

THE MIRACULOUS PROSE OF MASSIMO BONTEMPELLY

Mirabela Rely Odette CURELAR¹

ABSTRACT

MIRACLES OF BONTEMPELLY ARE THE BEST EVIDENCE OF THE EXISTENCE OF A REQUIREMENT THAT THE HUMAN EXISTS IN THIS WORLD AS MIRACLE OF DESTINY. EVEN THE WRITER RECOGNIZE THEM SUPERIORITY WHEN ARGUES THAT ONLY IN THIS CYCLE HAS BEEN ABLE TO CREATE THAT "TRANSLUCENT SPACE, HALF-AIRSPACE", BOTH TO BE WISHED FOR. BUT THIS BALANCE "AIR - SPACE" WAS DIFFICULT TO KEEP. ON THE OTHER HAND THERE IS AN INCENTIVE THAT IS BEYOND ANY IMAGINATION OF ITSELF, THROUGH WHICH BONTEMPELLY ATTEMPTING TO SATIRIZEZE SOME ASPECTS REAL, ON THE OTHER HAND, THERE IS THE MIRACULOUS THAT SUBSTITUTES THE REALITY.

KEY WORDS: MIRACULOUS, FABULOUS, AMBIGUITY, MIRACLE, BIZARRE

*"Imagination means changing outside world, which is so beautiful, after our inner rhythm, which is more beautiful"*². Trying to clarify the concept of "imagination", Bontempelly specifies for the first time the ratio between fantastic and the real in the works. *"Your imagination does not mean the flowering arbitrarului, much less the imprecisului. Life-like accuracy in the contours, solidity of things into place to the ground, and around an atmosphere which to get us to dunning, by means of a uneasy intense, almost another dimension, which designing our lives"*³.

The algorithm of "miraculous" fails to consist a balance almost perfectly between imagination and creation. From the most common realities, the writer revealing through his analysis a transfiguration of the real material to the size that pass beyond any imagination. So it came to *"The world its own, which is made of a substance only to his own, fantasy has become reality"*⁴. This harmony who contains however the objectivity of material world, what it seeks to create a world of imagination free, it is the fruit of aptitude that can be considered to miraculos, veritable in one of the forms. Therefore, the comparison with the old poetic imagery of

¹ Associated Phd.. Faculty of Education Sciences, Law and Public Administration, University "Constantin Brancusi" Tg-Jiu

² Massimo Bontempelli, *L'Avventura novecentista*, Firenze, 1938, p. 503.

³ Bontempelli, *L'Avventura novecentista...*

⁴ Bontempelli, *L'Avventura novecentista...*, 277

Cinquecento aristotelică should be by themselves, by removing once again embossed clasicismul writer.

It is very difficult to give a definition of that is beyond any imagination. R Caillois, Louis Vax doesn't matter at all, Marcel Schneider, have tried on several occasions, but the formulas found doesn't satisfy them.

Caillois appreciate the fiction that as a bursts without extremes of in the real world. Louis Vax doesn't matter at all limited the field of research fiction that the terror, which he identifies with the "feeling of strange" (them feeling of l'étrange). But we all recognize that there is a common sign is placed under which all great literature fantastic: the monks suspect the sign, though between them there is not a absolute identity.

In his book *Le rire*, Bergson, has described the process of manufacturing of the comic. Laughter would be caused by a "hardness of character, of the mind and body" which becomes suspect, whereas it removes the "center around which revolve the company"⁵. Thus, comedian involves, up to a point, the eccentricity. But this, as long as feel uneasy about the company, can be caused by and from the element's fantastic. From here we can see a parallelism between funny and fantastic, which is justified in many cases. Louis Vax doesn't matter at all imagine what comedian and as two parallel lines, which live in the plans different and do not meet ever. He recognizes that there is a connection between them, but not a survivor.

The criticism starts a series of new points of view in this matter so discussed. Bontempelly identifies in the first place, „fiction of the terror that is not "natural"; the first was called the "witchcraft" (prodigio), on each other "miracle" (miracolo); "sorcery" would be a " scary miracle ", the terror. And, consistently his theory, argues that "the miracle we can put him we feel that in any form of life", while the 'sorcery e antinature"⁶. Is obviously clear that the "magic realism" implies familiarity with miraculous, while fictitious that the terror involves fear in front of him.

These familiar connections with miraculous, with fictitious that, define, and not only theory and operate "magic realism", but, in general, almost all great literature of Italian fantastic.

This is why "miraculous or magical" fits harmoniously with fictitious that Italian type, on the line that goes from dantești visions of *Divine comedy*, passes through speech poems of rebirth, in order to reach problematic once Buzzati's prose writer. Torque "familiarity "fear" and add the torque "feeling of awe - feeling of strange". Bontempelly himself says: "*The Nature teach us that amazement - the feeling of miraculous - is completely something other than a sense of odd, even more so, the man feels like the miracles facts very common and consistently reproduced*"⁷.

A sensation is created by a feeling of surprise, this can be a strange conception of the "supernatural", miraculously in the first case and bizarre, hostile, in the second. A feeling of surprise will always be linked to a miraculously, beautiful unusual or mysterious. A feeling of strange take birth, on the contrary, in the face of a vicious working, bizarre. Both require an atmosphere devoid of ambiguity. This ambiguity plays an important role both in itself, and in the "magic realism", where any reader needs a key its own to penetrate the mystery.

"The miraculous" is beyond of any imagination, assumes that the existence of the supernatural, shows just how harmonious are associated the fiction with the reality. The work of

⁵ Henri Bergson, *Le rire*, (Paris, 1938), 20.

⁶ Henri Bergson, *Introduzioni e discorsi*, (Milano, 1964), 72.

⁷ Henri Bergson, *L'Avventura novecentista*, 86.

Bontempelli will attempt this merger and, at the time when the fantastic and the real will merge himself up to deleting limits of them, only then will be able to talk about the 'magic' is genuine. But to creating in such an artistic tension however, is hard, maybe even impossible. Bontempelli write pages in which classic fiction is victorious and the pure realism. By analysing how the creative writing theoretical meet the requirements, faithfulness opera front of formula of miraculous, the image of a long way to go, full of obstacles be repressed with difficulty, enlightened rarely have a couple of "sparks" of authentic "magic realism".

A writer who said that *"indeed any art, when it is not ecstasy, it is denunciation and indictment"*⁸ couldn't stay, indifferently to monstrous phenomena, parasitological, encountered immediately after war. Pastime after gold, troubled businesses, speculations believe that vile nonsense are projected onto the background disorder inner intellectuals' souls, what see its hopes being scammed.

In the *Viaggi e scoperte* (Travels and Discoveries, 1922), the author attempts for the first time to get that atmosphere of ambiguity requires both fantastic, and "magic realism". In this passage ambiguous, of places without a name, or the odd names, he develops with much empowered a fantastic account of reasons, a wide circulation. Thus, in the fourth *Trip* is present the fantastic of folclorical tradition for processing in human animal. Louis Vax explains this reason from a psychologically as it influences *„the result of a strange exercised over the man that can no longer to be dominate"*⁹.

Bontempelli bring something new to dealing with reason, stopping transformation in half, achieving a status ambiguous between man and animal. It increases the sensation of horror, the terror and obtain a fantastic of terror to great effect. Moving freely in the world that is beyond any imagination, he's trying new solutions of motives. The writter tries to demonstrate that almost all processes indicated by Bergson for obtaining of comic can go, beyond any imagination. He even obtain companionship of the fantastic with the funny side. A single example: his story *Buon Vento* (*The best wind*) where there is a perfect demonstration of contention of Bergson: *"At the time when our attention is focused on substance of metaphors, the idea expressed becomes comic"*¹⁰. The story referred to the author invents a powder added bonus which has the power of realising, to give life metaforelor used of people.

Miracles of Bontempelli are the best evidence of the existence of a requirement that the human exists in this world as miracle of destiny. Even the writer recognize them superiority when argues that only in this cycle has been able to create that "translucent space, half-airspace", both to be wished for. But this balance "air" was difficult to keep. On the one hand there is an incentive that is beyond any imagination itself, through which Bontempelli attempting to satirizeze some aspects real, on the other hand, there is the reality the most stringent of the years of the period sad what has been called "it's his ventenio nero".

When a character pronounced the expression "is standing on the tip of his tongue" in connection with a name, that is what immediately appears in his mind. At the words, "the heart me curiously flat", give the speaker's sleeve, in the heart, there is a red spot. These situations they are fantastic, whereas the presence the monks suspect the is obvious. But, at the same time, they am uninspiring laugh, because it is funny to hear someone screaming "I'm his son my actions" and the

⁸ Bergson, *Introduzioni e discorsi...* 15.

⁹ Louis Vax, *La séduction de l'étrange*, (Paris, 1965), 87.

¹⁰ Vax, *La séduction de l'étrange...*, 116.

next to see him speaking affectionately its files to the "actions" and called them "Mom, Mommyl" Danny brought over". In fact, the author, achieving this effect, has had a precise purpose: to satirize sorts pompously and without content to speak of some people. Realistic intention fails to unite the two ways without to distinguish anyone.

In the story *Last Eva*, Bontempelly observes the attitude of man in the face of miraculous. Eva is not an usual woman, without imagination, but, in the miracles caused by Evandro, she was afraid of. Then, by her suspicious, she kills the miracle. Bontempelly offers a solution which such impossibility ceases to perceive a man's miraculous, solution which would be valid to the "magic realism", if it wouldn't be a character thoughtfully and passive.

Eva represents a damn woman. Not only that she could not understand the miracle, but has not accepted the reality full of miracles offered by Evandro. She escape into the world of illusion, falling in love with the Bululù, puppet created by mag. Punishment will be that always the regret after brining such world lost. But Evandro is defeated, because come and is less severe than that of Eve. Hopelessly in front of suspicious of Eve, Evandro passed of miraculous limits of "natural" and appealed to the "witchcraft", the world's forces from beyond, creating the Bululù, puppet alive. From this moment, he is threatened even by invention and is doomed to loneliness.

In this history, the "magic realism" is carried out virtually, but he most consummate donkey when at the same time brave: the solution offered by passive copyright human miraculous in front, and the limits: it is difficult to stay on the "natural" miracles without being tempted to forces that is beyond any imagination - as it happened with Evandro - or to fall in reality the most cruel, as Eva.

Bontempelly builds in the first story of the cycle *Due favole metafisiche* (Two metaphysically stories, 1922) a fantastic world, this time well defined. In story to *La scacchiera davanti allo specchio* (Wizard chess before mirror), the images reflected in a mirror are brought to life in self-contained world that extends beyond the glass surface and lead a life of their own, free. He's trying to create a satirical map.

Images do not undergo a change, they remain forever as they were in their time of the first that in the mirror. Mirror world, a fantastic world has its own laws, which no longer complies with laws of physics has her own time and space. However, these laws give internal consistency, without which it would destroy us, before it had been shaped reader imagination.

As opposed to their behavior of superiority, fantastic world of the mirror lose the connection with reality. It shall require that a fantastic reorganisation of the reality, toppling in the mirror image of high Italian companies, with falsehood, hypocrisy and getting sick and tired. The citizen company, reflected in the mirror of Bontempelly, becomes grotesque contours, funny and becomes mechanical, impersonal, and getting sick and tired what defines increases touching mythical dimensions. These claims absurd for existential supremacy mirror of living of the inhabitants are by introducing things and memories in the real world.

Bontempelly uses here a process ironically interesting, who at first sight would seem paradoxical: a world which constitutes the image negative and critical of an other worlds is itself ironizatã with elements belonging to other. Contradiction disappears when account is taken of the fact that there are things that memories of a child, whose universe not yet emotionally impaired. This report was established between the world real and fantastic, with the intention of social genre mix, demonstrates convincing that Bontempelly was preoccupied with to find the most appropriate

way to create the „magic realism". He leaves separate construction of the two plans and is trying to join in the second story "metaphysics", *Last Eva*.

From *I Miracoli* in the story *L'idillio finito bene* (*Love affair really faintly with the well*), author's girlfriend, a simple girl, who loves up to worship the stars, celebrating a strilor fails and it turns into a small sun. Bontempelly transcends beyond the solution offered in *Last Eva* thanks to the subjective vision of the character, of the man in general. In this way becomes a magical realism, a special vision and at the same time a magic world in which the man turns, he finds miraculous and magic. Thanks miraculous atmosphere narration, the feeling of love for nature can turn actually, and not figuratively, in a total identity with nature. Last way bontempellian to perform "magic realism" outlines clear. Heroine, through subjective vision, causes the miracle. There is no element of the world from the other world, fictitious that it is only in the soul and in the world these characters are.

In *Spiaggia miracolosa ovvero he premio della modesty* (*The Beach brining such modesty or the price*), a delightful swimming trunks, desire to see the sea and, especially, the love and understanding what's connecting the two fall in love transforms their room in a beach added bonus. All love causes the miracle story and in nigh *Quasi d'amore* (*Close to love*). The author goes from a simple given physical. During the night, the window a well-lit rooms reflect both people in the room, as well as the outside. By superimposing the two worlds in the space window, and in particular thanks full confidence in miracles timidul copyright, who was in the room, kissed her a handsome girl, who was in love with and who is walking through the garden. This kiss miraculously even has materiality air; he just touches his neck girl, terror, does not understand the statement bashful of love and runs away.

In the volume *Galleria degli schiavi* (*Slaves Gallery*, 1934), the appearance bitterly satiric becomes prevailing even "realism magic" subjectively. Between the dominant poetic in fictitious that type "magic realism" and the reality of "de facto is born an opposition of poetical causing cancellation. Thus, in one story *Rosa più* (*A rose more*), shy Stella, to get rid of her fiancé he loved her, but on which the family and i right dedicate husband turns into a rose, recalling the ancient Dafne. Same tragic story has the *Sirena la Paraggi*, where a group of vilagers devouring a siren as a simple fish.

In the years of fascist terror, Bontempelly, in everything was so natural, he gave up the "magic or miraculous". After the end of war, the writer goes on again in his literature with the phrase of "magic realism", but in detailes, considers that the fiction could be stoped and the magic literature would be distroied..

L'Amante fedele (*Faithful lover*, 1953) expresses a fantasy in favor moderate depth study in humans. " the magic" gradually blending with the reality as seen by eyes of an artist, who has removed you from its aspirations on that showcase at any cost his own theory. The writer prefers now to approach to nature, the ordinary man, instead of having to invent fabulous events. The initiative was already taken into the show *Cenerentola* (*Cindarella*, 1942), in which Bontempelly treat in its own way, without pomp accustomed to, the famous fairy tale. The workpiece consfințește Victoria magului on human, the nature of the of magic.

In the works of Bontempelly we can see how becomes more and more obvious the love for life, if it is seen as a supreme miracle been curious about this man. In story *L'Acqua* (*Water*), the volume *L'Amante fedele*, Bontempelly seems to discover for the first time the miracle water, envelop on her eternity.

Through his literature, Bontempelly has proposed a new type of prose, he has shown the specificity of the Italian miraculous and magic, the nature of fantastic light. By trying to renew the fantastic information, Bontempelly wants to appeal to the fantastic, which hides in the depths of the ordinary reality.

REFERENCES

1. **Massimo Bontempelli**, *L'Avventura novecentista*, Firenze, 1938
2. **Henri Bergson**, *Le rire*, Paris, 1938.
3. **Massimo Bontempelli**, *Introduzioni e discorsi*, Milano, 1964
4. **Louis Vax**, *La séduction de l'étrange*, Paris, 1965, p 87.