

**FROM DON JUAN TO SEXUAL
VAMPIRISM**

By Luis Carlos Molina Acevedo

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Dedication

*Dedicated to
These women,
These men,
Inveterate readers,
Eager for new knowledge,
Able to recreate the world,
From black dots,
Agglutinated on letters,
Dots stacked in words, on stories.*

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Introduction

From Don Juan to Sexual Vampirism, it is an essay on the amorous behavior of two types of people. One of them is Don Juan. People, who fit this type, are characterized by being seductive with language. They talk about the physical attributes of their "victim" to control it. They after conquering the other person, leave it without moral or ethical remorse.

The other type of people is the sexual vampire. They are characterized by conquering with knowledge. They are people of intellectual life. They interact with important people. These attributes are used by them to arouse the curiosity of the "victim". They become interesting for the other person. When they reach their conquest, they also lose interest in the other person.

Extinction of Don Juan

*Don Juan, said George Sand, is a man with body of groom
and soul of prostitute.*

*Molina is social communicator, master's degree in linguistics
and literature promoter, wrote three deliveries that make up his
essay on womanizing.*

Literature and art in general have the power to proceed by symbols. These eventually become prototypes or elements to show a reality not yet perceived. Literary works such as Don Juan (1665) by Moliere, Don Juan Tenorio (1884) by Jose Zorrilla, and The Trickster of Seville and the Stone Guest (1630) by Tirso de Molina, are good examples. They, from art, showed a different way to establish relationships between men and women, outside the moral and social convention. Language became more important over the economic and social conventions. Don Juan became model for many men who dreamed of reaching the love of women. It is not social stability but love, the goal. Don Juan symbolizes the seducer and conqueror, present in every man.

Don Juan must not only have good presence. He also needs high verbal ability to arouse the passions hidden of naive maidens. "It is the quintessence of happiness to conquer, by a hundred acts of homage, the heart of a young beauty; to watch day by day the small advances that one makes; to combat, by raptures, tears, and sighs, the innocent modesty of a heart loath to surrender; to overcome, step by step, all the little obstacles that she sets in our way, to conquer the scruples on which she prides herself, and to lead her gently whither we have a mind to bring her" (Moliere, 68). The language of Don Juan is based on the exaltation of the physical qualities about "victim". He about Charlotte says: "Ah! Don't be ashamed to hear the truth spoken of you. Sganarelle, what do you say? Is it possible to contemplate anything more lovely? Turn round a little, please. Ah! What a pretty figure! Lift your head a bit, pray. Ah! What a dainty face! Open your eyes wide. Ah! How beautiful they are! Just let me see your teeth a little, won't you? Ah! How amorous they are, and how inviting are those lips! For my part, I am enraptured, and I never saw maiden so charming" (Moliere, 88).

His behavior against social and religious norms did, he was disinherited by his father. "No. A lion's cub like you is the son of Satan" (Zorrilla). Others think "Don Juan Tenorio is known as the most evil character in the world, and there's no man who can get the better of him if he's so inclined" (Zorrilla). He is risky and does not seem to have the same luck, "since there's no other man like Tenorio on this earth, and his fortune is proverbial and his deeds are stupendous" (Zorrilla).

The self image that has Don Juan encouraged him to go ahead. "Nor I, as the entire world knows, I am no hypocrite, since scandal's mixed up in it, wherever I choose to go" (Zorrilla). "Wherever I strayed I trampled on right, virtue, the jade, I scorned, tricked the might of the law, and women betrayed. I went down the alleys. And up to the palaces, boarded cloisters, like galleys, and wherever I sallied, left bitter memories, knew nothing holy" (Zorrilla). It's a mad dash to affirm existence. This existence is affirmed in competition with another of the same gender. And only the number of temptations can make valuable. The meaning of life is in the boast to the other. Don Luis says, "He'll stay here a few months, then, and really his only yen, really his only game, is to adore all the French ladies, and fight all the French men" (Zorrilla).

Concerns not the act itself, but the discourse generated by it, the stories, the memory that stands at the language and it should be written record. "This, Don Luis undertook, and written on this sheet is what he made of his luck and what he wrote here, look, is vouched for by him, and complete." (Zorrilla). Witnesses are very important in this process. Private accent of love becomes meaningless against this new way of asserting as a man to the group. "The witnesses if you doubt it are all written down here so if they're asked about it they'll testify, no fear." (Zorrilla).

Reason has Don Gregorio Maranon (1985) when he says that "Don Juan has no known occupation, out of the trade with women. And it not only is the literary Don Juan, but also is in real life. Don Juan is,

almost without exception, a wealthy man for his home and lives of parental income or allowance. A serious, ongoing and profound work is never found in the life of any Don Juan, actual or imaginary ... men delivered an intense and absorbing work, the great fighters, men of science, and the great creators are often men monogamous or have a very simple sexual life” (Original text in Spanish, English version of the author).

It is easy to understand this if we look to the accounts made by Don Juan. The bet was for one year and shows the ratio of how many women were conquered. “Divide the days of the year among those you find here. One day to seduce them, another to reduce them, another one to leave them, two days to replace them, and a single hour to forget them.” (Zorrilla). His language should be really fascinating to achieve this rate of conquests. He is seen by some people as someone endowed with supernatural power. In this connection, Doña Inés exclaims: “Perhaps Satan set in your eyes his fascinating gaze his seductive maze, of words, and the Love he denies to God.” (Zorrilla). Don Juan ends up being a victim of love, after he had mocked so many women in love. When he really fall in love, no one believes him

Sculptor, the character in the literary work of Zorrilla, defines very well Don Juan in a society based on marriage as a founding act of the family society. In particular, the ritual of marriage requires the virginal status of women. Sculptor says about Don Juan: “Well, this Don Diego had a son a thousand times worse a one, than fire, an abortion from Hell. A young man bloody and savage at war with earth and