

El anti-don Juan de Valle-Inclán, García Márquez y Mayra Montero en las *Sonatas*, *Memoria de mis putas tristes* y *Púrpura profundo*

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This article explores and analyzes the treatment of the anti-don Juan in the *Sonatas* of Ramón del Valle-Inclán, *Memoria de mis putas tristes* by Gabriel García Márquez, and *Púrpura profundo* by Mayra Montero. Each of the novels presents an old, decrepit don Juan on the brink of death whose memories seem distorted and hyperbolic exaggerations of how they would have liked to live, rather than how they actually lived. As such, their memories are examples of a blurry line between erotica and pornography. Music is the key leitmotif that gives each novel a structural unity, but these works seem to be more of a funeral dirge than a celebration of life. [Article copies available for a fee from The Transformative Studies Institute. E-mail address: journal@transformativestudies.org Website: <http://www.transformativestudies.org> ©2018 by The Transformative Studies Institute. All rights reserved.]

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Don Juan se destaca entre los personajes de la literatura castellana. Mayormente, es joven, guapo, irreligioso, y amoral si no inmoral. Además, es un atrevido oportunista que infringe los límites sociales tanto como morales al seducir, asesinar y blasfemar en su afán hedonista. Ramón del Valle-Inclán lo invierte cuando retrata al Marqués de Bradomín como “[. . .] el más admirable de los Don Juanes: Feo, católico y sentimental” (*Invierno* 172). Intrínsecamente, el don Juan no es admirable, sino despreciable. Como Valle-Inclán anteriormente, Mayra Montero y Gabriel García Márquez exploran la idea de un don Juan decrepito y moribundo cuyas memorias sirven como confesión y canto fúnebre—un réquiem—en lugar de una jactancia que celebra sus

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