A corpus-based study of *Don Juan*

- A Spanish borrowing into English
Abstract: The purpose of this essay is to show the consequences of the linguistic phenomenon borrowing, which means to adopt lexical items from a foreign language. This is the main source of new words in the English language. According to previous studies content words are more frequently borrowed, as in the case of the present study. What one specific word means to one person might not be the same to the next one. The description of meaning of a word that is adopted is the contextual approach to meaning. This suggests that the context in which Don Juan appears is essential to acquire its meaning. In order to get the context that I deem necessary for the contextual approach to meaning, a sequence of two sentences before Don Juan and two sentences after, are analyzed. In this essay the focal point lies on the reference of meaning of the expression Don Juan. Also, a major emphasis is put on how the semantic prosody of Don Juan is affected when borrowed from Spanish into English. A corpus–based analysis is conducted in order to (i) find out which references of meaning there are in English and in Spanish, and (ii) if and how the semantic prosody of the concept DON JUAN is affected when borrowed. The first seventy hits in each corpus are used in the analysis of reference of meaning and 150 are used for semantic prosody. The results of the analysis show that the meaning of reference is basically the same in both languages, however there is a variation in use of the references. In English, the semantic prosody of DON JUAN is in the majority of the cases negative or neutral. On the other hand, the Spanish corpus did not provide more than four examples to analyze. Thus, the material for this analysis was considered insufficient.

Key words: Corpus, Don Juan, linguistic borrowing, Spanish, English, reference of meaning, semantic prosody.
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1 Introduction

According to Yule (2006:54), the linguistic phenomenon of borrowing is the process of taking words from other languages. This is one of the most common sources of new words in English which are marks left from other languages on its lexicon (Yule 2006:54). There are many borrowed words in various areas of the English lexicon from several languages, for example food, such as *pizza* from Italian, *sushi* from Japanese, *tortilla* from Mexican Spanish, and so on (Field, 2002:3). Spanish has provided a significant number of items borrowed into English, for instance, *fiesta*, *señorita*, *taco*, etc. (Field 2002:5). Because of different social factors, such as migration, which lead to language contact situations, Spanish and English have not only spread (geographically), but also managed to borrow lexical items from each other and adopted them into their own vocabulary (Field 2002:124). In cases of language contact, where one language is dominant in certain social domains (e.g. agriculture, economy, literature, etc.), it will exert greater influence on the recessive language than the recessive language does on the dominant one (Field 2002). For instance, the dominant language plays the role of lexical donor, providing certain kinds of words or morphemes to be selected by speakers of the recessive language for adoption (Field 2002:2). This means that the borrowed items reflect the kind of language contact situation. In addition, Field (2002:2) argues that in the most extreme cases, borrowed elements have replaced native ones to such an extent that a new and distinct variety has emerged. That is to say, borrowed words, when integrated into the source language, can come to the point of replacing the original words of this language. However, this specific phenomenon falls outside the scope of the present study.

The reasons for borrowing are many, for instance, colonization, religion, identity, trade, etc. However, Field (2002:83) argues that the most apparent reason is the need to give a name to an unfamiliar or new thing or cultural phenomenon. He continues by pointing out that content words, in particular nouns, are more frequently borrowed than grammatical words or structures (2002:84), as in the case of this study (*a Don Juan = `a seducer of women`). Another reason is convenience. If a word already exists, in whichever language, or only one language has the desired word, the easiest thing is for the speaker to adopt the most available word (Field 2002:85). Instead of making up a completely new word for something that is unfamiliar, the most convenient way is to adopt an already existing word. Field continues by saying that lack of proficiency in the donor language may restrain some members of the recipient speech community to associate appropriate meanings to the borrowed item.
In this essay, I study the reference of meaning of the English expression *Don Juan*, which is one of many borrowings from Spanish. Firstly, I study how the expression is used in English, i.e. in what contexts and with what reference of meaning. Cruse´s theory of *contextual approach to meaning* is applied (Cruse 2004:41). This approach is described in more detail in section 2 (Theoretical Background). I examine differences and/or similarities between Spanish and English. This essay is intended to increase our degree of understanding of the linguistic phenomenon of borrowing, specifically Spanish borrowings into English. The main focus lies on the research questions presented in section 1.2. Moreover, I analyze the semantic prosody of the *Don Juan* as a concept (i.e. with the meaning ´seducer of women´). Semantic prosody is explained further in section 2 (Theoretical Background).

The direct translation of *Don* into English is ´Mister´, but also a Spanish nobleman or gentleman (www.merriam-webster.com/dictionary/). According to the *Oxford English Dictionary* the definition of *Don Juan* is the following: ´the name of a legendary Spanish nobleman´. In addition, the definition for *Don* in the same dictionary is: ´A Spanish title, prefixed to a man's Christian name. Formerly confined to men of high rank, but now applied in courtesy to all of the better classes´. However, the Free Online Dictionary (http://www.thefreedictionary.com/Don+Juan) provides the following definition: ´A man who is an obsessive seducer of women´. Thus, the meaning of *Don Juan* has indeed been borrowed and what is more, with at least two references of meaning. The definition of ´reference of meaning´ used in this essay is found in section 2 (Theoretical background).

To conduct this study a corpus-based analysis is chosen. The corpora I use for this study are the Time Magazine Corpus, the British National Corpus and El Corpus del Español. These are presented in more detail in section 3 (Method and Material). An empirical corpus study of the use of the expression *Don Juan* is conducted in order to answer the questions formulated in section 1.2.

In order to have the necessary background information about the origin of the expression *Don Juan* I have read the book *El Burlador de Sevilla* by Tirso de Molina (1995) (which is a modernized version of the original play which was first published in 1630), in which the famous character of ´Don Juan´ appears in the world of literature for the first time. In this book the character of ´Don Juan´ is a fictitious character, who is a symbol of libertinism and takes great pleasure in seducing women. This also seems to be one reference borrowed along into English with the name of the main character of this book.
1.1 Aim and scope
In this essay the focus lies on the reference of meaning of the borrowed expression *Don Juan* when used in English. My hypothesis is that the reference of *Don Juan* in Spanish is `seducer of women´ and that it does not change when borrowed into English. In addition, a reference to the literary character is expected to appear in the corpus data, since the legend of `Don Juan´ is so well known, but not with the same frequency as `a seducer of women´.

The aim is to study if, and how, the reference of *Don Juan* varies between the different corpora. However, no attempt will be made to give a full account of historical change.

Also, the aim is to discover whether the concept *DON JUAN* has a negative or a positive polarity when used with the meaning of `seducer of women´. Consequently, the items that co-occur will be studied to see if and how these affect the semantic prosody of the word in question.

1.2 Research Questions
This essay addresses the following research questions:

a Does the reference of meaning of *Don Juan* change when borrowed from Spanish into English?

b What/which are the references of *Don Juan* in English compared to Spanish?

c Are there any differences in the usage of *Don Juan* between English and Spanish?

d Is the semantic prosody of *Don Juan* affected when borrowed from Spanish into English when used as a concept (with the meaning `seducer of women´)?

2 Theoretical background
Previous research made by several linguists in the area of borrowing shows that there are a great number of Spanish loan-words in English. Brown (1998) discusses, for example, how the phenomenon of borrowing first emerged in the southeastern regions of the United States, due to the conquest and subsequent colonization by the Spaniards. Furthermore, he brings up possible problems concerning the origin of different loan words, which in the case of my analysis of *Don Juan*, are solved with the help of an etymological dictionary (Oxford *Concise*...
Dictionary of English Etymology). According to this dictionary, Don is a Spanish title prefixed to a man’s name, a Spanish gentleman, distinguished or important man. Consequently, I can resolutely state that Don Juan is of Spanish origin, and, therefore, a Spanish borrowing.

There are many theories as regards what the definition of a word and expression in a language is. In this essay, the description of meaning of a word (or as in the case of this study, an expression) adopted is Cruse’s (2004:41) contextual approach. It implies that “meaning is to be studied by observing the interactions between elements and other elements, in larger constructions such as sentences” (Cruse 2004:41). The elements that Cruse (2004) discusses are the collocates, i.e. words that are repeatedly found in the vicinity of Don Juan in text (Teubert & Cermákovà 2007:139). Thus, the context in which Don Juan appears will be analyzed to find out its meaning and to find out how it is actually used in English. Context is constituted in this study by both the collocates and the sentence structure. Furthermore, this study is concerned with reference of meaning. According to Cruse (2004:317ff), reference is concerned with designated objects in the world by linguistic means. The use of reference adopted in this essay is concerned with the thing/s/ it has been used for on a specific occasion to refer to. In other words, the expression Don Juan should be replaceable with its reference.

Semantic prosody is a type of meaning which is established when we see a consistent sequence of collocates occur together (Lewandowska-Tomaszczyk 1996). Chanelle corroborates this statement by arguing that “The notion of semantic prosody is that a given word or phrase may occur most frequently in one context of other words or phrases which are predominantly positive or negative in their evaluative orientation” (Hunston & Thompson 1999:38). In other words, context reveals if the semantic prosody is negative or positive. According to Chanelle (Hunston & Thompson 1999), the notion of semantic prosody is that a given word or phrase may occur most frequently in the context of other words and phrases which are predominantly positive or negative in their evaluative meaning. As a result, the given word takes on an association which can be used by speakers to express evaluative meaning covertly (Hunston & Thompson 1999). Chanelle further states that in order to appreciate the evidence for evaluation, a large number of instances of the word or phrase needs to be available. In order to achieve the purposes of my analysis, a similar method to Chanelle’s is applied in this essay. This is further clarified in the next section 3 (Method and Material).
The expression *Don Juan* is polysemous, which means that it has at least two associated meanings (Yule 2006:248). The two established meanings in this essay are seducer of women and the literary name of a fictive character. Furthermore, the meaning of *Don* is, as stated previously in section 1 (Introduction), a prefix to a name. In the cases where *Don Juan* is used with the reference ‘seducer of women’, it is treated as a metonymic expression, i.e. a word used in place of another with which it is closely related to in everyday experience (Yule 2006:108). Furthermore, there is a part-whole relation in metonyms i.e. the word which is used to replace another is a part of the whole. An example that illuminates this fact is ‘*the head of the mountain*’. *The head* is not only the top part of one’s body, but in this case the top of the mountain. The characteristics of the original literary character of *Don Juan* are designated to describe the whole character. In other words, the name of the literary character is used to portrait certain characteristics of men, and is therefore a metonymy. An example from the Time Corpus that demonstrates this is provided in (1). This example also illustrates that context is essential in order to interpret the meaning of a metonym. It can be argued that the reference of Don *Juan*, in (1), is a seducer of women especially when evaluating it with the similar expression ‘*He is a Peter Pan, refuses to grow up!*’, where the subordinate clause not only modifies the noun, but also gives a possible definition. The lack of this type of modifier in (1), results in an ambiguous sentence (polysemy).

(1)  He is a **Don Juan** with a Russian soul.

According to Coulmas (2006:109), corpus linguistics is the “type of research that provides more evidence that our understanding of what words and phrases mean is tied to the context in which they are typically used”. In other words, context is essential for purposes of obtaining the meaning of an expression. For this reason, a corpus-based analysis is chosen for this particular study. A corpus is defined as “a collection of naturally occurring language texts in electronic form, […] and typically containing many millions of words” (Teubert & Cermáková 2007:140). Corpus linguistics is a fairly new approach to language studies that emerged in the 1960s (Teubert & Cermáková 2007:50).

3 Method and Material

The data for the analysis are retrieved from three different corpora, and are examined for the purpose of finding out what *Don Juan* means in the contexts in which it is found and to
compare the semantic prosody in Spanish, to that in English. I study and finally compare the data. The analysis of the corpus data are found under section 4 (Results and Analysis). The corpora that I chose for this analysis are the Time Corpus and the British National Corpus, with the purpose of showing both American and British English data. Also, the Corpus del Español is used in order to compare the use of Don Juan in Spanish to that in English. Each corpus used in this analysis contains 100 million words each. However, the number of hits for Don Juan varies between the corpora. The examples presented here, and the figures presented in the diagrams, are taken from the first seventy hits in each corpus. Note that the British National corpus only has seventy hits in total for this expression.

When discussing the meaning of Don Juan, I study a sequence of two sentences before Don Juan, and two sentences after in order to get the context that I deem necessary for the contextual approach to meaning. For practical reasons, however, only one full sentence will be provided in the essay for each example, and the whole context for the examples discussed, i.e. two sentences before and after is presented in the Appendix. In some cases, (more) context is provided in the essay to elucidate the arguments, and in other cases the sentences are shortened where I consider them to be superfluous.

It is the connection between collocates and the sentence structure for which corpus studies can provide detailed empirical evidence that is crucial for my essay. Corpus data is part of natural language use and not produced for the purposes of linguistic analysis (Teubert & Cermáková 2007:62). The frequent occurrence of lexical or grammatical patterns in a large text collection can be taken as evidence of what is typical and routine in language use. Corpus linguistics is therefore applied to describe what is usual and typical and used as a base for the study of references of meaning. In order to find out if the semantic prosody of Don Juan changes when borrowed from Spanish into English, a corpus-based analysis is chosen also for this purpose. A corpus-based analysis allows to discern which semantic sets Don Juan typically collocates with. New examples from each respective corpus are provided for the analysis of semantic prosody.

4 Results and Analysis
The analysis of the different corpora is provided in separate sections (4.1 – 4.3). Each section begins with a diagram representing the distribution of the data with the different meanings of Don Juan, according to the various references found. As mentioned before, the first seventy hits in each corpus are analyzed and some of these are presented as examples for each
reference. The analysis of the corpus data shows that there are a total of five different types of reference to *Don Juan*, i.e. honorific, literary, musical work, seducer of women and name of place. These are found in the British National Corpus and in the Spanish Corpus. However, the Time Corpus does not have any examples where *Don Juan* has the meaning of name of place. Finally, examples from the respective corpora are presented, with collocates that are used to conduct the analysis marked bold. In addition, a translation of the Spanish examples is provided directly below each example.

A separate section for the analysis of the semantic prosody of *DON JUAN* is provided at the end of each corpus section (4.1.1, 4.2.1 and 4.3.1). In order to make a complete analysis, new examples are presented for each corpus. These examples are taken not only from the first seventy hits, but from the first 150 hits of *Don Juan* in each respective corpus (with the exception of the British National Corpus as has been stated before, only has a total of seventy hits of *Don Juan*). To illustrate the results of prosodies of this recent data are presented in diagrams.

### 4.1 Time Corpus Data

As diagram 4.1.1 shows, the most common reference of *Don Juan* among the first seventy hits in the Time Corpus, is a musical work with 40 hits. The least frequent is with reference to the original literary character, 5 hits, and seducer of women with 7 hits. The honorific meaning, i.e. when *Don Juan* is the name of a man, gave 18 hits.

![Diagram 1, English references of Don Juan in the Time Corpus](http://corpus.byu.edu/time/x.asp)
The analysis of the Time Corpus data showed that in 18 of the analyzed examples, *Don Juan* was, with the contextual approach to meaning, referred to as honorific. In these cases, there was no connection with the meaning ´seducer of women´. The word *Don* was used as the equivalent for ´Mister´, and *Juan* was simply the name of the person, with no reference to the literary character of ´Don Juan´. (2) - (3) demonstrate the argument. Here we can see that *Don Juan* is followed by either yet another first name, as in (3) *Francisco*, or a family name, as in (2) *Riano*, and (3) *de Cardenas*. Thus, *Juan* is a first name.

In Spain there once lived a dissolute nobleman named Don Juan *Tenorio* who, a trickster of gracious ladies and trusting peasant girls, committed the supreme effrontery of inviting to sup with him the marble effigy of an elderly commandant he had killed.

He is therefore, in addition to being a warm, sturdy, exciting human being, a permanent symbol who serves U.S. drama as the house of Atreus served the Greek, or as *Faust* and Don Juan serve the writers of the world.

The analysis also shows that there is a less regular use of *Don Juan* referring to the original literary character from the book *El Burlador de Sevilla* (1995). In (4), *Don Juan* is followed by the last name of the literary character, *Tenorio*, and the sentence continues with a description of him. Similarly in (5), the reference of *Don Juan* is the literary character because it is compared to *Faust*, a protagonist of a classical German legend (http://www.britannica.com/). In (5), *Don Juan* is used in the context of a legend that has served writers to compose other literary work based on the original literary character in *El Burlador de Sevilla* (1995).

To the Obolensky-de Basil standard rallied white-haired Choreographer Michel Fokine, several of whose past creations (*Don Juan*, *Les Éléments*, *L’Epreuve d’Amour*) already studded the proposed repertory of the Massine-World-Art company.

Eugene Goossens will conduct the world premiere of his *Don Juan of Manara, an opera* he wrote to the late Arnold Bennett's libretto.
In the type of reference, musical work, any reduplication of the original work such as operatic work, plays and poems, are included. In (6), the meaning of Don Juan is deduced from its collocations (and context), i.e. Les Eléments and L’Épreuve d’Amour which are also operatic work. Similarly, the contextual meaning of Don Juan, in (7), is of an opera named Don Juan of Manara. This is specifically pointed out in the text with the collocates the world premiere and an opera.

(8) The play tells of two sugar-cane field workers (Kenneth Warren and Playwright Lawler), the one a Samson at his job, the other a Don Juan with the women.

(9) He has the brio of a Don Juan, yet he dares not woo the beautiful and shallow Roxane for fear that his monstrous nose will render him ridiculously ugly in her eyes.

(10) He is an Oxford-educated rancher, but a Don Juan rather than a don.

One of the most infrequent uses of Don Juan was with the reference `a seducer of women´. However, I found that in (most of) these particular cases, the indefinite article precede the expression. In addition, (8) - (10) demonstrate that it is used in these cases as a common noun. In (10), the man referred to is a `seducer of women´ and not `a mister´, in this case not a gentleman (www.merriam-webster.com/dictionary/), considering that what follows is rather than a don. The sentence structure in this case makes a contrast between a Don Juan and an Oxford educated rancher as if they were antonyms. Therefore, to be a Don Juan rather than a don, i.e. a gentleman, is assumed to be negative. In other words, the meaning of Don Juan is defined as a negative quality in a man in this particular example, especially when taking the context into consideration. In contrast, (8) and (9) demonstrate that to be a Don Juan is not such a negative characteristic in a man as is perceived in (10). In some cases, it can even be argued that Don Juan has a positive connotation. For example in (9), it appears in the context of He has the brio of a Don Juan. The collocate brio points to the positive features of a Don Juan. In this case, it is argued in the example that even though he has the brio, he dares not woo and shallow Roxane. In other words, he should dare to woo and shallow Roxane since he has a strong characteristic (brio) of a Don Juan. In (8), to be a Don Juan, is discussed as a (positive) quality in a person and compared to to be a Samson at his job (Samson = a man of outstanding physical strength (http://www.thefreedictionary.com/Samson)).
4.1.1 Semantic prosody of DON JUAN

In this section, the semantic prosody of the concept Don Juan, is studied. For this study the first 150 hits from the Time Corpus were used. This is double the amount of data used in the analysis of reference of meaning, with the intention of coming across more hits. The collocates used for this analysis are marked bold. Since Don Juan is a common noun, there are mainly adjectives in the vicinity of the expression that have relevance for determining the semantic prosody. However, in some cases other word classes are applicable as well. The results of this new data are introduced in Diagram 2, presenting the distribution of semantic prosody among the hits.

Diagram 2. Semantic prosody of DON JUAN in the Time Corpus

(11) he can be equally amusing as a self-fancied Don Juan who struts only to trip.

(12) He had been no Othello, merely a self-deluded little man; Diver no Don Juan, only a seedy blusterer.

(13) 62-year-old King William III, justly known as the “Dutch Don Juan.

In (11), it shows that a man who is described as `a Don Juan´, is believed to have a positive quality. In this case the collocates amusing and self-fancied contribute to this conclusion. However, in (12), Don Juan is preceded by collocates such as merely, self-deluded and little which can be emphasized in their negativity by functioning as a negative member of a pair of opposites: merely vs. fancy, self-deluded vs. sincere, little vs.-big. In addition, negations in the form of no in two places before Don Juan contribute to create a negative expectation of
the expression. As illustrated in (13), the semantic prosody is neutral in some cases. The collocates in the vicinity of the expression, are neither positive nor negatively loaded words.

4.2 The British National Corpus Data

In the British National Corpus I got a total of 70 hits for Don Juan. Diagram 4.2.1 shows the frequency and variation of references of Don Juan. Similarly to the Time Corpus, this data consists of examples of Don Juan used as an honorific, 28 hits, (most of them politically related, as seen in (14) and (15)), with reference to the literary character, 1 hit, a musical work, 19 hits and with the meaning ´seducer of women´, 15 hits. Additionally, in this corpus there is yet another reference to Don Juan, namely, names of hotels (places), 7 hits. Examples of these different references and a respective analysis are provided below.

Diagram 3, English reference of Don Juan in the British National Corpus

<table>
<thead>
<tr>
<th>Hits</th>
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<tbody>
<tr>
<td>30</td>
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<tr>
<td>25</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>15</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>0</td>
</tr>
</tbody>
</table>

Honorific | Literary | Musical | Seducer of women | Name of place | Reference

Source: The data used to create this diagram is retrieved from http://corpus.byu.edu/bnc/x.asp

(14) The name commemorates Don Juan Fernandez De Velasco, the Spanish governor of the city who, in 1598, allowed the widening of a local road so that the citizens could better celebrate their carnivals.

(15) So we decided to occupy some unused land owned by Don Juan Lopez, the big landowner of our region.

In (14) – (15), Don Juan is used as an honorific. The men mentioned in these examples are referred to as ´mister´ Juan. In (14) and (15), Don Juan is followed by a family name, Fernandez de Velasco and Lopez. The contextual approach also reveals that all these cases concern men with high social status; they are either political figures or landowners.
In this corpus, only one example of Don Juan with reference to the literary character is found, (16). The context, especially the two sentences before the expression are the key to attain the right reference. Therefore, for this particular example the whole context is provided. The collocates the old city of Don Juan designate Seville, which is mentioned at the end of the example. This city is the centre of discussion of the whole text. Carmen was a well-known actress and singer in Spain who was born in Seville and contributed alongside with ‘Don Juan’ to make the city a spot on the map.

(16) When the Expo closes on October 12, Seville and its surrounding region -- still one of the poorest in Europe -- will be left with new motorways and high-speed railways, a magnificent new central station, an airport (the work of architect Rafael Monero) which outshines Madrid’s, and a technological infrastructure which will, it is hoped, lay the foundations of industrial growth and prosperity. Many historic buildings in the old city of Don Juan and Carmen will have been repaired and the Expo site, across the River Guadalquivir from the city centre and containing four million sq ft of new buildings, is scheduled to survive as a science park. (New bridges, the best of them by Santiago Calatrava, provide access.) Whether or not the projected 18 million visitors materialise, Seville has nothing to lose, and plenty to gain, by hosting the event, a key part of the "Year of Spain".

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(17) Clemens Krauss was then at the peak of his powers, as can be heard in his versions of Richard Strauss’s Ein Heldenleben and Don Juan with the Vienna Philharmonic.

(18) The first time I played with him we were doing Don Juan.

The reference of musical work is not as frequent in the British National corpus as it is in the Time corpus, although similar collocates are found. In (17) - (18), all the collocates marked bold belong to the semantic field of music. However, in (18) that is not necessarily the case. The collocates that I found useful for this analysis were played and doing, where the latter does not show a musical relation to the expression. In this example context is even more central than in others. The reference of Don Juan, discussed in (18), is the name of an opera or the part in an opera. This conclusion is mainly drawn by the collocate doing in combination with played.

(19) Gently shelving sea at the Don Juan Pool amidst Don Juan’s gardens Cititalia VALUE At all hotels honeymoon and silver anniversary couples receive a bottle of sparkling wine.

As mentioned previously, the reference of name of place is not found in the Time corpus. The references in these examples are hotels named ‘Don Juan’. In (19), the genitive ‘s together with garden after Don Juan determines that the reference is the name of a place. In addition, hotels assures that it is the name of a hotel.
In (20) – (22), *Don Juan* is reference of ‘seducer of women’. These examples do not always involve the indefinite article as in the Time corpus. However, the context reveals that what is referred to is ‘a seducer of women’. In (20), *Don Juan* is preceded by *Any* and followed by *can say he loves you*, which suggests that the reference is the one mentioned above. In (21), the collocate *Lothario* (www.merriam-webster.com/dictionary) which also means ‘seducer of women’ corroborates this statement. Moreover, the collocates *You shan’t be shamed* indicate that the reference of *Don Juan* is a positive quality in a man. In contrast, (22), shows that *Don Juan* can express the opposite. This case discusses a man who is a *Don Juan* and therefore incapable of loving and caring about women.

### 4.2.1 Semantic prosody of DON JUAN

As stated previously, in the British National Corpus, a total of 15 hits with the reference ‘seducer of women’ are found. As illustrated in Diagram 4, only one example of positive prosody is found, see (25).

![Diagram 4, Semantic prosody of DON JUAN in the British National Corpus]
(23) "So what's he like, this Don Juan you went into the back close with?

(24) Queen Soraya later described him as "half swashbuckler and half Don Juan."

(25) You shan't be shamed for she'll think you a great lover, a real Lothario, a dandy Don Juan.

The analysis of (23), results in neutral semantic prosody for this examples. In this case, the collocates that surround the expression are neither positive nor negatively loaded. On the other hand, the noun swashbuckler and the adjective half in (24), elucidate a negative prosody to the expression. These are all words with negative connotations. To demonstrate this, they are put in pairs of opposites to illustrate the contrast between negative and positively loaded words, swashbuckler-sane and half-whole. In (25), the adjective dandy (cf. dandy-bad) is directly connected to Don Juan therefore suggests that Don Juan too, is positively loaded. To support this argument, words such as great and real, are spread over the sentence and thereby a positive outcome is anticipated.

4.3 Corpus del Español Data

The analysis of the Spanish corpus gives a much more distinct outcome than the English corpora. The distribution of hits among the categories of references is completely different, as diagram 3 shows. However, the categories are the same, honorific with the majority of hits (58), literary character (3 hits), musical piece (7 hits), seducer of women and name of place (1 hit each). In this section, there is in English an interlinear gloss line and a translation provided below each example. The abbreviations of glossing used in this essay are:

| 1s | 1st person singular | PL | Plural |
| 3s | 3rd person singular | INF | Infinitive |
| f  | Feminine            | PAST | Past tense |
| m  | Masculine           | REFL | Reflexive |
|    |                     | GEN | Genitive |
Diagram 5, Spanish references of Don Juan in the Corpus del Español

<table>
<thead>
<tr>
<th>Reference</th>
<th>Hits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honorific</td>
<td>60</td>
</tr>
<tr>
<td>Literary</td>
<td>5</td>
</tr>
<tr>
<td>Musical</td>
<td>4</td>
</tr>
<tr>
<td>Seducer of women</td>
<td>3</td>
</tr>
<tr>
<td>Name of place</td>
<td>2</td>
</tr>
</tbody>
</table>

Source: The data used to create this diagram is retrieved from [http://www.corpusdelespanol.org/x.asp](http://www.corpusdelespanol.org/x.asp)

(26) El director de servicios municipales de consumo, Don Juan Ignacio Rojas Ponce.

´The director of municipal services of consumption, Mr. Juan Ignacio Rojas Ponce.´

(27) Y es lógico que Don Juan, que era una persona honesta, decente, fue tan rechazado por Franco.

´And it is logical that Mr. Juan, who was an honest, decent person, was so rejected by Franco.´

In the category of honorific there is a similarity to the English corpora in the collocates *Rojas Ponce* (26), i.e. family names and *Ignacio* (26), another first name. However, this is not mandatory. As (27) illustrates, *Don Juan* can appear without another name in its vicinity and still be an honorific reference. In this case there are collocates which point to Don Juan being an honorific, such as, *era una persona*, (who was a person). In this case, polysemy is elucidated. The expression could have the reference of the literal character, but this is ruled
out when we consider the rest of the sentence. *Franco* and *Don Juan* were historical figures in Spain, thus *Don Quijote*, “un Sancho”… to see...eh... “a-m Hamlet” we say “a-m Hamlet”, “a-un Quijote”, “a-un Sancho”…let’s see… eh... “a-un Hamlet”,

In Spanish, the reference of literary character is not used so frequently compared to the rest of the references found in this corpus. What I found in these cases is the regularity of use of the Spanish definite, *el* (the) and indefinite article, *un* (a/an) preceding the expression as showed in (28) – (29). In (28), *Don Juan* is measured up to other literary characters such as *Quijote*, *Sancho* and *Hamlet*. In this particular example context, is crucial for determining its intended meaning. It is revealed that what is discussed are universal creations such as the mentioned in (28) that have lasted until nowadays (this context is found in the Appendix). Again, the polysemy of this expression causes confusion when it comes to determining the intended meaning. Similarly to the Time corpus, *Tenorio*, the family name of the literary character in *El Burlador de Sevilla*, is found subsequent to *Don Juan*, see (29). In this example, parts of the plot together with the characteristics of the original character, are discussed briefly. The female mentioned is one of his conquests who sins with ‘Don Juan Tenorio’ who is frayed and made into an empty shell.

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I would give half my life to sing the part of Don Juan or of Leporello.

I would keep it all, aside from those just quoted, with « Death and Transfiguration » and the « Don Juan ».

The references of musical work involve collocates such as *cantar el papel de*, (sing the part of) (30), which leads to the conclusion that *Don Juan* is a part performed in a play or an opera. In (31), the poem *Muerte y Transfiguración*, (Death and Transfiguration) is comparable to *Don Juan*, and therefore the deduction that the reference in this case is musical work is made.

Interview at the end of breakfast with the political establishment of the state, at the hotel Don Juan.

In (32), the reference of *Don Juan* is the name of a hotel. *Don Juan* is in this case preceded by *el Hotel*, (the hotel) which makes what usually is considered to be a metonymic expression into a proper noun. In this case the sentence contains a modifier, *el Hotel*, (the hotel) of the proper noun *Don Juan*. Also, the collocate *en*, (in) indicate that what follows is a geographical place where an interview has taken place.
One of the least frequent uses of Don Juan in Spanish is with the reference of `seducer of women´. (33) is the only example discovered with this reference of meaning. The regularity of indefinite article found in the Time corpus is found in a similar way, in this case in shape of the definite article el (the). This example is from an oral conversation and therefore not a cohesive text. The context in this example provides the information that there is a man discussed and therefore the reference of musical work and name of place are ruled out.

4.3.1 Semantic prosody of DON JUAN

In the Spanish corpus, the cases of Don Juan meaning `a seducer of women´ are (only) 4, out of the first 150 hits. In these four hits, (36) is previously used in section 4.3. Diagram 6 shows the semantic prosody of the hits.

Diagram 6, Semantic prosody of DON JUAN in the Corpus del Español

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(34) [...] sin ser jamás un Don Juan o un rompecorazones, no
le interesa serlo.

`without ever being a Don Juan or a heartbreaker, it does not interest him to be.'
To Felipe Toledo it seemed as if Don Juan was walking by his side.

As... if... the Don Juan number one...

In (34), Don Juan is described as a negative characteristic in a man. Collocates such as negations, no (not) and jamás (never) in (34), corroborates this argument. In addition, the sentence is even more negative with the collocate rompecorazones (heartbreaker). An example of neutral prosody is (35). In this example, there are not any adjectives that could carry positive or negative prosody that can affect Don Juan. In this case, if we consider collocates belonging to a different word class, such as verb, caminar (walk) or preposition, al lado, (by side*), the result is neutral prosody. The only hit with positive semantic prosody found in the Spanish corpus is (36). The collocates número uno (number one) create a positive prosody. To establish this, number one (número uno) is synonymous to ‘first’, thus opposite to ‘last’ which is negatively loaded.

5 Summary and Conclusions

In conclusion, the expression Don Juan is, based on the Time Corpus data, in the majority of the cases not used with the meaning of reference ‘seducer of women’ as I presupposed before making the analysis. Although this is the lexical definition according to dictionaries, the most frequent occurrence was with the reference ‘musical work’. Finally, in the cases where Don Juan is actually used with the meaning ‘seducer of women’, the connotations are mixed. Thus, the connotation of the expression is the outcome of how the speaker may want it to be, either positive or negative. Surprisingly, the hits in the Time Corpus, with the reference of meaning ‘seducer of women’, were the least frequent. In total, there were five different references found, namely: ‘honorific’, ‘literary character’, ‘musical work’, ‘seducer of women’ and ‘name of place’.

In the British National Corpus, the reference ‘honorific’ had the most hits and the least was the reference ‘literary character’. The main difference between the two English corpora
analyzed was the reference of meaning found in the British National Corpus. The reference ‘name of place’ was not found in any of the first seventy hits analyzed in the Time Corpus. This does not however mean that this reference is nonexistent, it might appear later in the corpus data.

In the Spanish corpus, the reference ‘honorific’ overshadowed the rest leaving them with an insignificant number of hits and the meaning of reference ‘seducer of women’ was the least frequent. The difference in usage of Don Juan between the English corpora and the Spanish one, were only the number of hits for each reference.

The differences of semantic prosody of Don Juan were that in English most cases of the 150 analyzed hits were neutral. Unfortunately, the Corpus del Español did not hold more than four hits with the meaning ‘seducer of women’. The statistical distribution of prosodies was equally spread over the number of hits. This restricts the possibility of a comparison of the semantic prosody between English and Spanish.

The main conclusion drawn after having carried out this study is that, indeed, context is crucial when it comes to meaning of a word or an expression and, has to be at least two sentences before and after the word or the expression that is studied, otherwise it can be misleading. When I analyzed Don Juan, in its respective context, the actual meaning of reference was completely different than what I hypothesized.

In addition, it has been proved by both Brown (1998) and Field (2002) that language contact between Spanish and English has occurred, and as a result, lexical items have been integrated to some extent from Spanish into English. How well established is a borrowed lexical item? Can it come to the point of a borrowed word replacing the target language’s own vocabulary? Are there any processes established for this phenomenon? These type of questions fall outside the scope of this essay but are nonetheless worth exploring.
References


Appendix 1
What follows are the complete examples from the different corpora, provided with two sentences before and two sentences after Don Juan. However, some examples only have one sentence before because there simply is not available or provided more context in the respective corpora. This is not considered to cause problems for the analysis since the preceding sentences are long enough and therefore compensates for the lack of context.

Furthermore, the examples are numbered according to their correspondents in the essay. Note that if there are any spelling mistakes or sentence structure mistakes, i.e. grammatical mistakes, they are how they appear in the corpus. The examples are copied exactly from the corpora without any adjustments made. The Spanish examples are provided with a translation into English directly attached to the Spanish text.

4.1 Time Corpus Examples

(2) Out step pompous diplomats, flick imaginary dust from immaculate morning coats, stride self-consciously up their embassy walks with top-hats a-glinting in the morning sun. Ah! -to be a diplomat! Last week Don Juan Riano y Gayangos, dean* of all Washington diplomats, Ambassador Extraordinary and Minister Plenipotentiary of His Most Catholic Majesty Alfonso XIII of Spain, resigned. His place will be taken by Don Alejandro Padilla, at present the Spanish Minister at Lisbon.

(3) Owen D. Young took his youngest son Richard, 12, to the White House to say "How do you do? " to President Hoover. On his way from Miami to New York Commentator Arthur Brisbane dropped in to chat with the President. Don Juan Francisco de Cardenas, Spanish Ambassador, escorted Adelardo Fernandez Arias, New York correspondent of Madrid's illustrated daily A. B. C., into the Hoover office for introductions. Other visitors: the Lancaster, Pa. High School Class of 1891 (to shake hands), Matthew Elting Hanna.
An episodic story of Lincoln from his early Ann Rutledge days to his election as President, it once more demonstrates the magic of the Great Emancipator's personality. Lincoln is the most living and appealing figure in U.S. history because he expresses with the greatest glow the national dream of democracy and freedom. He is therefore, in addition to being a warm, sturdy, exciting human being, a permanent symbol who serves U.S. drama as the house of Atreus served the Greek, or as Faust and Don Juan serve the writers of the world. Lincoln's story is well-known, well-loved, an advantage for the playwright greater than the most smashing plot would be; for an audience bringing with it a quivering mass of associations is ready beforehand to participate in the playwright's particular interpretation of Lincoln's life. @@883823 Married.

De Basil lost not only his principal working choreographer (Massine) to the new group, now named The New Ballet Russe, but long-legged Ballerinas Tamara Toumanova and Alexandra Danilova, and the aegis of crafty Concert Manager Sol Hurok as well. But last week, when flies in de Basil's soup seemed thickest, handsome Prince Serge Obolensky (onetime Diaghilev supporter) and his cohorts of Manhattan socialites (Aldrich, Biddle, Vanderbilt et al.) and White Russians thundered to the rescue. To the Obolensky-de Basil standard rallied white-haired Choreographer Michel Fokine, several of whose past creations (Don Juan, Les Eléments, L'Epreuve d'Amour) already studded the proposed repertory of the Massine-World-Art company. Besides the exclusive future services of Choreographer Fokine, the Obolensky-de Basil company acquires the bulk of the present repertory costumes and scenery of the Ballet Russe de Monte Carlo; claims sole right to the use of the term "Ballet Russe" Both factions are proceeding to gird themselves for rival U. S. tours next season.

Though French and Italian operas predominate, two complete cycles of The Ring are to be sung and Wilhelm Furtwangler will conduct them both. Besides Beecham, conductors include such notables as Artur Rodzinski, John Barbirolli, Fritz Reiner, Francesco Sain. Eugene Goossens will conduct the world premiere of his Don Juan of Manara, an opera he wrote to the late Arnold Bennett's libretto. Lawrence Tibbett will have the title role, after making his European debut in Tosca. Covent Garden is grateful to Sir Thomas, for managing what should be its most successful opera season.
As altogether honest work, it treats understandingly of believable people and of an odd patterning of human lives. But neither a fresh background nor a sound theme can give the play sufficient dramatic pressure or verbal leverage; if there are no false notes to the writing, there are no resonances or overtones either. The play tells of two sugar-cane field workers (Kenneth Warren and Playwright Lawler), the one a Samson at his job, the other a Don Juan with the women. For 16 summers, during the long layoff period, they have come to Melbourne for a home-style spree with two barmaids. Each year one of them has given his girl a Kewpie doll, by now a symbol of gaily recurrent romance and absentee devotion.

Yet this poet-duelist ham who boasts of besting 100 men in a single encounter has proved endearing. It may be because Cyrano wears his soul with panache, a plume of the lyric spirit. He has the brio of a Don Juan, yet he dares not woo the beautiful and shallow Roxane for fear that his monstrous nose will render him ridiculously ugly in her eyes. And so he puts his words of eloquence, passion and longing at the service of the handsome and inarticulate dolt Christian, whom Roxane fancies. Cyrano also possesses some of the romantic chivalry of Don Quixote.

The scene is old California, but it is still that familiar woman's world which is largely devoted to men. Two beauties, one Spanish, one Irish, become friends, and all goes well until a man comes between them. He is an Oxford-educated rancher, but a Don Juan rather than a don. One of the girls ropes him, of course. The other gets a consolation prize: a mere unlearned cow poke, he is, who did not even get to Cambridge.

All the women in the house beat a path to his door—the housekeeper (Sylvia Field), the hostess (Grace McTarnahan) and a worldly lady playwright with heart of brass (Vicki Cummings). The authors make the business of turning mouse into man a single-tracked exercise in tortured double meanings and thin, three-cornered situations. Truex can dig a coy toe into the carpet with the best of the professional Milquetoasts; he can be equally amusing as a self-fancied Don Juan who struts only to trip. But here he is the victim of a greater incongruity—a script that manages to make sex look pretty stale. The Victors (translated from the French of Jean-Paul Sartre by Thornton Wilder; produced by New Stages, Inc.) is sponsored by the same experimental group that last season made a bandbox hit, and then a Broadway hit, of Sartre's The Respectful Prostitute.
4.2 The British National Examples

It is 106 metres high, its height not limited by technology, but by respect for the Madonnina on top of, the Duomo. The widening at the top is a tribute to the towers of the Sforzas, who were also fond of this sort of fungal shape. The name commemorates Don Juan Fernandez De Velasco, the Spanish governor of the city who, in 1598, allowed the widening of a local road so that the citizens could better celebrate their carnivals. BASILICA OF SAN NAZARO MAGGIORE Go left before reaching the end of Via Velasca, following Via Pantano to the basilica of San Nazaro Maggiore. The basilica stands in a piazza named after the church, where there are also three small granite columns marking the entrance to the Vicolo Santa Caterina.
She was involved in a land occupation near the river: In the first place, we asked for a salary rise, a reduction in land rents and more fertile land because usually the owners round there would rent us plots which weren't good for anything. We went on strike in support of our demands but nothing came of it. So we decided to occupy some unused land owned by Don Juan Lopez, the big landowner of our region. We worked very hard in the fields for about four months. We cultivated maize and water melons and the crops were just about ripe when the army came one night without warning and destroyed everything. They captured all the FECCAS leaders.

When the Expo closes on October 12, Seville and its surrounding region --; still one of the poorest in Europe --; will be left with new motorways and high-speed railways, a magnificent new central station, an airport (the work of architect Rafael Moneo) which outshines Madrid's, and a technological infrastructure which will, it is hoped, lay the foundations of industrial growth and prosperity. Many historic buildings in the old city of Don Juan and Carmen will have been repaired and the Expo site, across the River Guadalquivir from the city centre and containing four million sq ft of new buildings, is scheduled to survive as a science park. (New bridges, the best of them by Santiago Calatrava, provide access.) Whether or not the projected 18 million visitors materialise, Seville has nothing to lose, and plenty to gain, by hosting the event, a key part of the "Year of Spain".

Most of the well-ordered collections are conductor-led --; and why not when so many famous batons are healthily represented on disc? The most interesting of the latest batch comes in Decca's "Historic" series and includes performances from the earliest days of LP. Clemens Krauss was then at the peak of his powers, as can be heard in his versions of Richard Strauss's Ein Heldenleben and Don Juan with the Vienna Philharmonic. The mono recording hardly shows its age and the playing is gorgeous (425 993–2). Krauss's direction of the other Strauss's Die Fledermaus is another irreplaceable set, now coming up fresh-minted (425 990–2), with Julius Patzak as the most beguiling of all Eisensteins and Wilma Lipp a delightfully coquettish Rosalinde.
If a player was obviously off colour, Karajan would never harry him. One player has recalled: I've always greatly respected von Karajan, simply because he treated you man to man. The first time I played with him we were doing Don Juan. I was a new face in the orchestra, very inexperienced, I'd never played the piece, though I'd studied it and practised my part. Well, in the beginning the strings sweep up, then there are the basses and the bass trombone, which has the phrase on the beat, and it has to be there.

Price includes dinner, bed and breakfast. Beach charges included (see p.225). Supplements per person per night: Single room (on request) no supplement. Gently shelving sea at the Don Juan Pool amidst Don Juan's gardens Citalia VALUE At all hotels honeymoon and silver anniversary couples receive a bottle of sparkling wine. Don Juan £20 reduction for honeymoon couples and guests aged over 65 staying 14 nights arriving on or between 23 May–20 Jun and 5–20 Sep. Abruzzo Marina SILVI MARINA &ast;&ast;&ast; This hotel enjoys wonderful views and is close to both Silvi Alta and Silvi Marina. Convenient for the local bus service, shops and bars.

Clare said sourly. "But if he's flown halfway round the world to tell me he loves me, then why didn't he tell me he loves me?" "Any Don Juan can say he loves you." Elinor attempted a smile as she quoted what Buzz had so often told the girls in years past. "You have to watch what Sam does, not what he says.

"She'll get her climax --; which is more than you could have managed. I'll engineer it myself after we've had a little chat. You shan't be shamed for she'll think you a great lover, a real Lothario, a dandy Don Juan. And the very fact that the experience will never ever be repeated will make the remembrance burn for her a hundred times as bright. "D'ye see that? When she's married ten years hence, she'll compare her husband's performance with yours and he'll come off worse --; every time."
I shall associate with others when they are useful to me, but without feeling either friendliness in their presence or loneliness in their absence. I shall treat my own family in the same way, disregarding the fiction that my children are in some mystical way an extension of myself. Nothing in sex will concern me except the pure physical pleasure; I shall be incapable of love, of Don Juan's pride of conquest, even of caring whether the woman is pleased or bored with my company. I shall reject all arts and entertainments which depend on participation in the feelings of other people, whether these people are real or imaginary, whether I am watching a game or watching a theatre. All my pleasures will be solitary, even when I happen to be in company; I shall not be exhilarated simply because the people around me are enjoying themselves, nor depressed because they are in low spirits.

I really don't want a drink." John grunted, and topped up his glass once more. "So what's he like, this Don Juan you went into the back close with? Did he get his hand up your skirt?" "That is enough!" Laura said, banging down the iron. John laughed. "I haven't seen you so passionate in a long time. And I mean a long time!" Laura glared at her husband. She was now seething. John addressed Maggie again. "She used to be passionate, you know.

In his famous book Eastern Approaches, Maclean includes an account of his capture of the general, in whose home he said he found many photographs of his women friend. (Women were an interest Zahedi pursued all his life. Queen Soraya later described him as "half swashbuckler and half Don Juan.") By 1953 his war record was forgotten; though the British had misgivings, Zahedi was deemed preferable to the dangerous Mossadeq. In the last few days before the coup, Mossadeq assumed more and more dictatorial powers.

"She'll get her climax --; which is more than you could have managed. I'll engineer it myself after we've had a little chat. You shan't be shamed for she'll think you a great lover, a real Lothario, a dandy Don Juan. And the very fact that the experience will never ever be repeated will make the remembrance burn for her a hundred times as bright. "D'ye see that? When she's married ten years hence, she'll compare her husband's performance with yours and he'll come off worse --; every time.
4.3 Corpus del Español Examples


'Good evening. Good evening. The director of municipal services of consumption, Mr Juan Ignacio Rojas Ponce. More than the half of the legal saunas and hair salons break some municipal norm. Within a few seconds the news about the two will arrive.'

(27) ¿Cómo es posible que sea tan ingenuo? Porque eso sería ser Rey de los catalanes, de los rojos separatistas, de los masones,... ». Y es lógico que Don Juan, que era una persona honesta, decente, fuera tan rechazado por Franco. Luego, la otra parte, la oposición del final de los años sesenta y setenta, es otro tipo de oposición, es ya la que surge de la nueva situación socio-económica de España, es una oposición no ya contra Franco en sí - aunque, evidentemente, era una oposición antifranquista - sino contra un sistema obsoleto. Y tampoco le preocupó mucho a Franco.

'How is it possible that he is so ingenuous? Because that would be to be King of the Catalanians, of the red separatists, of the freemasons…». And it is logical that Mr. Juan, who was an honest, decent person, was so rejected by Franco. Then, the other part, the opposition of the end of the sixties and seventies, is another type of opposition, is already the one that arises of the new situation social - economic of Spain, is an opposition not already against Franco in itself - although, evidently, was an opposition against Franco - but against an obsolete system. And neither did this worry Franco much.'

(28) Eh... lo compara siempre con el... con el Quijote, por ejemplo. Podríamos decir que en el siglo dieciséis... es rico... el siglo dieciséis es rico en... en creaciones universales que han durado hasta... hasta hoy día. Por ejemplo, tenemos el Don Juan. Todavía nos entendemos perfectamente cuando decimos " un don Juan ", decimos " un Quijote ", " un Sancho "... a ver... eh... " un Hamlet ", muchas veces, y... y desde entonces como que parecía que los escritores no habían sido capaces de plasmar un tipo universal... eh... de esa categoría.

Eh... lo compara siempre con el... con el Quijote, por ejemplo. Podríamos decir que en el siglo dieciséis... es rico... el siglo dieciséis es rico en... en creaciones universales que han durado hasta... hasta hoy día. Por ejemplo, tenemos el Don Juan. Todavía nos entendemos perfectamente cuando decimos " un don Juan ", decimos " un Quijote ", " un Sancho "... a ver... eh... " un Hamlet ", muchas veces, y... y desde entonces como que parecía que los escritores no habían sido capaces de plasmar un tipo universal... eh... de esa categoría.
‘Eh... he always compares it with the... with the Quijote, for example. We could say that in the sixteenth century... is rich... the sixteenth century is rich in... in universal creations that have lasted to... until nowadays. For example, we have the Don Juan. Still we understand eachother perfectly when we say "a Don Juan", we say "a Quijote", "a Sancho"... let’s... eh... "A Hamlet", many times, and... and ever since it seemed that the writers had not been capable of expressing a universal type... eh... of that category.’

- Eso mismo, y precisamente, ya que me habla de espíritu de campanario, hallo este... en La Regenta, este hombre, Don Fermín de Pas, el sacerdote víctima de la madre tigresa, que se enamora de doña Ana de Osorio, que desea dejar de ser sacerdote para ser hombre, pero, sin embargo, Ana de Osorio, que está casada como se casaban muchas españolas antes, por conveniencia, prefiere pecar con el Don Juan Tenorio deshilachado y hecho carapacho ahuecado, y, sin embargo, yo creo que Leopoldo Alas la castiga, no tanto por ser hioócrita, sino por el hecho de pecar con un hombre que ya no es ni hombre, porque es sencillamente pura hilacha y yo estoy segura que hubiese preferido que ella hubiese pecado con aquel sacerdote que era todo un señor hombre.

‘Exactly, and exactly, and since you are talking to me of the spirit of the bell tower, I find this... in It Manages, this man, Mr. Fermín de Pas, the priest victim of the mother tigress, that falls in love with Mrs Ana de Osorio, that desires to stop being a priest to become a man, but, nevertheless, Ana de Osorio, that is married as they married many Spaniards before, by convenience, prefers to sin with the Mr. Juan Tenorio frayed and made into a hollowed shell, and, nevertheless, I believe that Leopoldo Alas punishes her, not so much by being hioócrita, but by the circumstance of sinning with a man that no longer is a man, because he is simply a pure loose thread and I am sure that she had preferred that she had sinned with that priest that was a true gentleman.’

- ¿ También canta usted? - No. De niño estudié violín pero cantar es mi gran deseo frustrado. Daría media vida por cantar el papel de Don Juan o el de Leporello. Lo compenso a medias narrando conciertos. - ¿ Cuáles, por ejemplo?

‘Do you sing too? - No. When I was a boy I studied violin but to sing is my great frustrated desire. I would give half my life to sing the part of Don Juan or of Leporello. I compensate it partly by relating concerts. - ¿ Which, for example?’

(29)

Ha sido quizá el mejor Straussiano de la era discográfica y que me perdono Böhm, mucho menos emotivo. Escuchen la « Sinfonía Alpina » o « Aus Italien » para comprobarlo. Con todo yo me quedo, aparte de los acabados de citar, con « Muerte y Transfiguración » y el « Don Juan ». Si le alcanza su presupuesto y le gusta Strauss no se arrepentirá. Me apuesto lo que quiera.

‘It has been perhaps the best Straussiano of the era of record companies and may Böhm forgive me, much less emotional. Listen the “Alpine Symphony” or ”Aus Italien” to verify it. I would keep it all, aside from them had just quoted, with “Death and Transfiguration” and the “Don Juan”. If its budget is enough and he likes Strauss he won’t have any regrets. I bet you anything.’

(30)

(31)
Muchas gracias. Coordinacion De Prensa Tepic, Nay., 6 de junio de 1999. Lic. Jose Antonio Gonzalez Fernandez, Presidente del Comité Ejecutivo Nacional del Pri. Entrevista al término del desayuno con la Clase Política del estado, en el Hotel Don Juan. Pregunta: Señor, falta una semana para que renuncien los que tengan que renunciar a los puestos públicos. ¿Están todos los que son y son todos los que están en este momento?

"Thank you very much. Coordinacion Of Press Tepic, Nay., June 6, 1999. Lic. Jose Antonio Gonzalez Fernandez, President of the National executive board of the Pri. Interview at the end of the breakfast with the political establishment of the state, at the Hotel Don Juan. He asks: Mister, there is only one week left so that the ones that have to renounce, renounce the public positions. Are all the ones at this time?"

En general critica duramente las nuevas aplicaciones de la biología, esto no me parece desatinado... Históricamente la forma natural de procrear es la que surge de la unión entre un hombre y una mujer. Pero quizás mañana no sea así, quién sabe... —sin embargo, doctor —rebatió Mabel—, no me convence, la verdad sus límites, también sus valores, sabe que puede saborear frutos apetecidos por otros, sin ser jamás un Don Juan o un rompecorazones, no le interesa serlo. Gusta de las relaciones «privadas», aisladas del contexto social, no acepta exponer sus intimidades ante la sociedad, prefiere apartarse del mundo para sincerarse. No siempre puede lograrlo ya que es propenso al encierro espiritual.

En general he criticizes harshly the new applications of the biology, this does not seem me foolish... Historically the natural form to procreate is the one that arises of the union between a man and a woman. But perhaps tomorrow it will not be like this, who knows... —Nevertheless, doctor —refuted Mabel—, I am not convinced, truthfully his limits, also his values, he knows that he can savor fruits desired by others, without ever being a Don Juan or a heartbreaker; it does not interest him to be it. He enjoys of the "private" relations, cut off from the social context, he does not accept to expose his intimacies facing society, he prefers to be set apart of the world to be sincere. He cannot always achieve it since he is prone to the spiritual confinement.
Los ojos le seguían hasta perderlo de vista. Como el chamanto y los flecos de la faja, le adornaban el romanticismo de un rapto, las penas de un drama y, ahora, desconcertantes rumores acerca de Marisabel. A Felipe Toledo le pareció caminar con Don Juan al lado. Sintió el hechizo de Pepe Valverde, que a través de cada reja iba cayendo como un granito de mirra dulce y ardiente sobre la brasa de cada corazón. Alguna broma le hizo.

The eyes followed until he was out of sight. As the poncho and the fringes of the girdle, adorned his romanticism of an abduction, the griefs of a drama and, now, disconcerting rumors about Marisabel. To Felipe Toledo it seemed as if Don Juan was walking by his side. He felt the spell of Pepe Valverde, that through each grille went falling like a granite of ardent and sweet myrrh on the flames of each heart. He had fooled him somehow.

Inf. B. --... creo yo, padre y marido perfecto, porque nunca divorcio ni nada. Inf. A. -- Rompiendo la... la carrera de los P... que eran muy conocidos en Caracas... Inf. B. --... como vagamundos, ¿ no? Inf. A. -- Como... sí... el... el Don Juan número uno... de los años... mm... e... diez al veinte... Inf. B. --... sí... Inf. A. --... era un tío mío, que era... E. P... Inf. B. --... sí, yo me acuerdo.

`Inf. B--... I think, perfect husband and father, because he never divorced or nothing. Inf. A.—Breaking the... the career of the P... that were well known in Caracas... Inf. B.—... like vagabonds. Not? Inf. A.—As... if... the Don Juan number one... from the... mm... e... ten to twenty... Inf B. --...yes... Inf. A. --... he was an uncle of mine who was... E. P... Inf. B. --... yes, I remember.'