

THE HEROINES OF *DON JUAN*

Para “Srikandi” dalam *Don Juan*

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(Makalah Diterima Tanggal 5 Mei 2015—Direvisi Tanggal 25 Oktober 2015—Disetujui Tanggal 29 November 2015)

Abstrak: Meskipun terdapat banyak karakter perempuan yang berperan penting dalam kehidupan karakter utama Don Juan karya Byron, tetap saja yang selama ini menjadi pusat perhatian para kritikus sastra adalah karakter utamanya, yaitu Don Juan. Oleh karena itu, penelitian ini akan fokus pada karakter-karakter perempuan dalam Don Juan karya Byron dan mengungkap bagaimana femininitas dan seksualitas mereka direpresentasikan. Ditemukan bahwa meskipun ada subversi dan penentangan terhadap konvensi femininitas dan seksualitas perempuan, seperti yang ditunjukkan oleh kekuatan seksual Gulbeyaz dan beberapa karakter perempuan lainnya, justru subversi dan penentangan serta ketidakmampuan mereka menahan seksualitasnya yang membawa karakter-karakter perempuan ini pada kesengsaraan. Sementara itu, karakter perempuan yang berhasil menahan seksualitasnya hidupnya berakhir bahagia, atau setidaknya bisa bertahan hidup.

Kata-Kata Kunci: *Don Juan*, femininitas, karakter perempuan, seksualitas

Abstract: In spite of the large number of female characters who play the major part in the life of the main character in Byron's *Don Juan*, it is still the main character himself, Don Juan, who has garnered great attention from the critics. Hence, the present research will focus on the female characters of Byron's *Don Juan* and reveal how their sexuality and femininity are represented. It is found that while there is subversion and challenging of femininity and sexuality, such as female unusual sexual prowess exhibited by Gulbeyaz and some other female characters, it is precisely the challenging of feminine conventions and the inability to suppress their sexuality that lead the female characters to their doom. Meanwhile, the female characters who successfully suppress their sexuality have better ending, or at least, manage to survive.

Key Words: *Don Juan*, female characters, femininity, sexuality

INTRODUCTION

Don Juan has engraved his name in the repertoire of famous literary characters and remained to popularly refer to a flamboyant man with irresistible sexual appeal for the female counterpart. A sex symbol that represents power, Don Juan has come to be regarded as the powerful and domineering male figure who conquers many women's hearts, rendering them submissive and powerless in his hands. The peculiar

characteristics of Don Juan might be one of the reasons why Lord Byron created a poem with that particular character that stands to the test of time.

In the beginning of *Don Juan*, Byron mentions that he wants a hero that does not have to be a new character, since new characters are born “every year and month” (1.1.2). This want of a hero that Byron himself deems unusual is fulfilled by his choice of Don Juan, a character that has even become a popular term to

refer to a peculiar male character with sexual prowess. However, as the story unfolds, it is clear that Byron actually invents and ascribes new characterizations to this old character.

In their introduction to *Don Juan*, Wolfson and Manning (2006:728) identify Byron's Don Juan as a character that "belies the legacy of his name, seduced more often than seducing, kindhearted rather than ruthless and conniving". In a similar note, Husika (2011:440) contends, "Don Juan as a hero, is a subverted one, neither manly nor heroic, but naive and seduced instead, very often displaying the characteristic usually associated with the feminine gender". Stillinger and Lynch (2006:669), therefore, define Byron's Don Juan as an "archetypal lady-killer of European legend [that] is in fact more acted upon than active". The passivity and borderline femininity of Don Juan has, in fact, been recognized by a wide array of critics. He does not actively pursue his life, career, and love; instead, his life is decided by the people around him, especially by women.

Indeed, the unique characteristics of Byron's Don Juan, especially his passivity, have drawn significant attention. Byron's Don Juan is not only different from the original Don Juan but also from other Byronic heroes. Dennis (2007:2), for example, is one of the many critics who regard Don Juan as Byron's hero that ironizes both "the Byronic Hero and his victimary tactics". Peacocke (2010) more explicitly declares that "Juan does not qualify as a traditional Byronic hero" (n.p.). Peacocke further explains that *Don Juan* was written when Byron's popularity was declining. The expiring fame may partly justify Byron's experiment with a new character that is so unlike the typical Byronic hero.

Many critics such as cited above have indeed been passionate in further

researching Byron's *Don Juan* and comparing its hero to Byron's other heroes that share identifiable characteristics that make them earn the moniker of Byronic heroes. Don Juan's distinctive character, not only being distinct from the "original" Don Juan but also from the typical Byronic hero—namely the character being seduced, passive, and rather feminine—has garnered attention and been analyzed in in-depth studies. However, the female characters in *Don Juan*, who contribute significant influence to the characterization of Don Juan, in which they are more active than passive in seducing and pursuing Juan, and some of them are even more powerful than Don Juan and other male characters, have not garnered similar interest.

Hull (1978:71), for instance, attests to this lack of discussion on Byron's female characters, stating that "the Byronic heroine has not received the primary attention which she deserves". This lack of attention may be due to the fact that unlike the Byronic heroes that "remain fairly consistent in outline, Byron's female characters range from the eroticized passive victim of patriarchal force to the masculinized woman warrior, from the romantic heroine of sentiment to the sexually voracious virago or the chaste republican matron, and so the list go on" (Franklin, 1992:1). Therefore, even the term Byronic heroine is refutable since there is no consistency in the characterization compared to that of the Byronic hero. The inconsistency of Byron's depiction of women is apparent in *Don Juan*. Over the thirteen female characters portrayed, starting from Donna Inez, Donna Julia, Haidee, Gulbeyaz, Lolah, Katinka, Dudu, Mother of the Maids, Catherine, Leila, Lady Adeline Amundeville, the Duchess of Fitz-Fulke, and finally, Aurora Raby,

none of them shares similar characteristics. Nonetheless, most of them do end up in misery because of their inability to control their sexuality. In fact, *Don Juan* demonstrates that women who actively pursue their sexual satisfaction will be unlikely to succeed in their lives compared to those who are able to suppress their sexuality.

Thus, this paper will focus on the female characters and show how many of them are represented as powerful and able to challenge the conventions of femininity, yet doomed in tragic ending because of their inability to control their sexual urge and prowess. Before further discussing the analysis of the female characters, definitions of femininity and sexuality in general will be provided, followed by a glimpse of society's definitions and Romantic writers' view of femininity and sexuality in the Romantic period, and a review of current research on Byron's heroines, especially ones in *Don Juan*.

THEORY

Femininity and Sexuality

Femininity and sexuality are two concepts that are dynamic and fluid. They are bound to change according to the times. In addition, they vary from one culture to another. To start with, femininity is frequently defined in opposition to masculinity. More specifically, it refers to the extent women believe in what constitutes or what it means to be a woman. It is based more on gender than sex. In addition, it is the society who determines what being male or female entails and how women should define themselves as feminine (Stets & Burke, 2010:997).

From the above definition, it is clear that femininity (and masculinity) defines and is defined by one's gender identity. It is not determined by one's biological identity or sex. In a heterosexual society,

it is the norm that women will see themselves as being feminine and try to meet the society's expectations of what being feminine entails. In addition, femininity comes from within the individual herself, but is shaped by the external (society's) norms.

The same is true for sexuality. It shares with femininity the boundaries of culture and the dynamics of times, making definitions seem to be a futile effort. Nevertheless, there is a general understanding of how to define sexuality, as explained by Paludi (2010:82), who defines sexuality as "a personal psychological, emotional, and physical experience, but how women learn about, understand, and approach their sexuality cannot be separated from the larger sociocultural context of their lives".

Paludi's explanations clearly show how femininity and sexuality are two interrelated terms. They are both shaped by the society's norms, rules, and expectations, but at the same time they are very personal, as the experience is more psychological, emotional, and physical, than social. Nevertheless, as she asserts above, sexuality is also very social. The society determines, shapes, and regulates women's sexuality. As a result, sexuality most of the time is an expression of women's struggle against gender inequality and oppression.

What is more important to discuss from the above definitions and explanations is the fact that femininity and sexuality are fluid. They constantly change according to the dynamics of social life. On the one hand, society plays the major role of shaping and defining femininity and sexuality. On the other hand, women as individuals experience their femininity and sexuality as personal, psychological, and emotional experience. This interplay between femininity and sexuality at the individual

and social levels will prompt women to negotiate their femininity and sexuality. Some women will conform to the society's rules of what entails being feminine and how to practice women's sexuality. Some will negotiate their individual wants and desires with those of the society. Some other will radically challenge society's rules and definitions of femininity and sexuality in the form of subversion that can be read as an attempt of liberating or fighting against injustice.

Due to the dynamic and broad nature of femininity and sexuality and considering the focus of this study on the particular work of Lord Byron, it is important to limit the discussion on femininity and sexuality to how they were generally perceived and defined in the Romantic Period, ultimately by the Romantic writers.

Sexuality and Femininity in the Romantic Period

Similar to the general definition of femininity, which is often placed in opposition to masculinity, the Romantic writers commonly distinguish femininity as opposed to masculinity, often implicitly, favoring the latter over the former. As Murray (2013:405—406) observes, masculinity is sublimity, which means that femininity is the opposite of it. The binary opposition of masculinity and femininity in the Romantic period entails the opposition between sublime (sublimity) and beauty and/or domesticity, in which the Romantic writers put a great emphasis on the former and implicitly undermine the latter.

In addition, Murray (2013:405) contends that the antithesis of sublimity is "beauty, a quality defined in terms of delicacy, weakness, and submissiveness, explicitly feminized". In other words, it can be observed that the Romantic

period defines femininity as being delicate, weak, and submissive. This definition reveals the society's expectations and norms regarding femininity during the Romantic period.

As femininity is intertwined with sexuality, they are both subject to society's rules and norms: "Female sexuality in the Romantic period was a significant source of interest and anxiety . . . Sexuality was not in these days an easy thing to talk about: the same associated with the Victorian period was perhaps even stronger in the Romantic period" (Denlinger and Wagner, 2010: 62—65). The interest and anxiety over sexuality is also a major concern shared by Romantic writers.

To start with, Romantic writers were quite well-versed in the topic of sexuality. Sha (2001:1) attests to the Romantic writers' rich reading resources on sexuality. Defining sexuality as "a term that refers to a quasi-medical discourse that encompasses both one's sexed being and sexual desire," he mentions that authors such as Byron, Coleridge, Percy Shelley, Mary Shelley, Blake, and Keats were far better read in medical context (*ibid*: 2). The rich repertoire of these Romantic writers' reading on sexuality to some extent indicates that their writing will show consciousness of sexuality, either in the medical or social context.

This allegation is strengthened by Roy Porter's report (as cited in Purinton, 2008:4) that "sexuality was pervasive during the eighteenth century, and by the Romantic period, the public was fascinated with sexual anatomy, with reproduction, with erotic experience, and with the nature of masculinity and femininity." The last topic in the list, namely a question of masculinity and femininity, is particularly prevalent in Romantic writing, either by female or male writers.

Shelley's *Frankenstein* is one that has often been regarded as a work that ultimately questions sexuality as well as femininity. Hale (2002:18), for instance, argues that "the threat posed by the monster [Frankenstein] is perceived . . . as a sexual one", while Knudsen (2012:23) argues that the very act of writing *Frankenstein* itself is an act of defying society's norms of femininity, basing her argument on the fact that at that time, "Women were (considered) less suitable and less feminine if they wrote". These arguments are apt, considering the fact that at that time writing was a male-dominated world, and women who would like to be writers mostly decided to have male pseudonyms in order to be accepted in the industry.

A concern with femininity and sexuality is not only expressed by female writers, such as Mary Shelley, but also by the male writers. Lord Byron stands as a great example of male Romantic writers who often write about sexuality. In fact, Byron's personal life is full of experiment with sexuality, where he was known to have relationships with both men and women. Thus, in Byron's work, one will find "the combination of the poet's own open sexuality and the sexual issues" (Lofdahl, 2005: 7). In this particular context, it is precisely the topic of sexuality, especially as related to masculinity and femininity, which is omnipresent in Byron's *Don Juan*. Hence, the next section will discuss research on the issue of sexuality and femininity in *Don Juan*.

Previous Research on Byron's Female Heroines

The previous discussion has shown how Byronic heroines have not enjoyed similar attention as Byronic heroes. Nevertheless, it does not necessarily mean that studies on Byron's female

characters are scarce. It will be relevant for the aim of this research to particularly shed some light on studies of Byron's female characters.

To start with, quite a few scholars of Byron's works seem to be in agreement that through the characterization of his female characters, Byron's poetry challenges the traditional conventions of femininity. Bridgwood (2010: 496), for instance, is of the opinion that Byron's poetry in general is an attempt of subverting male dominating power through the questioning and challenging of the codes and conventions of femininity. Bridgwood's research, though, is not solely focused on the female characters in *Don Juan*.

Some examples of research particularly focusing on the female characters in *Don Juan* are works by LaChance (1997), Liou and Chien (2005), and Husika (2011). LaChance (1997) does a Christian reading of *Don Juan*, ultimately the depiction of its female characters, whereas Liou and Chien (2005) essentially defend Byron's morality in his poems, regardless of the supposedly "immoral" life that he led in real life. Meanwhile, Husika (2011:438) shares a similar focus with Bridgwood, in which she believes that as the epic itself is a subverted form of the "conventional" epic, there is also "subversion of gender which is incorporated into genre subversion," where "Byron masterfully painted the game of power and subverted socially constructed and acknowledged gender roles". Husika exemplifies this subversion by delineating on the case of Gulbeyaz the Sultana whose sexual power and prowess enables her to make Don Juan her slave.

The existing literature shows that either the studies of female characters of Byron's poetry tend to highlight the general depiction of female characters

throughout Byron's works, or the ones focusing on *Don Juan* that contains a large number of female characters only discuss some of the female characters cursorily in order to support a more general idea of femininity and sexuality. Hence, the present research will elaborate the depictions of all female characters involved in Don Juan's love life, focusing on their femininity and sexuality. Before proceeding to the findings and discussion, the method adopted in this research will be elaborated in the following section.

METHOD

The research was ultimately conducted by closely reading and analyzing the primary source, namely *Don Juan* by Lord Byron, and adopting feminist literary criticism in the reading and interpretation. Feminist literary criticism, Tyson (2006:83) argues, "examines the ways in which literature (and other cultural productions) reinforces or undermines the economic, political, social, and psychological oppression of women". More specifically, this research focuses on how gender plays a significant role in defining femininity (and thus masculinity) in a society. As Tyson points out, one of the concerns of women and gender studies is "the relationship between sexuality and gender"; therefore, this study specifically addresses the interplay between femininity and sexuality in Byron's *Don Juan*.

To conduct feminist literary criticism on *Don Juan*, the research departed from one of the questions Tyson (2006:119) has formulated, namely how is the work "gendered". In other words, the question itself can be explained to how it seems to define femininity and masculinity, identifying the characters' behavior conforming to their assigned genders, explaining

whether there are genders other than feminine and masculine, and whether the work seems to accept, question, or reject the traditional view of gender.

In answering the question, the next step in this research was finding evidences from the text that reveal how the characters' femininity and sexuality have been defined. This step was followed by interpretation of the characters' femininity and sexuality and the work's (author's) attitude toward this representation. In order to see whether the portrayed femininity and sexuality conform to or reject the traditional view of gender, biographies and historical events that shape the social, cultural and political climate in which Byron wrote, especially those pertain to femininity and sexuality, were used as the basis for the analysis and interpretation. Findings were further supported with a number of critical essays on sexuality and femininity in the Romantic period in general and in literary works more specifically as well as critical essays on Byron's works.

RESULT AND DISCUSSION

There are a large number of women involved in *Don Juan's* life, as the main character himself is a legendary womanizer. To start with, there is Donna Inez, followed by Donna Julia, Haidee, Gulbeyaz, Lolah, Katinka, Dudu, Mother of the Maids, Catherine, Leila, Lady Adeline Amundeville, the Duchess of Fitz-Fulke, and finally, Aurora Raby. Despite the differences in terms of class, race, and pretty much in many aspects, these female characters share with each other an influence on and active engagement with Don Juan's life. These women actively act on Juan's life. When Don Juan is caught cheating with Donna Julia, it is her mother Donna Inez who decides that he is to be sent on a long journey. Even though both Donna Julia

and Don Juan are cast off from the society because of the adultery they commit, Donna Julia is doomed to seclusion and celibacy, while Don Juan is ready for another adventure in life and love. In other words, Juan moves on with his life, while Julia's life is over, as demonstrated by her letter:

'You will proceed in beauty, and in pride
Beloved and loving many; all is o'er
For me on earth, except some years to hide
My shame and sorrow deep in my
heart's core. (1.196.2-4)

Julia's inability to stay faithful to her husband and to suppress her sexual desire towards Don Juan eventually ruins her life; there is no future for her.

On the other hand, Don Juan's adventure with women continues on. This time, nature plays its role: the ship on which Juan embarks on his supposedly long journey sinks, and he has to face the threat of death on a floating boat without enough food and water and with hungry passengers on it. Eventually, he becomes the only survivor who succeeds to find a land and is saved by Haidee, "The greatest heiress of the Eastern Isles / Besides, so very beautiful was she / Her dowry was as nothing to her smiles" (2.128.2-4). Haidee is one of the most discussed heroines in Byron's work. According to Franklin (1992:134), "what happens in the Haidee's episode is that we are first presented with Byron's outright celebration of the liberated female libido". In the absence of the patriarch, Haidee saves Juan's life, indulges in a passionate relationship with him, and loses her chastity. Although Haidee is described as a free woman, her freedom is only comparable to that of "a married woman" (2.175.6) and is guaranteed by the absence of her patriarch father. The return of the

patriarch ends Haidee's romance with Don Juan: "Lambro returns as if in response to the poet's call, to restore masculine discipline . . . Haidee's 'rule' merely marked the absence of rule" (Franklin, 1992:142). Haidee's sexual freedom takes its toll mostly on Haidee; her father separates both of them by sending Juan into a ship and secluding Haidee until death approaches her. Haidee ends her life in a tragic death, while Juan is ready for another adventure, this time in the Seraglio Palace.

Sold as a slave in the Turkish slave market, Don Juan charms Gulbeyaz with her juvenile appeal. Brought into the harem of Seraglio and forced to take a disguise as one of the odalisques, Don Juan is now under the full control of the Sultana Gulbeyaz. Nevertheless, Gulbeyaz's power cannot force Don Juan to requite her love. With rage and jealousy, after knowing that Don Juan spends the night with her odalisque, Gulbeyaz commands her eunuch to murder Don Juan and the odalisque by drowning them. Wolfson (1987) suggests that the presence of Juan in disguise as an odalisque in the harem can be interpreted as demonstrating a male superiority in a place dominated by women. In fact, Juan in disguise is "beautiful exceedingly" (6.36.3), that he can be more attractive than Gulbeyaz herself.

Saved from one empress, Don Juan is taken by another empress, Catherine. Different from his reaction to Gulbeyaz, Juan's love with Catherine is that of a mutual one: "Her Majesty looked down, the Youth looked up / And so they fell in love" (9.67.1-2). Diakonova (1972:55) argues that the reason why Byron requites Catherine's love is because "in Byron's eyes Catherine was an autocrat *par excellence*, a personification of arbitrary and absolute power". What

Catherine contributes to Don Juan's next stage of life is her command for Juan to go on a mission to England. Thus, she makes it possible for Juan to adventure in another country.

Gulbeyaz and Catherine are both powerful female figures who can easily control Don Juan's life according to their wish. However, their authority does not help them win Don Juan's heart. Gulbeyaz, in particular, is bitterly rejected by Juan. Diakonova offers an explanation: "His rejection of Gulbeyaz is an assertion of his own dignity," while with Catherine "he is flattered by the empress's approval" (1972:53). Nevertheless, eventually Juan leaves Catherine because of his health. Both Gulbeyaz and Catherine show that their sexuality can render them powerless. Gulbeyaz in particular hurts her pride as a sultana after being rejected by Don Juan who does not want to "[s]erve a sultana's sensual phantasy" (5.126.8). Even Catherine's mutual love with Don Juan only accentuates her tyrannical power.

Up until this point, Juan's attraction with most of the women he meets is either mutual or one-sided for the women part. However, not all female characters in *Don Juan* end their life tragically because of their inability to suppress their sexuality. Leila and Aurora Raby prove that their suppressed sexuality prevent them from facing a tragic end. Being a child, Leila is neither sexually attractive for Don Juan nor is sexually attracted by him, which makes her dispensable from Don Juan's adventure with women. Interestingly, it is her powerlessness in the mid of a bloody war that motivates Don Juan to finally take an initiative rather than following other's commands. Heroically, Don Juan saves Leila from "Two villainous Cossagues [that] pursued the child / With flashing eyes and weapons:

matched with them / The rudest brute that roams Siberia's wild" (8.92.1-3). Leila turns out to be a strong girl. She manages to maintain her faith, although Juan asks her to convert.

Aurora Raby is another exception who stands as a stark contrast to other female characters. With her, it is not even clear whether the attraction is mutual, but Don Juan clearly is attracted to her. Most of the time, she shows her "indifference," a word that Byron uses a couple of times every time he describes her reaction to the people around her. As a firm Catholic believer, Aurora Raby successfully suppresses her sexuality. She is described as "a Rose with all its sweetest leaves yet folded" (15.43.8). Aurora shares several characteristics with Leila: they are both orphans and young; they do not actively pursue Juan, yet they have a huge influence on him. Clancy (1979:29) confidently opines that "Aurora is not merely a Byronic hero in feminine form; she is a more complex, multi-dimensional comic creation". It is Aurora's indifference and coldness that captivates Juan, who compares her to Haidee:

Juan knew nought of such a character—
High, yet resembling not his lost
Haidee;
Yet each was radiant in her proper
sphere:
The Island girl, bred up by the lone sea,
More warm, as lovely, and not less
sincere,
Was Nature's all: Aurora could not be
Nor would be thus;--the difference in
them
Was such as lies between a flower and
gem. (15.58.1-8)

Some critics, such as Franklin, often compare Haidee and Aurora. Don Juan himself compares the two: both of them are equally young and attractive; however, the former is sexually free,

while the other chooses to be sexually repressed.

Aurora's indifference is also in total opposition to Adeline's character, who is described as "not indifferent" (13.35.1). Adeline actively persuades Don Juan to marry for fear "that Juan was unlikely to resist" (14.60.4) ladies' charms; in this particular case, she refers to the Duchess of Fitz-Fulke. Juan does not disagree with the idea; however, he picks Aurora whom Adeline despises: "She marvell'd 'what he saw in such a baby / As that prim, silent, cold Aurora Raby?" (15.49.7-8). Adeline has to acknowledge that Aurora's coldness, in fact, is the fatal attraction for Don Juan. Meanwhile, the Duchess of Fitz-Fulke manipulates Juan's fear of the ghost for her own sake. Dressed as the ghost, she approaches Don Juan who eventually discovers her disguise. Since the story stops at this moment, it is not clear whether the Duchess will actively pursue Don Juan despite her marriage status. Readers are also left wondering what will happen to Don Juan and Aurora Raby.

In these examples, Byron clearly shows that women who cannot repress their sexuality will be unlikely to survive or succeed. Many of these women do end in despair: Julia in seclusion, Haidee in a miserable death, and Gulbeyaz and Adeline in their unrequited love. Byron makes it more conspicuous by his depiction of Aurora Raby, a Catholic English lady, who shows her indifference to the world, manages to suppress her sexuality, and survives.

On the other hand, many critics hail *Don Juan* as a work that successfully subverts female sexuality and feminine conventions (Husika, 2011; Bridgwood, 2010). Bridgwood (2010:503) in particular argues that although it is inarguably agreeable that many of the female characters in *Don Juan* are destroyers of cultural conventions, as

proved by their challenging of feminine conventions and their venture to the realm of sexual wilderness, it is also clear that their challenging and destruction of feminine conventions are precisely the source of their doom.

To start with, Donna Julia suffers a celibate life with no future after getting involved with Don Juan in a sexual adventure, where she clearly cheats on her husband. Haidee also has to suffer a tragic end of her life because of her inability to maintain her chastity. Similar tragic endings are suffered by other female characters who pursue their sexual desire and break the conventions, such as Gulbeyaz, Chaterine, and the like. Meanwhile, those who go with the conventions and manage to save their chastity or suppress their sexuality, such as Leila and Aurora Raby have better endings.

CONCLUSION

While the findings conform to the arguments put forward by most critics of *Don Juan*, in which Byron has indeed subverted the concepts of femininity and sexuality, it is argued that the subversion has proved to end in irony. All the supposedly "powerful" women in the poem end up being conquered and rendered powerless by their own disability in keeping their sexuality repressed. On the other hand, the women with the power to repress their sexuality have been shown to likely succeed or survive in their respective societies. This finding can be translated into twofold interpretations, first is the acknowledged defeat of Byron who cannot successfully subvert the social conventions of gender in his time, and second, that Byron's attribution of powerful women as having the sexual prowess and "wildness" is too shallow, as powerful women can also be those who are able to resist the temptation of

“winning attractive men”, which also means to be a man’s subject, like Aurora does. As Moss (1980:91) argues, “[T]he Don Juan aspects of the romantic hero also challenge the heroine’s urge to possession. The fallen angel wishes to be the successful rival of her sisters, to be the one woman to possess the eternal seducer, to incorporate him in herself, and to satisfy his passion as no other woman can.” Alternatively, a powerful woman can also be one who holds faithfully to her belief like Leila, even at the expense of making her savior disappointed. Clearly, most of the female characters in *Don Juan* are still subjected to male superiority, for they translate power into sexual venture and the winning of men’s desires outside the cultural conventions of femininity.

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