Chapter I

Introduction

The term “magic realism” or “magischer realismus” was coined by Franz Roh, a German art critic in his book *Post-expressionism, Magic Realism: Problems of the Most Recent European Painting*, published in 1925, to describe a new form of post-expressionist painting. The new art had a “smooth photograph-like clarity” (Bowers 8). Roh says that by the word “magic” he “wished to indicate that the mystery does not descend to the represented world, but rather hides and palpitates behind it” (qtd. in Zamora and Faris 15). This new art “tried to capture the mystery of life behind the surface reality” (Bowers 2) “in an intuitive way,…the interior figure, of the exterior world” (Zamora and Faris 24). Irene Guenther explains that Roh did not define “magic realism”, but his book contains a list of characteristics of the new art. Some of the characteristics were: sober subjects, static, smooth and centripetal. (Zamora and Faris 35-36)

In 1927, Ernst Jünger, a German writer, used the term “magic realism” in an article called “Nationalism and Modern Life”. In the same year, Massimo Bontempelli, an Italian writer, used the term in his journal called 900. In 1927, the chapters on “magic realism” from Franz Roh’s book were translated into Spanish by Fernando Vela and published by the
journal *Revista de Occidente*. Writers such as Jorge Luis Borges were influenced by these writings. Further, during the 1930’s and 1940’s, there was a migration of European writers and artists to the Americas who found haven in Mexico, Brazil, Cuba and Venezuela. Thus, it was in Latin America that the concept of magic realism was “primarily seized by literary criticism and was, through translation and literary appropriation transformed” (Zamora and Faris 61).

Alejo Carpentier, being influenced by Franz Roh, the post-expressionist and surrealist tradition in Europe, coined the term “*lo realismo maravilloso americano*” or “marvelous American reality” in his essay “On the Marvelous Real in America” (1949). Carpentier aimed “to describe a concept” which represented the mix of different cultural systems and experiences “that create an extraordinary atmosphere, alternative attitude and differing appreciation of reality in Latin America” (Bowers 13). Latin America thus began to assert its own literary consciousness. Echevarría says: “Carpentier’s artistic enterprise in the forties became a search for origins, the recovery of history and tradition, the foundation of an autonomous American consciousness serving as the basis for a literature faithful to the New World” (qtd. in Bowers 14).
The term “magical realism” or “realismo mágico” was coined by Angel Flores in his essay “Magical Realism in Spanish American Fiction” (1955). The term “magical realism” was used in relation to Latin American fiction “but has since been adopted as the main term to refer to all narrative fiction that includes magical happenings in a realist matter-of-fact narrative” (Bowers 2). Flores attributes European modernists like Franz Kafka and Spanish influences like Jorge Luis Borges for “magical realism”. He quotes the painter Giorgio de Chirico thus: “Thought must draw so far away from human fetters that things may appear to it under a new aspect, as though they are illuminated by a constellation now appearing for the first time” (qtd. in Zamora and Faris 114). Thus, the basis of magical realism is reality, it is a reality that appears in a new aspect, reinvented to draw a deeper appreciation of life. Thus, Flores says “The practitioners of magical realism cling to reality...as if to prevent their myth from flying off, as in fairy tales, to supernatural realms” (Zamora and Faris 115-116).

The term “magical realism” has become the current term used to refer to literature that has extraordinary events and characters rendered by an objective narrative. The term “magical realism” has thus come from “magic realism” as an art form in the 1920’s and “marvelous American
reality” in the 1940’s, to become a technique used by writers in the second half of the twentieth century. For the purpose of the present study therefore, the term “magical realism” will be used henceforth.

The strange in magical realism is assimilated as part of daily experience. Thus, reality intermingles with myth. This blending of reality and myth surrounded Gabriel García Márquez as a child. Living in the town of Aracataca in northern Colombia, the oral tradition was instilled into him by his grandmother, Tranquilina Iguarán Cotes. Her stories of ghosts and superstitions, which she told with an objective voice has strongly affected his writing. The objective voice and expression which his grandmother maintained while telling her stories were adopted by him. He combined this with the influence of Franz Kafka, Jorge Luis Borges, James Joyce, William Faulkner, Ernest Hemingway and Virginia Woolf. Thus, García Márquez fused the techniques of modernism with the oral tradition of his community. This led to a fresh approach to reality that was, magically real. This also allowed García Márquez to tell stories with the aim of criticizing the history, politics and society of Colombia and Latin America in particular, and the world in general.

The narrating consciousness in magical realism is, therefore, concerned with telling the story by breaking down the boundaries of
reality and thus transgresses the barriers of conventional fiction, to bring together the real and the spectacular. Zamora and Faris say:

magical realism is a mode suited to exploring–and transgressing–boundaries, whether the boundaries are ontological, political, geographical, or generic. Magical realism often facilitates the fusion, or coexistence, of possible worlds, spaces, systems that would be irreconcilable in other modes of fiction.

(5-6)

Therefore, since magical realism is a mode suited to transgress boundaries, the narrating consciousness endorses this element of magical realism by shattering the walls that separate reality and myth\(^1\), causing them to coexist. The narrating consciousness thus enters a fictional space where reality and myth intertwine. This fictional space is a “hybrid space” (Zamora and Faris 220), produced by combining reality and myth. The narrating consciousness adapts itself to the subversive demands of the hybrid space and takes on a transgressive nature, becoming a transgressing narrative consciousness. The transgressing narrative consciousness is thus the vehicle used by García Márquez to conjure the hybrid fictional space required by magical realism.

In García Márquez’s *One Hundred Years of Solitude* (1967) myth, history, tragedy and politics fill the kaleidoscopic hybrid space. *The Autumn of the Patriarch* (1975) dramatizes the life of a dictator, whereby
the transgressing consciousness enhances reality with a grand freedom. *Collected Stories* (1991) documents the growth of García Márquez, from the 1940’s to the 1970’s. The short stories also create an environment which facilitates the challenging of accepted reality. All three works share a common insight, determined by García Márquez’s attempt to transgress and subvert the lived reality, in order to write the kind of fiction that would mould newer perspectives of reality.
1 The figure below represents the overlapping of reality and myth in the narrative mode of magical realism. The result is the formation of the "hybrid space", caused by the breaking down of barriers through the transgressing narrative consciousness.
Chapter II

The Transgressing Consciousness in *One Hundred Years of Solitude, The Autumn of the Patriarch* and *Collected Stories*

*The Metamorphosis* by Franz Kafka made García Márquez realize that Kafka's "voice" had the same echoes as his grandmother's, because she told "the wildest things with a completely natural tone of voice" (Ruch). He discovered that he had to tell the stories with the same "brick face" (Ruch and Kaye) expression as his grandmother. This brick faced consciousness is the narrative means that García Márquez uses to cut cross reality and to move into fictional realms that challenge the defining norms of fiction.

The narrating consciousness has an oral character that may be traced to García Márquez's grandmother. Perceiving the magical and the real as the same, the exigencies of the oral allow García Márquez to use the bizarre and exaggerated, facilitating the movement between the magical and the real. He emulates the speaking voice of the oral tradition so that the narrating consciousness transgresses boundaries, telling the
story objectively, overturns reality, and thus produces a reality coloured by myth. Consequently, the narrating consciousness facilitates the coexistence of the commonplace and incredible, significant aspects of the oral tradition.

The objective speaking voice of the oral tradition is influenced by its subjective understanding of events. Thus, memory forms an important aspect of the oral tradition, in that a story is narrated from the mind’s recesses. In magical realism, memory feeds on reality, but because it moves in its own hybrid space, it must of necessity give birth to myth. Thus, memory changes its normal functioning, and as it conjures events from reality, it produces mythical elements reflecting back to the transgressive vision of the narrating consciousness. The transgressing narrative consciousness is thus aided by memory, which moves in the hybrid space and employs its own motifs and hyperboles.

In *One Hundred Years of Solitude*, the reader witnesses the “memory that opens the novel” (Pelayo 92). The scene is Colonel Aureliano Buendía standing in front of a firing squad, which is a future event, while he remembers the day when his father took him to see ice for the first time, which is a past event. The first chapter “serves as a paradigm of the overall narrational pattern” (Sims 11). The narrating
consciousness therefore follows a circular path between the past, the present and the future. José Arcadio Buendía, the founder of Macondo, “conceived a notion of space that allowed him to navigate across unknown seas, to visit uninhabited territories, and to establish relations with splendid beings without having to leave his study” (One Hundred Years of Solitude 4). The patriarch of the Buendías thus lays the foundation for the “imagined space” (Gullon 29). The matriarch, Ursula Iguaran, fills “the fictional space with daily realities so that the marvelous may enter it smoothly...Together, José Arcadio Buendía’s imagined space and Úrsula’s familiar space embrace everything that has ever existed or exists, from nothingness to infinity” (Gullon 29).

The insomnia plague that afflicts Macondo, is an extraordinary event and the Banana massacre, is a real event in Colombian history. These events show how history and myth are made to coexist by the transgressing consciousness. “Memory, in García Márquez’s view, is synonymous with redemption: to remember is to overcome, to defeat the forces of evil” (Stavans 64). The redemptive function of memory is evident in the Banana massacre, when it is only José Arcadio Segundo who holds the truth about the massacre, while others deny the event happened. Thus, reality and history can be wiped out, to become myth,
and it is through memory that truth is found. Thus, García Márquez uses the transgressing consciousness to subvert reality and history, in order to show how powerful memory and myth can be.

Hyperbole amplifies Colonel Aureliano’s portrait when one is told of the fourteen assassination attempts and the bullet that goes through his back. José Arcadio’s death is equally incredible. He is mysteriously shot and immediately, a trickle of blood flows out of his house and reaches the Buendía kitchen where Úrsula is cooking. Here, the uncommon movement of the blood enters the domestic space of the kitchen. A mingling of the imagined space and the familiar space is brought about by the transgressing consciousness.

The stories in *Collected Stories* begin in *media res* (Pelayo 72) as memory again plays a role in their telling. The first sentence in “Big Mama’s Funeral” emphasizes that the story is a confirmation that Big Mama is a real person. But the mention of the Pope and Macondo in the same sentence shows the merging of reality and myth. “Monologue of Isabel Watching It Rain in Macondo” is narrated in the first person and has elements of the stream of consciousness technique. The old man with wings in “A Very Old Man with Enormous Wings” and the drowned man in “The Handsomest Drowned Man in the World” are placed in familiar
categories, with the old man described as a “flesh-and-blood angel” (*Collected Stories* 187), and the drowned man is given the name of “Esteban” (*Collected Stories* 214).

The narrating consciousness in *The Autumn of the Patriarch* also begins in *medias res*, with the discovery of the corpse of the dictator. All chapters begin with this and then the narrating consciousness goes in different directions into the past, present and future of the Patriarch’s life. The reader is taken on a serpentine transgression of fictional barriers by using the stream of consciousness technique, the shifting of pronouns, hyperbole and repetition. Further, the narrating consciousness is an amalgamation of the voices of the Patriarch, his officers and people, recreating “out of their memories and experiences a history of Latin American dictatorship...sometimes their sentences spill over with marvelous images that make a landscape of myths...” (Bhalla 1597-1598). Thus the Patriarch orders a “civil sainthood” (*The Autumn of the Patriarch* 133) of his mother and sells off the Caribbean Sea.

The transgressing narrative consciousness displaces the bricks in the wall of reality, to see beyond reality and to embrace myth. García Márquez has crafted the narrating consciousness in such a way, that it transgresses into a world where reality and magic overlap. What makes
García Márquez’s narrating consciousness different, is the way in which he has incorporated the outlook of the oral tradition of his community into it. The power and reach of the narrating consciousness is therefore enhanced by its transgressive facet, given to it by the oral tradition. Finally, García Márquez’s transgressing consciousness weaves a narrative that confronts the imperfection and brutality of reality and history.
Chapter III

Transgressing Characters in One Hundred Years of Solitude, The Autumn of the Patriarch and Collected Stories

The transgressive nature of the characters springs from the transgressing consciousness that leaps beyond the restrictions of reality, thereby infusing the characters with subversive qualities. Taking root in the hybrid space, their qualities are exaggerated, which implies that their natures do not lead to truth, but to a challenging of truth. The characters are complex dimensions and extensions of the transgressing consciousness who overturn boundaries.

In One Hundred Years of Solitude, José Arcadio Buendía, “misappropriates one gypsy invention after another-trying to use the magnet to extract gold from the earth, the magnifying glass to conduct solar warfare, ice to build houses, the daguerreotype to take a picture of God…” (Tobin 43). Úrsula has strong insight and proves this when she realizes that time is moving in a circle. Úrsula herself undermines time by dying between the age of one hundred and fifteen and one hundred and
twenty-two. Úrsula then proclaims that she will die after the four years of rain.

The recurring José Arcadios and Aurelianos, who are the descendants of José Arcadio Buendía and Úrsula, bear the stigma of their repeated names. They live extraordinary lives with the José Arcadios dying “as victims of murder or disease (their “tragic sign”)” while “all three Aurelianos die with their eyes open and their mental powers fully intact” (Bell-Villada 97). Amaranta is visited by death who tells her to begin making her shroud. The affair of Aureliano Segundo with Petra Cotes, causes the rapid reproduction of her animals, which brings her great wealth. Towards the end when Aureliano Babilonia deciphers the parchments, he transgresses time and space as he simultaneously reads them and brings about his family’s annihilation.

In *Collected Stories*, the man in “The Third Resignation” seems to be dead but his monologue reveals that he is still growing physically. The huge drowned man in the “The Handsomest Drowned Man in the World” unsettles reality as people change their doors and ceilings, so that his “memory could go everywhere without bumping into beams” (*Collected Stories* 217-218). In a “skewed world”, (Dauster 469) the transgressing consciousness gives Big Mama in “Big Mama’s Funeral” ownership over...
rain, leap years, heat waves and national sovereignty. By possessing both human and celestial qualities, the old man in “A Very Old Man with Enormous Wings”, is a subversive creature, performing strange miracles like giving a blind man three new teeth and making sunflowers grow from a leper’s sores.

Dense and phantasmagoric, the ambience of The Autumn of the Patriarch is exemplified in the character of the Patriarch. Bell-Villada says that García Márquez felt the inspiration for the book in January 1958 when the eight-year dictatorship of Venezuelan General Marcos Perez Jimenez had fallen (169). The Patriarch is a synthesis of Latin American dictators, who undo reality through power, violence and paranoia. “General of the Universe”, “the All Pure”, are titles he gives himself, evident of his indifference to what is considered normal. The Patriarch is actually dead but the transgressing consciousness conjures him repeatedly. The Patriarch has Major General Rodrigo de Aguilar killed and put on a silver tray to be served for a banquet. It is an event that exaggerates reality and transmutes into myth. The Patriarch’s ability to change time and weather; the cows that are born with his presidential brand; his ability to correct earthquakes and eclipses; his selling of the Caribbean Sea, expose his subversion of reality. Living between one
hundred and seven to two hundred and thirty-two years, the Patriarch remains absolute and draws the line between truth and lies, guilt and innocence. (Bhalla 1598)

The characters in García Márquez’s fiction transgress a reality that is pockmarked by their excesses and exaggerations. García Márquez uses these characters as fictional instruments to take surface reality apart, in order to show the resilient subterranean world that overflows with the incredible passion and pathos of the characters.
Chapter IV

Transgressing Reality through Time, Solitude and Death in One Hundred Years of Solitude, The Autumn of the Patriarch and Collected Stories

In García Márquez’s fiction, the reality that time, death and solitude represent is a subverted one in which the unacceptable is an ordinary state of existence for them. The transgressing consciousness uses them as transgressive agents to challenge accepted beliefs.

García Márquez is indebted to Jorge Luis Borges, for his concept of time. Borges envisioned time as an endless repetition and in “The Garden of Forking Paths”, Borges says that the strands of time bifurcate and intersect each other, thus accepting every possibility. The endless repetition of time enhances the circumstance for solitude, which brings a death in life, thus bringing the characters closer to physical death which they overthrow.¹ Time in One Hundred Years of Solitude moves in a circular path.

...the history of the family was a machine with unavoidable repetitions, a turning wheel that would have gone on spilling into eternity were it not for the progressive and irremediable wearing of the axle.

(One Hundred Years of Solitude 402)

These words give an image of the circularity of time. The purpose of García Márquez using the endless repetition of time is to show the futility
of successive generations to save the family from impending destruction, because “Time is not spent, but is squandered and wasted”, with no productivity, “because the past and future panels of time are collapsed into a present of eternal novelty” (Tobin 43-45). This is true when Aureliano Babilonia discovers that Melquiades had placed the events in the parchments “in the order of man’s conventional time, but had concentrated a century of daily episodes in such a way that they coexisted in one instant” (One Hundred Years of solitude 421).

The disadvantage of an eternal present is that the succeeding generations do not learn from the mistakes of the preceding one. The novelty is not actually novel, but the characters do not know this, so they continue to cross the same boundaries and repeat the same transgressions in some form or another. For instance, Pilar Ternera was the mistress of both José Arcadio and Colonel Aureliano. Again, José Arcadio’s great grandsons, José Arcadio Segundo and Aureliano Segundo also share a mistress. José Arcadio Segundo converses with Melquiades. This relationship is relived with Aureliano Babilonia, who talks to Melquiades. The novel ends with an alliance of incest between Amaranta Úrsula and Aureliano Babilonia who are actually aunt and nephew, repeating the incest between José Arcadio Buendía and Úrsula.
The Autumn of the Patriarch is also told with the bifurcation and intersection of the strands of time. Every chapter starts with the image of the Patriarch’s corpse but with new words, new emotions and new memories. Thus, the Patriarch remains ahistorical and atemporal in the hybrid space, defined by the illusion of linearity and placed in a “temporal realm like the physical realm of ice, where all is ended but all is also possible” (Faris 98). The Patriarch is thus frozen like ice but is simultaneously ready for any possibility in the ever-turning circle of time.

The same fluidity between the past and present is found in Collected Stories but the short stories do not allow for the repetition of time. The rain in “Monologue of Isabel Watching It Rain in Macondo” makes Isabel lose track of time and she says: “What should have been Thursday was a physical, jellylike thing that could have been parted with the hands in order to look into Friday (Collected Stories 87).

Caught in the circle of time is solitude that transgresses the divisions of time and the finality of death. The Buendías are plagued by solitude that becomes an inevitable part of their spiritual inheritance. José Arcadio Buendía descends into a “solitude of madness” (Gullon 30). José Arcadio Segundo’s memory of the Banana massacre draws him into a solitude that he spends in Melquiades’ room. Only love can help the
Buendías “transcend this common solitude” (Gullon 31) but no character finds real love. The chalk circle that Colonel Aureliano draws around himself, stopping anyone from entering, can perhaps be enlarged to contain the whole family. A family who is condemned to know isolation and not love, is thus driven to solitude.

In an interview, García Márquez said that The Autumn of the Patriarch deals with the “solitude of power” (qtd. in Zamora and Faris 155). The desire for power pulls the Patriarch away from truth and reality, allowing solitude to seep into his life. His life is an endless death in life, his kingdom a “measureless realm of gloom” (The Autumn of the Patriarch 66) and his heart bears an “incapacity for love” (The Autumn of the Patriarch 227). The “stigma of his solitude” (The Autumn of the Patriarch 88) revolves around the Patriarch. The contrapuntal nature of the transgressing consciousness allows it to speak in many voices and also serves to enhance the solitude of the Patriarch.

In the fiction of García Márquez, death is not the end of life but it is life itself. The ghost of Prudencio Aguilar, who is the man José Arcadio Buendía kills, haunts him and Úrsula. When José Arcadio Buendía becomes mad, the ghost of Prudencio Aguilar becomes his daily companion. Melquíades, the elusive and wise gypsy also dies but returns
alive again. Death is transgressed since “fluid boundaries between the worlds of the living and the dead are traced only to be crossed” (Faris 22).

In some cases, death is transformed into a living experience. This is seen in the Patriarch who is above death, even though the pestilence of death surrounds him as the transgressing consciousness feeds him with superhuman resilience. The ghost ship in “The Last Voyage of the Ghost Ship” carries “its own circle of silence with it, its own dead air, its halted time,” (Collected Stories 231). The halted time, solitude and death is borne by the ship, as it moves on a real sea.

The transgressive states of time, solitude and death bring about inevitable havoc and destruction on characters who surrender to their obsessive pattern. They transform human existence into a malleable form, surrounding the characters in an environment of flux. Time, solitude and death move together in the blending of reality and myth, to accommodate the transgressive dimension of the narrating consciousness.
Note

1 In the eternally moving wheel of time, the strands of time intersect, bifurcate and embrace the strands of solitude and death. These three prominent themes of García Márquez's fiction circulate and repeat their effect as they are held in the ever-moving wheel.
Chapter V

Conclusion

The attempt of the study has been to examine the nature of García Márquez’s fiction, a fiction that produces a magnified reality containing truths that would remain unknown. In his Nobel speech in 1982, García Márquez talks about

A reality not of paper, but one that lives within us and determines each instant of our countless daily deaths, and that nourishes a source of insatiable creativity, full of sorrow and beauty,...all creatures of that unbridled reality,...our crucial problem has been a lack of conventional means to render our lives believable.


Thus, this lack of conventional means has given rise to magical realism which aims to capture the flux of life.

The transgressing narrative consciousness is the foremost tool of magical realism. In One Hundred Years of Solitude, The Autumn of the Patriarch and Collected Stories, the transgressing narrative consciousness lays down the parameters for the storytelling that subverts all fictional criteria. The oral tradition gives to the narrating consciousness the transgressive trait that is crucial to magical realism. The objectivity of the
transgressing narrative consciousness facilitates the movement of the magical and the real in the hybrid space. Memory also preserves the truths that may be lost in history, to reality.

In *One Hundred Years of Solitude*, the transgressing narrative consciousness describes real and mythical events such as the insomnia plague, the Banana massacre, the flying carpets of the gypsies, the four year rain, all happening in the hybrid space. In *Collected Stories*, the transgressing narrative consciousness resembles the stream of consciousness, as it records Isabel’s confusion over time and finally, it places the old man with wings, the handsome drowned man and the ghost ship into a human world that accepts them. The phantasmagoric images and events of *The Autumn of the Patriarch* are rendered through the voices and thoughts of the characters. Ignoring syntax and grammar, the narrating consciousness recounts the preposterous canonization of the Patriarch’s mother and his selling of the Caribbean Sea to the Americans.

The characters are created by the transgressing narrative consciousness and thereby gain transgressive qualities. They challenge reality and their exaggerations are used by García Márquez to reflect on the evils of the world. Colonel Aureliano’s endless wars make him realize his pride and bring him solitude. The repeated names spell doom for the
Buendías, with their mistakes haunting their future. Death is challenged when the man in “The Third Resignation” has a physical experience of death. Blurring the truth, is the Patriarch, in whose hands reality wilts. Being around two centuries old, he treasures his power, when what he lacks is love. The Patriarch believes that he will still be alive when the comet comes again. Returning again and again after dying, the Patriarch moves within the endless revolving of time, solitude and death.

Time, solitude and death become unnatural states of existence. The strands of time in The Autumn of the Patriarch evoke an eternal present defying reality. Supporting the ahistorical and atemporal quality of the Patriarch is the emergence of memories and the change of pronouns. A collapse of the past and the present is found in “The Monologue of Isabel Watching it Rain in Macondo” as Isabel describes time as jelly-like. The history of the Buendía family is like a wheel that turns eternally which traps the characters in a circle of futility. The relationship that brings the end of Macondo, is the one between Aureliano Babilonia and Amaranta Úrsula, which repeats the incest of José Arcadio Buendía and Úrsula.

Held in the wheel of time, solitude crosses the barriers of life. In its most extreme form, solitude drives out emotions, aptly described as death in life. Thus, Amaranta unfeelingly wipes out love and the visit of death
is not different from her daily experience. Solitude is a conscious choice of existence in the “unbridled reality” that can be symbolized by the chalk circle drawn by Colonel Aureliano. Solitude is certain if the sole aim is an amoral pursuit of power. This is the fate of the Patriarch. Thus, he and his people possess a loss of everything real. The clamour of voices ironically causes the Patriarch more isolation.

Death resurges in the wheel of time and activates another chapter of existence. In *One Hundred Years of Solitude*, the ghost of Prudencio Aguilar becomes the companion of the mad José Arcadio Buendía. Death is also defied when Melquiádes dies in the time of Colonel Aureliano and appears alive again to Aureliano Babilonia. Condemned to be preserved in the wheel of time, the Patriarch is resurrected repeatedly to continue his subversion of reality.

With the breaching of the boundaries of fiction, they can no longer be defined by conventional standards but have to be remade with a different perspective. The reality that is created is a porous one in which the narrating consciousness, the characters, together with time, solitude and death are moulded to suit the transgressive and subversive demands of García Márquez’s fiction. Hence, the “mind and body, spirit and
matter, life and death, real and imaginary,...are boundaries to be erased, transgressed, blurred…” (Zamora and Faris 6), in a bid to critique society.

Behind the spectacle of magical realism lies the significance of the stories. They are explorations of life: idealism and its pitfalls, the desire for power and legacy, the failure of love and the triumph of discord. Having transgressed all perceivable boundaries, it may be said that García Márquez’s vision cannot be understood in the Aristotelian sense as being an imitation of life but that the reality is mythic because it unleashes the hidden motives of his characters, as well as the dark recesses of their personality. These elemental energies generate the kind of logic that may be identified with García Márquez’s world of magical realism.
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