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The Poetics of Ramon Maria Del Valle-Inclans Prose in the Works: Womens Stories, Sonatas, Flower of Holiness, Carlist War, Tyrant Banderas, etc.

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Abstract: ***Each text and each movement has its own style. Literary type is a product of written speech that does not have elements characteristic of poetry, such as weight and rhyme. Prose as a form of written speech appeared later than poetry, as in the literature of European nations, as well as in the literature of Eastern nations. If the prose speech was quiet and lofty, like the poetic speech, when it first appeared, by the first quarter of the 20th century, it began to be devoid of excess luxury, and it increasingly obeyed the rules of realistic imagery. Artistic simplicity, naturalness, tendency to approach real life became the main criteria of Nasr. At the same time, writers did not forget that prose is a form of artistic speech. Based on their own creative style and the nature of the work being written, they chose the necessary rhythm (tone) and effectively used and are using image tools.***

Keywords: Literary type, dialogic event, concentration, plot, poetry, genre, prose.

I. INTRODUCTION

Ramon Maria del Valle-Inclan was not just a writer, but often invented his own life. For example, he wrote an "Autobiography", which presents obvious tall tales, including the murder of Sir R. Jones on the ship "Delilah". His appearance was also composed and acquired a romantic look an “Assyrian” beard, black long hair, a black winged cloak, a careless attitude to secular conventions, scandals in public places. Most likely, this is how the writer sought to attract attention to himself, to play the readers, to seem original, which Valle-Inclan considered an important moment of true mastery. However, the main thing was something else, the writer created his own life as a literary work. In real life, he also tried to challenge philistinism, everyday life and elitism. He felt a sense of belonging to everything, so he was always a fighter, but he took a long creative path to revolution and democracy.

The first collection of the writer's works was "Women's Stories"[1] In 1895, many topics were raised there, which he later revealed in other works of art, and general sketches of future images of heroes can also be found there. At first, the worldview of Valle-Inclan was formed in the mainstream of Latin American modernism and partly French decadence. This can be seen in the manifested aesthetic revolt against capitalist reality, in the vivid contrast of genuine high art and ugly reality.

The unreal beauty of Valle-Inclan's myth-making is especially subtly represented in the work “Memoirs of the Marquis de Bradomin”, which became famous under the name "Sonatas" and included "Spring Sonata" (1904), "Summer Sonata" (1903), “Autumn Sonata” (1902) and "Winter Sonata" (1905). The name “Sonata” has many meanings. First of all, there is an emphasis on the composition and style of the book, where the musical element and harmony are expressed. At the same time, the symbolism of the change of seasons is clearly traced in the work, there are many metaphors associated with the change of ages of a person and the emotional phases of the hero are clearly reflected. The word of the master in the "Sonatas" is honed and brought to incredible perfection. He managed to provide the effect of musicality by rhythmizing prose, grouping epithets, verbs and nouns, as well as through the internal consonance of vowels.

II. ANALYSIS AND RESULTS

The events in the “Sonatas” take place in the XIX century, however, the reader feels a certain shift in time: there is an abstract, fabulous-mythological "past" in the text, therefore there is a sense of “bygone days”. A similar situation is observed in space.

[1] Del Valle-Inclán, R. Femeninas. – Madrid: Create Space Independent Publishing Platform, 2016. – 112 p.

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The writer described the landscapes plastically: “a classic Italian plain with its vineyards and olive groves, with ruins of aqueducts and soft outlines of hills rounded like women's breasts” (“Spring Sonata”); "burning sun, white-scorched shores, calm sea without a breeze, without the roar of waves, the air is hot as in the forge of a Volcano" ("Summer Sonata"); “hills, deserted and sad, surrounded by fog” (“Autumn Sonata”); annoying rain and "dull ash-gray light over the crests of the mountains" ("Winter Sonata"). At the same time, landscapes have condensed colors and deliberate accents that turn them into artfully created scenery. In the "Sonatas", time and space are closed in nature, the corresponding effect is achieved by referring to a person's nostalgic longing for the past, similar to a legend.

Very contrasting against this background are the special features of the character of the work the Marquis de Bradomin, who is more an image-symbol, and not a traditional hero of flesh and blood. He comes into conflict and conflict with everything that is ordinary and ordinary. Valle-Inclan described his character as “Don Juan, Catholic, ugly and sentimental.” However, the don juanism of the main character has specifics, it is some kind of romantic, permeated with the desire for the Absolute, for the eternal enjoyment of beauty. In this regard, the hero constantly evaluates people not through an ethical, but through an aesthetic prism. This is how the Marquis' Carlism manifests itself, since in the Carlists he “found the same majestic beauty as in huge cathedrals”; similarly, his “religiosity” manifested itself when he exclaimed: “The best thing in holiness is temptation!”.

In the “Sonatas” only the aesthetic scale of evaluation is presented, therefore it is pointless to analyze Bradomin's behavior in accordance with the norms of everyday morality. The hero's behavior is not immoral, it is extra-moral. However, he differs significantly from the decadent heroes, since the Marquis, although egocentric, is very sentimental and capable of compassion.

His feelings and the emotional sphere as a whole are characterized by ambiguity and instability, because in the ecstasy of beauty he simultaneously sees a sad disappointment. His feelings and the emotional sphere as a whole are characterized by ambiguity and instability, because in the ecstasy of beauty he simultaneously sees a sad disappointment.

The situation with the duality of feelings is aggravated by the fact that all the events in a literary work are perceived simultaneously as happening here and now, and as the memories of the narrator, who has already been on the path of disappointment and understands what he is talking about.

This also determines the dual nature of the stylistics of the artwork: on the one hand, we see the epic pathos and idyllic lyricism of an aesthetic utopia, and, on the other hand, the irony in the text clearly indicates to us the general illusory nature of the mythical narrative. Let us note that the “Sonatas” indicate the influence of Western European decadence on the early work of Valle-Inclan, at the same time, the aesthetic revolt in the work of art became only an expression of rejection of Spanish reality, which was characteristic of all writers of the “generation of 1898”.

III. CONCLUSION/ RECOMMENDATIONS

These conclusions are confirmed in another literary work of the author in the story “The Flower of Holiness”. Valle-Inclan often described the events of his works in his native Galicia, including the above-mentioned “Autumn Sonata”. In the "Flower of Holiness"[2] the local color is expressed even more vividly, but this fact cannot be considered as a basis for contrasting these works of art.The story of the heroine of the shepherdess Ageda, who turned out to be the lover of an unknown pilgrim for just one night, because she believed in her simplicity that Christ descended to earth in his image, the narrative about the murder of a pilgrim by peasants, since he was suspected of “evil eye” of sheep, as well as the procedure of “exorcism” from the mad Ageda allowed the writer aesthetically transform the surrounding reality in a closed space and time, and the work resembles “Sonatas” in its structure.

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The next stage of Valle-Inclan's work is characterized by the publication of two works “Barbaric Comedies”[3] and the “Carlist War”[4] The first includes two parts “The Eagle from the coat of arms” (1907) and “The Romance of Wolves” (1908). At first they had the form of dialogues and were considered some kind of "dramas for reading", and then they were put on stage. The works deal with the dissolute rural hidalgo Juan Manuel Montenegro, who is in conflict with his own sons and tragically dies as a result of such a confrontation.

[2] Del Valle-Inclán, R. Flor de santidad. – Madrid: Año publicación, 1993. – 76 p
[3] Del Valle-Inclán, R. Romance de lobos: Comedia bárbara (Comedias bárbaras). – Madrid: Create Space Independent Publishing Platform, 2014. – 146 p.
[4] Del Valle-Inclán, R. La guerra carlista. Tirano Banderas (Obras completas III). – Madrid: DEBOLSILLO, 2017. – 568 p.

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Juan Manuel became not just an image-symbol, but also a prototype of a real person. He personifies not an artificial mythical character, but a part of the writer's contemporary reality.

Juan Manuel, on the one hand, is despotic, abuses alcoholic beverages, is prone to self-indulgence and selfishness, and, on the other hand, has true greatness, has a generous soul and is very brave. Even if he is gripped by a riot of passions, such emotions emphasize the powerful image and broad capabilities of a person. “Don Juan Manuel has royalty in his blood!” says one heroine of a literary work. However, his sons absolutely do not have such "royalty": in the text, you can find a description of Juan Manuel as an "eagle from the coat of arms", and his sons are “young wolves”.

The hero gets everything he has in a fair fight, and his sons just steal what they like. The father is able to win hearts, and the sons simply use violence. There is nothing sacred about them, so the father's gray hair does not stop them, and even the mother's coffin means nothing to the sons, since they are devoid of ordinary human feelings and moral qualities. At the same time, the writer tells not just about the degradation of the nobles.

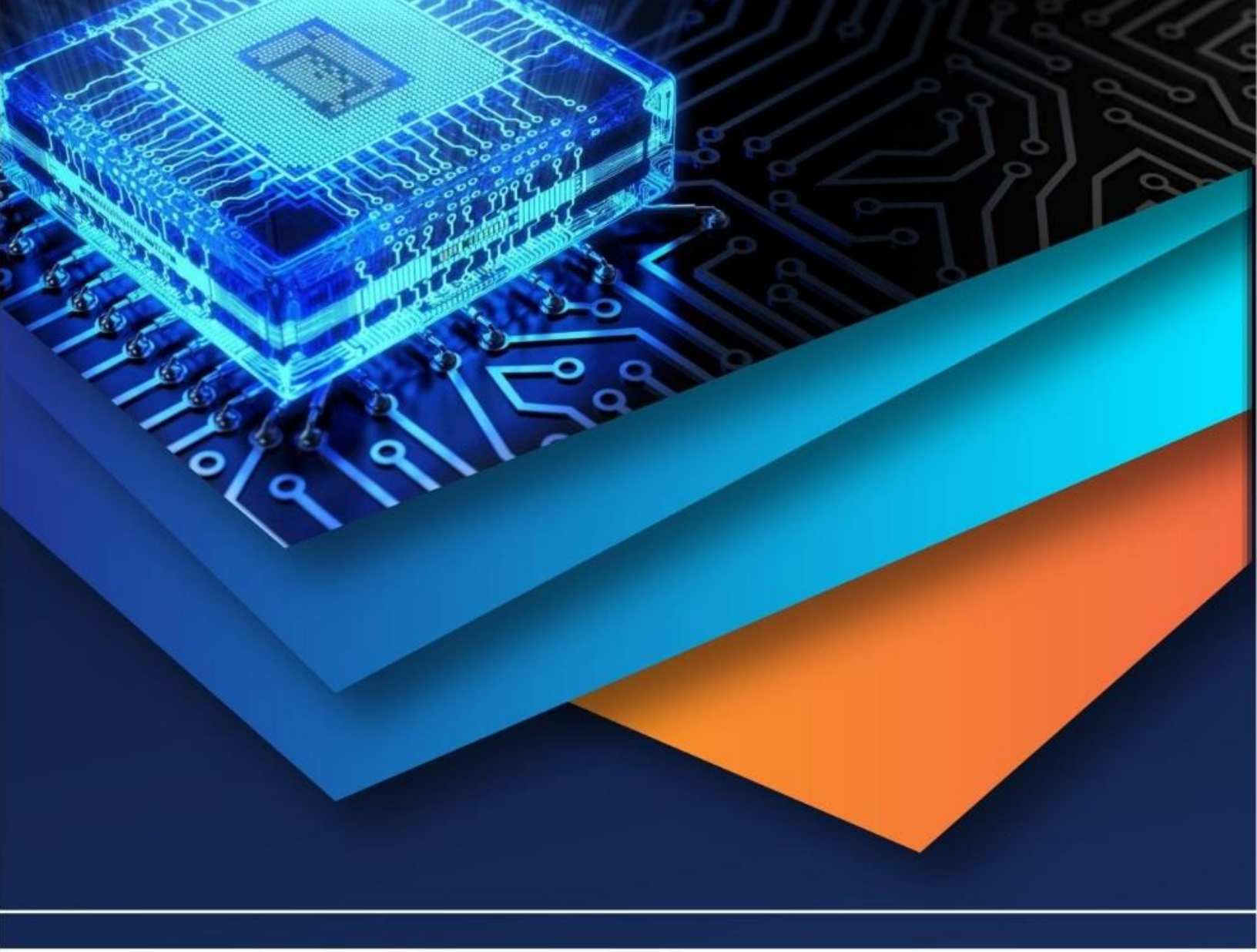
Juan Manuel is the last representative of the “old”, “good” nobility, and his children are already being brought up in the spirit of bourgeois capitalism. In essence, the tragic struggle of father and sons embodies the struggle of the outgoing old and the new present that has come to replace him, therefore the death of the protagonist is very indicative as a violent victory over the majestic past of Spain that still lives in the hearts of many people.

The people are also involved in the intra-family conflict in a literary work. After Juan Manuel gave his property to his sons, he goes to live among the simple poor people, but even there among them he still remains a seigneur. The hero predicted to the people only the role of the destroyer, and to the representatives of the nobility the fate of the leaders. He said the following: “The poor and the poor, the poor in spirit, born of slaves, I say to you: we will be your saviors, seniors, but first we must become Christians!”

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