

FICTIONAL REALITY IN THE WORKS OF MASSIMO BONTEMPELLY *NOVECENTISM OR MAGIC REALISM*

Mirabela Rely Odette CURELAR
Lecturer Phd
„Constantin Brâncuși” University of Târgu-Jiu

ABSTRACT: THE ALGORITHM OF "MAGIC REALISM" FAILS TO CONTAIN A BALANCE ALMOST PERFECTLY BETWEEN REAL AND FANTASTIC. FOR BONTEMPELLY "REAL AND FANTASTIC ARE NOT PURPOSES IN ITSELF, BUT MEANS OF ART"[1]. 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"[2]. THIS HARMONY WHAT IT SEEKS TO CREATE A WORLD OF FREE IMAGINATION, WHO HAVE HOWEVER OBJECTIVITY MATERIAL WORLD, IT IS THE FRUIT OF APTITUDE THAT CAN BE CONSIDERED TO MIRACULOUS, TO PLAUSIBLE IN ONE OF THE FORMS. THEREFORE, THE COMPARISON WITH THE OLD POETIC IMAGERY OF CINQUECENTO ARISTOTELIC SHOULD BE BY THEMSELVES, BY REMOVING ONCE AGAIN EMBOSSED CLASICISMUL WRITER.

KEY WORDS: NOVECENTISM, FANTASY, MIRACULOUS, FABULOUS, AMBIGUITY.

Massimo Bontempelly was so preoccupied in his works to the interesting current of "novecentism" and the meaning of the phrase of "magical realism". Proved he is soon a movement of ideas than a current literary the term of "novecentism", created around the magazine "900" that Bontempelly had established in 1926 in Rome, demanded creations in the literature with a "target" and "popular", where the preference granted prose writer and the shape, was simple "traductibile". Within the framework of this movement forward-thinking, what was "Europeanization" and "deprovincialization" Italian literature, Bontempelly defines its gradually and poetic to innovative. Manner in which his creed integrates political movement "900" appears clearly when you the writer publish theoretical his ideas about the 'magic realism', in his work *L'Avventura novecentista* (1926), manifesto of the new movements.

"Novecentism" or "magic realism" it was his poetical name of his work as writer. The term has appeared for the first time to Novalis, who considers both magic idealism (search for a topic miraculously) as well as magic realism (seeking an object miraculously) like the disease of logic. At Bontempelly, the term acquires a meaning quite different, away from the philosophical and which she finds meanings even in explanation of the two words that making up. Noun marks its opposition to the damage caused by various movements forward-thinking, adjective, in contrast to vices inherited from degeneration of

Ottocento, recalls again eternal art of its mission, the emerged and transfiguration, but obvious with „*the influence of the European conciliation conception*”[3].

Bontempelly tries to go beyond realism narrow, passive, that dominating Italian literature from the beginning of the twentieth century, by means of a new poetic formula and profound matter. It follows address deeper reality surrounding the appearance to pass her flat and drab. To discover them the mystery, for he has a transfigure then in the art to. And the writer gets to define "magical realism" as *"Eternal and fatal Mediterranean trend for simplification, to air, to wealth made from perpetual mobility, At the always least required to mix the things his understanding and a little mystery in the sharpest reality, tend to create in each hour of daily life that came about in a myth poetic"*[4].

. Identify the core already, the poetical devoted its second sense of Bontempelly, namely existence in mystery surrounding reality and, more especially need for discovery of the things the most ordinary. Baudelaire, in his time, it considers that a geography marked by "forests of symbols".

If we want to search for mystery in the surrounding reality wich obsessed as much on Bontempelly, we can admire over the Italian Quattrocento masters painting, Masaccio, Mantegna, Piero only entered della Francesca, for *"their realism specifically, surrounded in an atmosphere of surprise sane"*[5]. The man, in the face of the miraculous, is completely astonished. This "surprise" (lo stupore) disclose the mystery metaphysical, *"astonishment is the sense of mystery"*[6], and the means by which the man enters the deep mystery is your imagination or fantasy, but without "anything quite like fairy fabulosului", without anything in the "1001 nights".

"Imagination means changing outside world, which is so beautiful, after our inner rhythm, which is more beautiful"[7]. 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"*[8]. Position occupied by reality in "magic realism" is due to band fever by the writer and, in particular, his experience as a journalist. Bontempelly always puts emphasis on the character daily newspaper and immediately in the art of.

The algorithm of "magic realism" fails to consist a balance almost perfectly between real and fantastic. For Bontempelly *"real and fantastic are not purposes in itself, but means of art"*[9]. 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"*[10]. 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 Cinquecento aristotelică should be by themselves, by removing once again embossed clasicismul writer.

Interpreted only as a poetic that explain Bontempelly's creation, the "magic realism" loses much of significance. On but in relationship and once established connections its actual on itself, he climbed onto his place true in the context not only italian, but also Europe.

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.

"Magic realism", evolving under the sign of the „supernatural", it is a sort of "fantastic". Even more so, with the help of Bontempelly, start a series of new points of view in this matter so discussed. 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 antinatură"[11] . 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 "magical realism" 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*"[12].

A feeling of surprise is a sensation of 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.

As species, "magic realism", 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 Bontempelly 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 "magic realism", 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*"[13] 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 these cycles begin to appear first fantastic reasons. 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 Vacs 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*”[14]. Bontempelly 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.

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"[15]. 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.

Bontempelly 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"[16]. The story referred to the author invents a powder added bonus which has the power of realising, to give life metaforelor used of people.

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 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 satirizeze sorts pompously and without content to speak of some people. Realistic intention fails to unite the two ways without to distinguish anyone.

Trying to create a satirical map, 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.

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 her 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. Mirror inhabitants they pretend to be her true beings, while the other, the people, would not only be their image, appearance without substance, „*the category inevitably becomes entwined with other crucial axes of identity and culture*”[17]. 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. Contradicția 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.

In *Last Eva*, Bontempelly see 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 is 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 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. This conquest by the writer will be illustrated in nearly all stories I *Miracoli* cycle. In 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 aștrilor fails and it turns into a small sun. 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 story to *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.

Miracles of Bontempelly are the best evidence of the existence of a requirement that the human exists in this world as miracle of destiny because "*fate would impose the evolution of events without giving the human force a clear opportunity to defeat the evil power*"[18]. 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 Bontempelly 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".

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 so natural, he gave up the "magic realism", making his work place in ordinary reality. In story starring Béatrice Dalle *Salvato acque (Saved from drowning)*, hint of fascism is so obvious that censorship inhibits publication in newspapers and magazines. Bontempelly tries in this time of sad memory to save what he considers it more precious, human intelligence and to highlight that the morality should be a priority for any human who wants to live , because „*the moral element reveals the psychological attitude of the offender*"[19] and the survival is the main objective for anyone. In the box of information artistico-literary held at witch "tempo", it proves in discussions with our readers, a true adept in the art of realistic.

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 because „*if the liberty dies, then the terrorism is the winner*"[20]. .

L'Amante fedele (Faithful lover, 1953) expresses a fantasy in favor moderate depth study in humans. "Magic realism" 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.

Bontempelly has not created a school, he was unable to express himself in a pertinent language of a certain stages of the relevant Italian literature. Through his literature, Bontempelly has proposed a new type of realism, placing European movements forward-thinking in the early decades of the twentieth century, he has shown the specificity of the italian fantastic, the nature of light. By trying to renewal of fantastic information, Bontempelly wants to appeal to fantastic, which hide in the depths of the ordinary reality. "Magic realism" ends in a light of "humanity" which remains a valuable legacy for fantastic literature writers by later: A. Savinio, Moravia,, Italo Calvino.

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