accumulation of thousands of years of societal evolution to be turned upside down. It proves that it is, indeed, powerful, to the great surprise of Don Juan. Don Juan is not a coward, however, and he does not try to run away. Neither does he exhibit the angry defiance shown by some of his literary predecessors. Pushkin's Don Juan's attitude is more one of consternation and frustration that the game is not being played according to the rules he had set up, rules that he sensed that the statue had tacitly agreed to. Don Juan leaves the impression of protesting that the game is unfair and of searching for some way to call it off.

The Stone Guest in the Light of the Composite Don Juan Tradition

A number of the motifs which Pushkin developed in his distinctive variation on the Don Juan theme were mentioned to some extent in Chapter II in our discussion of the composite Don Juan tradition. We shall now augment our interpretation of the play with some remarks on parallels to the composite tradition. Pushkin's Don Juan reflects, to some extent,
four of the seven dimensions we cited earlier to expand the prototype Don Juan tradition into the composite.

The first of these is the capacity to give oneself completely to the love of the moment which we observed in Byron's Juan's love for Haidée. The Russian Don Juan's impassioned plea of love for Doña Ana rings true:

But since I first caught sight of you,
It seems to me that I am completely reborn.
Loving you, I love virtue
And for the first time humbly before her
I bend trembling knees.

Ho s toj pory, kak vas uvidel ja,
Mne kazaetsja, ja ves' pererodilsja.
Vas poljubja, ljublu ja dobrodetel'
I v pervyj raz smirenno pered nej
Drožašcie kolena preklonjaju.

(IV, 407)

It rings true because Don Juan, at the moment, is carried away by his love for Doña Ana. Confronted by Doña Ana's question, "How many wretched women have you seduced?" (Skol'ko bednyx ženščin/ Vy pogubili?), Don Juan replies, "Not a one of them till now was I in love with." (Ni odnoj donyne/ Iz nix ja ne ljubil, IV, 407). Such an answer does not represent a lie for an artist of passion who completely obliterates the recollection of all loves except the one of the moment.

Don Juan the Russian is a skeptic as far as religion is concerned. We will recall the indictments of Don Juan as an atheist (bezbožnik) by the monk, Don Carlos, and Doña Ana, but this label of atheist really has no applicability to Pushkin's Don Juan, because there is no theological dimension to Pushkin's play. There is no explanation of the action of the supernatural statue, but there is also certainly no suggestion that
it is an instrument of God. Religion in the traditional sense is simply not an issue for the Russian Don Juan.

The third dimension from the composite Don Juan tradition, a trait contributed once again by Byron's Don Juan, is the absence of a sense of morality in the Russian hero to the very end of his life. Even Laura chides him for the inability to perceive the factors which have contributed to the trouble he continually finds himself in. He refuses to struggle with himself or with his society as a Romantic hero might have done. He is completely heedless of the approaching catastrophe. Don Juan consistently ignores death and the possibility that he must face a day of reckoning. In his behavior, he is like "a young man basking in love and happiness for a moment, willing to risk his life, his liberty, himself for a passing whim,"15 but he himself never calculates this risk or is even aware of its existence. The final dimension in our series is the artistry of passion shared to some extent by the two heroes of Byron and Pushkin.

We find in The Stone Guest three of the four situations which we described as characterizing the composite Don Juan-woman relationship. The first of these is the female Don Juan role embodied in the character of Laura which we alluded to earlier. Like Byron's Gulbayez, Laura is a female Don Juan in the sense of having access to sexual gratification with a large number of partners. To Don Juan's query as to "how many times have you been unfaithful to me during my absence?" (skol'ko raz ty izmenjala mne v moem otsutstvii? II, 389), Laura can only counter with a cross-accusation to Don Juan with no denial attempted. Neither of them is really very interested in the issue in any case.
Molière's Dom Juan pursues his amatory career amidst a wide variety of women, finding whatever pleasure he derives in the chase and in the constant change of partners. There is the suggestion that Pushkin's Don Juan is the same sort of man when it comes to variety, especially in Leporello's remarks which enhance Don Juan's reputation for inconstancy. When Don Juan laments the loss of his love, Inez, Leporello asserts, "And so what, there were others after her." (Čto ž, vsled za nej drugie byli, I, 373). As if diverted back to reality, Don Juan replies, "That's true" (pravda), to which Leporello addresses a reassuring remark: "And if we live, there will be others." (A živy budem, budut i drugie, I, 374).

Pushkin also uses Don Juan's comments on the lifeless women of the north to establish the fact that Don Juan has had a great deal of experience with women. Thus, Don Juan emerges as a connoisseur of women who has loved a variety of women and can therefore speak with authority on their virtues and faults.

The third of the composite Don Juan-woman relationship situations is the quandary between love and duty which Doña Ana experiences in her relationship with Don Juan. Her obligation to duty is completely formalistic, however, only "as honor binds" (po dolgu česti, IV, 405). And she must finally relent to love: "Oh, if only I were able to hate you!" (Ax esli b vas mogla ja nenavidet'! IV, 408).

Finally, Pushkin in his play treats a number of themes which are present in the works which formed the basis for our prototype Don Juan and composite Don Juan tradition discussions. Vengeance as a theme in The Stone Guest does not concern itself with theological, official, or
personal vengeance. Rather, vengeance is retributive justice (vozmezdie), the product of the working of a great moral law which, in the final analysis, demands, to borrow words from Tirso's play, that "he who sins much must pay much." The agent of this vengeance remains the supernatural statue of the Don Juan tradition. The moral significance of the Spanish play remains intact in Pushkin's play. Don Juan must suffer for his sins regardless of the fact that he tries to exempt himself from their consequences. D. S. Mirsky purports that the play is "one of the most impressive and ultimate expressions of Pushkin's fundamental idea of inherent nemesis. The romantic conceit of the original legend becomes in Pushkin's hands the inevitable working of a moral law." This inexorable movement of the play towards its dénouement is a feature shared with Tirso's play. We recall the emphasis on time in the latter, Catalinon's constant warnings that little time remains before the day of reckoning. Leporello expresses a similar feeling about his master at the end of Scene I when he complains that surely he will not have to put up with this damned life (prokljatoe žit'e) much longer.

Don Juan's relations with Laura and Doña Ana inspire jealousy, jealousy on the part of a rival (Don Carlos), and condemnation and pursuit by a rival (the statue of the commander), both themes we encountered in The Seducer from Seville where the prototype Don Juan inspired jealousy in living rivals. It must be conceded that Pushkin's Don Juan inspires jealousy which survives even beyond the grave, even though this jealousy is not the statue's main motivation for killing Don Juan. Don Juan's statement that "the deceased was a jealous man"
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(pokojnik byl revniv, I, 376) rings true in the present tense of the
play. The Russian Don Juan is plagued by this jealousy which reflects
back to the deceased husband. Even Doña Ana comments, "You are so
jealous" (Tak' v y revnivy, IV, 401). Don Juan must contend with the
psychological presence of the dead commander even though his concrete
presence is not manifested until the final encounter with the statue.
Don Juan would have preferred to dismiss the commander as a man who
could offer Doña Ana only the security of wealth, as if a woman's
affection bestowed in exchange for money were less sacred.

The lucky man! He brought empty treasures
To the feet of a goddess; for that
He tasted the bliss of paradise!

Sčastlivec! On sokrovišća pustye
Prines k nogam bogini, voć za čto
Vkusil on rajskoe blazenstvo!

(IV, 402)

Doña Ana rejoins, however, "If you but knew how Don Alvaro loved me!"
(Kogda by znali by, kak Don Al'var/ Men'ja ljubil! IV, 402) This, of
course, makes Don Juan's love for her even more illicit from a societal
point of view.

We have already discussed the theme of the effects of time on
women. Don Carlos comments to Laura on the transitoriness of youth
and the fading of womanly beauty expand the sentiments of Don Juan and
de la Mota in *The Seducer from Seville* as they catalog their conquests
and the ravages of time on them. Don Juan's conflicts with societal
norms have also been documented. He breaks religious, moral, and
civil laws. The theme of conflict with family authority is also
present in Doña Ana's domestic situation. Her relationship with her
husband, the commander, had not been founded on love, it is certain.

Doña Ana herself, as we have noted earlier, attests with reference to her marriage: "my mother/ Ordered me to give my hand to Don Alvaro,/
We were poor, Don Alvaro rich." (...mat' moja/ Velela mne dat' ruku Don Al'varu,/ My byli bedny, Don Al'var' bogat, IV, 402) And Don Juan points out that the late commander was so jealous and unsure of her that "he kept Doña Ana locked up" (On Donu Annu vzaperti deržal, I, 376). Another source of family conflict, banishment and exile also play a prominent role in The Stone Guest, although as Akhmatova points out, Pushkin completely avoids the theme of travel or wandering in his play.18

Finally, as a structural theme, the death of Pushkin's Don Juan more closely corresponds to the death of the prototype Don Juan of Tirso than to the deaths of many of the Don Juan's who have appeared in literature. Neither the Russian nor the Spanish Don Juan purposefully extends the invitation to the commander. In fact, Don Juan Tenorio did not really expect that the statue would respond to his careless invitation, and Pushkin's Don Juan, on the heights of foolhardy ecstasy, invites the statue while following his natural bent for artistry of passion, provoking a situation which would heighten his pleasure. But each voluntarily extends his hand to the statue, and each meets his end in a similar fashion.

It is apparent from the discussion in this chapter that Pushkin's variation on the Don Juan theme possesses a depth of symbolism and meaning which represents distinctive and significant achievement in the body of literature inspired by the Don Juan tradition.
superimposed commentary on freedom and man's state in the world—a rather pessimistic one, it must be admitted—is carried off within the basic parameters of the prototype Don Juan with deceptive ease, which is, of course, a mark of the great artist.
NOTES—CHAPTER IV

1. A. AxviÁ°, "Kamennyĭ gore" Pratskia, in Matrik (Matrik, 1955), II, s.e. 52-54.

2. "Kamennyĭ gore"—Sitt'ete Seno pratskia.


6. O. K. Ternetz, Moscow-Petropavlovsk, 1938, (Pratskia, 1938), pp. 96-120.


CONCLUSION

Judged on the basis of the number of Russian works found in the

body of literature on the Southern Commonwealth, Dov Jun, hence, the

contribution of Russian letters to this tradition might be deemed

insignificant. Such is not the case, however; the existence of the

Gnide Great because the significance of the Russian contribution to

the tradition. We have shown how Puskin's Don Juan transcends the

prototypes Don Juan while preserving a genie-like kinship with his

earlier prototypes and his development in even more remarkable in view

of the limited size of his work.

We have also shown that Puskin's play represents a culmination

in an evolutionary process which can be measured at various stages in

his literary career of interpreting selected narrative poetic works

as commentaries on freedom. Thus identifying a unifying feature in the

works. In the process, we have isolated other unifying features: the

search for a fulfilling love and its lack of success in each instance,

and restriction resulting from man-women encounters, the premise of man's

position in the societal milieu and his relative importance to spirit.

The fact that Puskin's literary creations exhibit so many parts-

feel with other works of the Don Juan tradition is not significant

from the point of view of influence or conscious imitation. If it

significant because it points to the unity of purpose of Puskin's
The Don Juan traditions have provided a convenient backdrop for which to display this unity in an organized fashion. Certainly, there are many other possible backdrops. But, of such unity, Pumphini's narrative poetic works in a continuous literary current flowing throughout time from Theso Ale Molina's prototype to Don Juan tradition forward to the Stone Guest, we have been allowed the rare opportunity of being able to look both forward and backward in our efforts to lend insight to an understanding of Pumphini's communique art.
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