THE DESTRUCTION OF MYTH IN
CIEN AÑOS DE SOLEDAD

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INTRODUCTION

The purpose of this study is to consider the use and subsequent destruction of myth in the novel, Cien Años de Soledad, by the Colombian novelist, Gabriel García Márquez. The topic will be considered from two basic perspectives: the mytho-poeic atmosphere found in the novel and the author's use of archetypes.

Through the use of a mytho-poeic atmosphere in which the non-rational dominates the rational, man's receptivity to mythical concepts and techniques is revealed. Two component parts of the reality of the human situation—the historical and the mythical consciousness—are studied and seen to avail themselves of the same or similar tools in the creation and proliferation of the myths and rituals that attempt to explain or justify the order and meaning of the world in which the characters participate. As both contribute to the reality of the human situation, man must learn to successfully integrate the discoveries and reality of both. If unable to do this, he will reject one or the other and become totally immersed in the individual reality of his choice.

The section devoted to archetypes is concerned with the various and simultaneous spheres of reality in which man may participate, and further reveals the fluidity of individual and group reality. Man is seen to be the creator as well as the victim of his world and reality.
through the presentation of archetypal situations and archetypes pertaining to different spheres—the historical, the mythical and the literary—in which the myth-making process as well as the resultant myths is seen. Rather than being absolute, these myths conform to the changing and often contradictory attitudes of man, reflecting the manner in which his reality is subject to diverse influences. That man is merely human—the gods having disappeared—is shown through his deficiencies and simplicities in the face of situations that are complex and grandiose. Myth is destroyed because it is seen to be fallible and undermined by history, thereby offering man an alternative, but not an escape from his historical situation. It is a facet of the human situation and cannot be successfully used by man as an absolute guide in the historical and totally human reality to which he belongs.

Thus, in Cien Años de Soledad, a total configuration of human experience is presented through the use and destruction of myth. Through the blending of myth and history on the fictional plane of Macondo and its inhabitants, the reality of the human situation is presented and the destruction of myth, that reflects different spheres of human experience, leaves the reader with no more than the archetype of myth.
CHAPTER I

a. Origin and function of myth

In a consideration of the use and destruction of myth in *Cien años de soledad*, it would be wise to first look at the general concept of it in order to better understand what it has become for contemporary man. In the history of man, it is found to be one of the more persistent concepts, constituting a part of the earliest civilizations as well as being found in all of the contemporary societies, whether it be in the civilized peoples of the Western world or in some primitive counterpart. The specific function of myth may vary from society to society, but in whatever form it is manifested, it reflects the human desire to understand and control his reality by assigning a meaning and order to it. As the world 'out there' changes, so do the accompanying myths and rituals. For the primitive man, the unknown is almost entirely constituted by the natural forces which determine his life: his crops and even his survival depend upon such things as the regularity of the seasons and the relative absence of natural disasters. To explain these disasters, should they occur, and to insure a good harvest and protection from the unknown, primitive man creates myths and with them, the illusion of controlling and understanding his world insofar as
it is possible. All phenomena can thus be understood and explained with the help of the myths and the rituals created and passed down through the generations.

As rudimentary living was replaced by a higher form, the myths changed in content, thereby responding to the changing physical and psychological environment. By the height of the Greek empire, the myths and rituals surrounding the gods and human existence were anthropocentric: the human emotions of love, jealousy and greed were manifested among the gods as well as among men. The Oedipus myth, for example, served to dramatize human emotions rather than the natural world, for man needed understanding and guidance not only for his environment now, but also for his struggle to understand himself; therefore, the myths made man the victim of the gods in the emotional realm rather than in the physical. Oedipus was the victim of his destiny and suffered emotional rather than physical anguish upon discovering his sin, personally inflicting physical pain in a desire for punishment. Thus, individuals were no longer attacked and eaten by the dragons, but by the human emotions of themselves and of the gods.

In like manner, contemporary man creates myths in order to give meaning and order to those things within his existence that he does not understand. Myth is increasingly complex for him, since the individual's and the society's concept of reality is more diversified. The relatively simple struggle for physical survival that concerned
primitive man has become more complex; therefore, myths and rituals have also become complex. Modern man is aware of living on several levels of reality simultaneously: his individual personality, the community in which he lives, and the outside world of influences which makes up the world 'out there.' Accordingly, myths are created within each of these spheres as well as within external institutions such as organized religion, politics, science or education. As a result man confronts many and diverse myths--some of which are contradictory. But, whatever form they may take, contemporary man is no different than his ancestors in that he will look to these myths or mythic systems for a sense of purpose and direction.

b. Myth: its value to different fields of scholarship

Scholars have made an attempt to understand man and his myths through a study of the similarities and differences between some of the great mythologies--such as the Bible and Greek mythology--in addition to the living mythologies found among the primitives trying to formulate theories regarding man's cultural and psychological evolution:

"'Myth'...points to, hovers over, an important area of meaning shared by religion, folklore, anthropology, sociology, psychoanalysis and the fine arts."\(^1\)

Not only anthropologists, folklorists and linguists have studied the intrinsic characteristics and social significance of myth; but philosophers, theologians and psychologists have examined mythological concepts looking for clues to the human values and universal truths believed to be inherent in them. Some of the tentative results from these studies have suggested that myth is necessary both for individuals and groups. Structural qualities inherent in myth are valuable in the organization and structure of society—civilized as well as primitive. In order to establish and perpetuate a thriving community the normative power of myth is indispensable. At the same time individual man is desirous of and in need of the emotional content of myth. In this study, these aspects of myth will be discussed further as they apply to the individuals and the group in the novel Cien Años de Soledad. The diverse uses of myth will be seen to play an important role in the understanding of the novel.

c. The realms of myth

As conceived by the psychologist Erich Neumann, for the mature modern man, life is enacted on three fronts:

"The essential fate of man, at least of the mature modern man, is enacted on three fronts which, although interconnected, are nonetheless clearly marked off from one another. The world as the outside world of extrahuman events, the community as the sphere of interhuman relationships, the psyche as the world of interior human experience."2

The characters in *Cien Años de Soledad* conform to this view and this study will be concerned with the role of myth on these fronts as the mytho-poetic atmosphere and the archetypes of the novel are considered.

The three fronts, although intertwined and mutually influencing, have been divided into three fundamental orientations in order to facilitate their consideration: sociological, cultural and psychological. The world as the outside world of extra-human events is considered to be of a sociological nature. Individual and group man observes, but does not actively participate in those events which are outside his everyday realm of activity. When he does experience them, he is scarcely aware of it for they appear in the form of new beliefs or new myths that are imposed upon his existing order, and seem to have little or no connection with the outside events. In *Cien Años de Soledad*, this phenomenon is seen in the introduction in Macondo of new institutions that are representative of the events and wondrous inventions that come from the 'outside world'. An outsider appears and introduces new beliefs that are gradually imposed on Macondo. For example, Father Nicanor introduces the Church, Herbert Brown introduces Imperialism; the gypsies introduce cameras, movie projectors, electric light bulbs, and magnets, false teeth and ice. In all cases these new institutions or inventions bring with them or offer the opportunity to create new myths that change or modify the existing ones. Yet, despite the accompanying myths and rituals, the institutions themselves remain a part of the world
'out there', and eventually are forgotten by the inhabitants of Macondo.

The community as a sphere of inter-human relationships is understood as having a cultural orientation. The vast cultural heritage of man is reflected within this sphere. Here are found the many myths influencing the customs and beliefs of the community and forming traditions that will be passed from generation to generation, undergoing only slight alterations through the years. The institutions and beliefs that form a part of this force no longer enjoy an active role in the group; rather, they guide interhuman relationships as a passive force. Transmitted either orally or in written form—for example, the literature, laws and taboos of the group—, these traditions and beliefs have been in effect over a long period of time. When studying this facet of reality, the community can be considered as a whole as it is affected by inter-human relationships, or it can be considered as the small communities which compose a nation or a town. In Cien Años de Soledad, the Buendía family can be considered as one cultural community, therefore, with its customs and traditions in the same way that Macondo or the Western world can be viewed as larger cultural communities. The transformation of a sociological force into a cultural force can be witnessed in any of these communities. Thus, the Church gradually becomes a part of the cultural heritage of Macondo as it ceases to play an active role in the town: once a novalty, it becomes a custom.
The psyche, then, is concerned with individual man. He and the group find myths necessary for the preservation of man as a unique and universal individual. In Cien Años de Soledad, the mythic behavior patterns of individual and group man are present as seen in the continual search for completion or the primordial unity. An individual or a group myth is created in order to justify or give meaning to specific events or actions in the same way that spontaneous behavior is prompted by similar events or actions. Thus, the Colonel creates an individual myth to justify his fighting or his decision to cease hostilities; Aureliano José seeks to justify his desire to marry his aunt by asking if there are any laws against it; all of Macondo chooses to ignore the massacre witnessed by José Arcadio Segundo because they find no suitable explanation, etc. Thus, individuals create personal myths, consciously or unconsciously, while nations and groups create similar myths in an attempt to justify behavior and/or desires.

d. Myth and Literature

The many facets of myth also appear in literature, for it has become increasingly important and necessary for the literary critic as well as for scholars in the other disciplines. Richard Ellman and Charles Feidelson dedicate one section of their work, The Modern Tradition, to the study of the role of myth in literature. In witness of the fact that myth study in literature is aided by the
other disciplines, the authors present a group of essays dealing with anthropological, psychological and philosophical ramifications of myth as well as discussing specific literary selections in which myth has an important role. John Vickery, in the compilation of essays found in Myth and Literature, takes a similar approach in the presentation of essays from the related disciplines that deal with the concept of myth prior to its discussion within specific literary works. Northrop Frye, however, goes one step further in the area of myth study: in one section of Anatomy of Criticism in which he discusses myth, he advocates the creation of a new approach to literary criticism based on myth and myth study. In addition, he has written several essays dealing with the use of myth in literature.

Although these scholars represent merely the outstanding contributors in this field of study, they indicate the increasing interest and attention that is being directed to this sphere of thought by the critic of contemporary literature. As the scholars discover more about the nature of myth, its role in literature and literary criticism acquires a new depth and importance. The functional and aesthetic role of myth for the novelist will be studied in the following pages as well as the role of myth for individual and group man as viewed from the psychological, the sociological and the cultural orientation.
The Psychological Realm

As a result of studies by eminent psychologists such as Freud, Jung and more recently, Erich Neumann, two components of the human psyche have emerged that have been of interest to the artist: his conscious and his unconscious. As a consequence, his behavior and his thought processes have tended to fall into two broad categories designated by many scholars as the rational and the non-rational. Within the unconscious or the non-rational are found the universal needs and desires which motivate individual and group man as well as the purely personal needs and desires which are found to be within this area. That is to say, man is not only unique; he possesses characteristics that are universal. Jung has called this area of the psyche the collective unconscious and proposes that it serve as a type of storehouse for the various archetypes:

"This deeper layer I call the collective unconscious. I have chosen the term 'collective' because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behavior that are more or less the same everywhere and in all individuals...The contents of the collective unconscious...are known as archetypes."\(^3\)

Thus, man's unconscious is partially composed of the archetypes which have composed the unconscious of his ancestors as well as his fellow man.

Myths are these archetypes that evolve and are modified as man passes from a primitive state to the more highly civilized ones. As a result the collective unconscious has an ever-enlarging group of archetypes and individual man must pass through all of the earlier stages in order to attain the current level of consciousness of his society and of himself as an individual:

"In the course of its ontogenetic development, the individual ego consciousness has to pass through the same archetypal stages which determined the evolution of consciousness in the life of humanity."  

Likewise, similar myths are found in all cultures; and two cultures in a parallel period of ontogenetic development will exhibit common features despite the slight variations in content.

It is, in large part, this perennial passage from the unconscious toward a more conscious state that permits the similarities between primitive and civilized society to emerge. Concurrently, the similarities between primitive and civilized man emerge. Modern civilized man must merely evolve more rapidly toward the consciousness level of his society than his primitive counterpart, for society is perpetually evolving from one stage to another while the individual must experience the entire evolution from the unconscious state to the conscious state of his society.

In Cien Años de Soledad this continual evolution is reflected in the individual's need and desire to adapt his mode of behavior to

\[4 \text{Neumann, p. 263.}\]
the current psychological forces at work in the community. The Colonel is confronted with the institution of war and he must choose to rationalize the fighting in the manner proposed by the government or behave in response to his individual nature. That is, he can choose to fight or not to fight according to the beliefs and needs that he has personally, or according to those given to him. In the case of the Colonel, both possibilities are explored: Aureliano commences the fighting out of personal pique and ultimately chooses to terminate it because he is acquiring only personal glory and not benefiting the group. He consciously or rationally chooses one alternative and unconsciously or non-rationally chooses the other.

In the novel, therefore, it is seen that it is important for man to draw from the many archetypes and from them create in some modified way, his own individual myths. Man as an individual and as a part of the group is in need of the solace that can be derived from myth by allowing him to discover that he is not alone in his experiences. Furthermore, from myth he can extract a tentative guideline for his own behavior if he so desires. Group man views myth in the same way: it is psychologically advisable to have some existing customs and beliefs that have been created from the basic myths of the society in order to maintain cohesion within the group. As will be seen in the following section, each new myth is molded from previous ones and will exhibit characteristics peculiar to the culture it represents.
The psychological realm of myth study is important, therefore, because it reveals the universality, shared through the collective unconscious, and the need for myth experienced by both the individual and the group. Because the unconscious is primarily the storehouse for the archetypes, it is there that the actions and thoughts which most clearly reveal the needs and the desires for myth are found. As man acquires a higher degree of consciousness, the content of myth is appropriately altered, but the form of myth remains. In order to portray the unconscious and the archetypes that are contained therein, the novelist will frequently resort to the creation of a mytho-poeic atmosphere as in Cien Años de Soledad, in which myths are seen to flourish as a result of the dominance of unconsciously motivated behavior over that which is consciously motivated. The universal emotional necessity for myths is also evident.

The Cultural and Sociological Realm

The cultural and sociological realm of myth reflects the past and the present history of a society. Traditions and customs represent these forces in the community; hence, through a study of the written and/or oral traditions and documents, one gains insight into the nature of the group. Sociological forces forge the initial rituals and myths in response to group needs and as the institutions so formed lose their active normative power, they are incorporated within the cultural heritage with its more passive characteristics.
A study of the earlier beliefs and attitudes of a society in conjunction with the contemporary ones affords an opportunity to view the diverse and often contradictory nature of man. It is this view of man that is of interest in Cien Años de Soledad. The cultural archetypes that reflect the nature of Western man are presented in the novel. In addition, the sociological forces involved in the introduction and the eventual incorporation of new institutions is viewed. As a result the changing and often contradictory myths and rituals created in response to organized religion, civic organizations and industry are seen as they affect the behavior and the attitudes of man. It is for this reason that culture can be said to be a history of man: "The history of culture is, in a real sense, the history of man as a human being." 5

At this time a brief look at the evolution of myths and mythic systems is in order. In the beginning myths were related to or dealt with the origins of man or the world, this perhaps being the first manifestation of myth. It is believed that these early myths served replenish the reserves of energy of archaic man through his reversion to the stage of infancy.* This desire to recover and re-absorbe a

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*"The man of the archaic society is trying to transport himself back to the beginning of the world in order to re-absorb the initial plenitude and recover, intact, the reserves of energy in the new-born babe." 6


primordial whole is common to all mankind. Primitive man represents a similar endeavor when he attempts to understand and control his surrounding world. Through his sacrifices to the gods or his ritualistic behavior he is striving to appease the unknown and recover the earlier plenitude and lost unity.

In contemporary society the mythic systems share a common structure with these earlier systems. All possess a timeless quality ('in illo tempore'); and they are frequently used to justify or to explain an event or a required action, although the individual conceives of them as limitless in scope. Contemporary man, however, has a modified form of myth compared to his primitive ancestors: he is concerned primarily with the metaphysical problems of existence. As a result, his myths and mythic systems tend to be aligned more with metaphysics than with cosmology. Metaphysics has frequently adopted the role that was occupied previously by mythology; hence, the same principles apply to both.* As an example of this in contemporary society, one can look to politics. In the modern period politics has frequently been considered a mythic system which can explain or justify existence:

"But what gives myth an operational value is that the specific pattern described is timeless; it explains the present and the past as well as the future. This can be made clear through a comparison between myth

*"Si la mythologie est une première métaphysique, la métaphysique doit être comprise comme un mythologie seconde."7

and what appears to have largely replaced it in modern society, namely, politics."⁸

As myth, politics is an organizational system:

"Thus, through the operation of what might be called the elementary law of sociology, myth possesses the normative power of fixing custom, of sanctioning modes of behavior, of giving dignity and importance to an institution."⁹

In Cien Años de Soledad this phenomenon is represented by such systems as those offered by wars and by imperialism. As is generally the case, the introduction of the new system is accomplished by a force external to the town:

"The structure of new cultural forms (whether myths or rituals) will undoubtedly be conditioned by the preexistent cultural matrix. But the rise of the new cultural forms will almost always be determined by factors external to that culture..."¹⁰

Father Nicanor, the government, Apolinario Moscos, Herbert Brown—all arrive from some point outside Macondo and their arrival modifies the life pattern of the town. At the same time each institution, including the plague introduced by Rebeca, adapts itself to the preexisting patterns.

Once established, the mythic system lasts until it is no longer

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a belief, that is to say, until the guiding impulse which gave it
life is spent. At that time the myth or the mythic system can no
longer be accepted in its original form nor modified according to
the cultural canons currently accepted in the society.* While it
actively influences the group and individuals, it exhibits primarily
sociological forces. Following its extinction, it is replaced by a
new mythic system. The old becomes a part of the passive cultural
heritage. In Macondo the events of the wars gradually became stories,
neither the battles nor the propaganda surrounding them played an
active role in the society. Thus, it can be seen that man's culture
is ever-increasing and is quite representational of the beliefs and
attitudes.

"...culture is a continuous and growing whole, acquiring
new elements as it is handed down from one generation
to the next, and spreading to new groups and peoples."\footnote{11}

From the time of its incorporation within the cultural heritage it
may lie dormant and exercise merely a nominal role in everyday
activity or it may acquire esthetic proportions. The historian may
look to it in his creation or re-creation of the past and interpret
and present it in the manner that seems most appropriate to him, or

\footnote{*"Myth grows spiral wise until the intellectual impulse
which has produced it is exhausted. Its growth is a
continuous process, whereas its structure remains dis-
continuous."\footnote{12}}

\footnote{11Merrill and Eldredge, p. 42.}
\footnote{12Lévi-Strauss, p. 229.}
the artist may borrow it and lend it his interpretation. For the artist as well as the historian, the structure can be retained and embellished, or the content can be taken alone for its ethical value. Thus, it can become important esthetically or ethically.

"On peut...affirmer que c'est précisément quand le mythe perd sa puissance morale de contrainte, qu'il devient littérature et objet de jouissance esthétique."13

In a study of Cien Años de Soledad, these three orientations are helpful because, as seen above, the myths and the mythic structures in the novel are understood from these three perspectives as well as from a literary perspective. In summary, a psychological orientation clarifies the individual and the group reaction to myth and mythic forces that is found throughout the novel. The great cultural wealth of Western civilization is presented by introducing and incorporating many of its archetypes. The archetypes afford a glimpse into the nature and the reality of past man as reflected in his creations; and, as a result, a greater insight into the nature of contemporary man and society is permitted. At the same time the mythmaking process of individual as well as group man is seen. The desire to create and maintain order in a society is reflected in the externally introduced institutions and their accompanying myths.

Myth and the Literary Realm

As noted above, myth has always formed a part of the literary tradition. Traditionally, the use of myth can be broadly divided into two categories. It can be used by the artist employing its esthetic qualities or by one employing its metaphysical ones. In the esthetic sense myth can serve as an organizing structure or it can be found as an external artifice that serves to embellish the work of art. When used as a metaphysical device, on the other hand, myth is frequently employed in order to promote social change and/or to reveal or question the status quo of a particular individual or society.

The similar structures of image, symbol, and metaphor are often employed by the artist when myth is being used as a literary embellishment. In these cases the artist has frequently turned to myth for decorative purposes.

"It is...to be expected that the poet will turn to mythological figures in order to give suitable expression to his experience. Nothing would be more mistaken than to suppose that he is working with second-hand material. On the contrary, the primordial experience is the source of his creativeness, but it is so dark and amorphous that it requires the related mythological imagery to give it form."14

The richness of imagery that is found in the dramatic trilogy of García Lorca is one example of this. Moreover, the universal

conflicts centered around love and death further enhance his works as the esthetic properties enrich and give depth to the plays, for the mystery surrounding emotions and desires and fears of man that have never been understood frequently center around their mythic nature. In the novelistic world of James Joyce and D. H. Lawrence the esthetic properties of myth are also apparent. The rich imagery found especially in *Finnegan's Wake* point to the mythic realm while the eternal attraction of the mythic is apparent in novels such as *The Plumed Serpent*. Yet in the twentieth century this increased awareness of the esthetic properties of myth is often synonymous with an understanding of its metaphysical attributes. Moreover, it embodies a tradition rich in imagination that is once again being captured by many artists:

"Those interested in the future of serious literature, including some of its first-rate practitioners (such as D. H. Lawrence, Eliot, Yeats, and Joyce) have in our time insisted that literature must be closely allied with myth. Somehow, it is felt, the creative artist must recapture a certain magical quality, a richness of imagery, a deeper sense of primeval forces, a larger order of aesthetic experience."\(^{15}\)

Contemporary representatives of this aspect of myth are found among the twentieth century French playwrights who have looked to the classical Greek tragedies for inspiration and in the German novelist, Thomas Mann. In the works of these artists the content of the myths has evolved while the basic structure has remained fixed.

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In this way the cyclical and universal nature of the myth and mythic situation is portrayed. The older myths serve as inspiration for contemporary reality in which the never-changing features of myth are developed and the agelessness of the basic human situations and personalities are evident. In these works contemporary techniques as well as contemporary settings and/or characters appear within the traditional framework. Examples of this use of myth are found in such plays as: *Antigone*, *La Machine Infernale*, *La guerre de Troie n'aura pas lieu*; and in such novels as: *Ulysses*, *Joseph's Brothers* and *Dr. Faustus*. In these cases:

"It is not so much a matter of using myth for literary embellishment...as it is of consciously or unconsciously transforming myth into an expression of a new Zeitgeist."\(^{16}\)

As seen in the above examples, within the mythic structure the artist is free to introduce variations of an original theme, a variety of settings and/or characters while leaving the basic facts unchanged. The changes introduced may be for many purposes, but primarily they serve to reflect the aforementioned new Zeitgeist through the variations in the techniques as well as the content. For example, the French surrealists were quite aware of visual imagery in their portrayal of the ancient myths while in *Joseph's Brothers*, Thomas Mann was more concerned with the thematic possibilities. He gave a contemporary setting to the old themes.

As a natural outgrowth of the earlier use of myth as a means to promote social change, we see the metaphysical use of it. Examples of this use are found in the Picaresque novel of the sixteenth century in which one of the purposes of the novelist was to promote social change. The artist looks to the contemporary myths and rituals within a society and desires to change or destroy them. In his attempt he may choose to present them in a negative manner in order to question the status quo, thereby destroying them, or he may be content with merely questioning. In the twentieth century, the metaphysical use of myth frequently forms a part of a new mode of poetic consciousness. In order to facilitate the presentation of the desired myths and rituals, a mytho-poetic atmosphere can be introduced in which the non-rational thoughts and actions of man are predominant. As seen earlier, the non-rational has its source in the unconscious or the sub-conscious of man and the general popularity of this view of man is seen in the stream of consciousness literature found throughout the Western world.

For the surrealists, who belong in this group, the non-rational and the sub-conscious were of particular interest; the subjective interpretation of a situation or an object was more important than the objective rendering of it. Hence, they incorporated myth into their works for both esthetic and metaphysical purposes, as seen above.
"And yet, if ever a group has been myth-oriented it is the surrealists-oriented towards the creation of myths, of new myths, for man and by man, and concerning specifically la condition humaine." 17

The surrealists tended to destroy existing myths in an effort to liberate man to better understand his nature and his reality, the latter having acquired a new meaning. Psychological and anthropological studies into man's nature and reality having discovered more about the role of myth in it. A good example is the surrealists' new myth of love that takes into account an objective and a subjective reality.

"This mythology of love is new in two important aspects: It differs from the neo-Platonic conception in fixing the idealization on earth, the party loved is of flesh and blood; there is no beyond. On the other hand, it differs from the Stendhalian amour-passion in being something more than crystallized passion... The important element in myths is the striving after happiness which one finds there... In short, they express the feeling that there is a duality in nature, and in man, duality and paradox which he is not likely to resolve in his lifetime." 18

The new mode of poetic consciousness is reflected in Franz Kafka and in many of the short stories of Jorge Luis Borges and Julio Cortázar. Kafka's concern for a personal myth of man that has its prime source in man's psychological make-up illustrates the manner in which many myths are accepted by the individual and society:


18 Ibid., p. 54.
"Kafka has created a mythical world, by stripping away from man all the protective layers with which he has governed himself against the immediate contact with the forces which govern his life. He is not permitted, as Thomas Mann's Joseph is, to live in the knowledge of an eternal recurrence. The human situation is a recurring pattern, but a pattern which requires man to react and act as though each recurrence were the first."19

Concern is directed toward man as an individual confronted by situations unique to him and his society. Myth is employed as a device to illustrate man's unquestionable acceptance of the edicts issued by social institutions. These are shown to govern his thought and behavior in much the same manner as the witch doctor of primitive societies formulated the codes of behavior of his ancestors.

Contemporary Latin American Fiction

As seen earlier, one of the primary concerns of the twentieth century novelist is the nature of reality and the validity of previously held beliefs concerning it. As a consequence man's increasing concern with History and historiography emerges. As an alternative to this historicity many Latin American novelists who are concerned with portraying the reality of man and the human situation have turned to myth. The latter offers the novelist a rare opportunity to enter the realm of the timeless and universal. Indeed, frequently

the novelist will incorporate the two concepts—the mythic and the historic—simultaneously, so that at the same time that he is revealing the historic situation of man, the versatility and multiplicity of the mythic are also open to him. In contemporary Latin American fiction the opportunities afforded by myth have caused it to assume an increasingly important role. As stated by Carlos Fuentes, myth itself is shifting in focus:

"Salir de la historiografía, de la redacción de la historia, para entrar en la dialéctica, que es hacer la historia y hacerla con los mitos que nos dan los hilos de Arácnida de todo ese pasado, los reducimos a propor-
ción humana...Se a, elaboración de un mito a partir de elementos de la realidad." 20

As a result, the scope of reality as presented in the novelistic world is being enlarged; reality is no longer an absolute, since the novelist begins with an actual, historical incident or incidents and from it creates a new reality in which both the mythic and the historic participate. The novelist is returning to an imaginative and creative role rather than limiting himself to a mere reproduction of reality.

According to Fernando Alegria:

"Los mitos a que me refiero en el dominio de la novela actual constituyen un vasto y complejo sistema ideológico y emotivo que nos conecta, como un cordón umbilical, al movimiento de la civilización contemporánea." 21

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As examples of this statement we can mention _Los Pasos Perdidos_ by Alejo Carpentier that delves into the folkloric past of the primitive peoples and parallels it with the leitmotifs of some of the myths of Western civilization. _Cambio de Piel_ also incorporates myth both as a structural device and as a reflection of the culture of Mexico. In this novel there is a close correlation between myth, history and fiction. In _La Casa Verde_, Vargas Llosa similarly portrays the reality of man through the intermingling of the historic and folkloric traditions of the interior of Peru. He recounts the historic development and lends mythical overtones to the situations and individuals who participate in it.

When the contemporary Latin American novelist turns to myth as an artistic device, he records changes in intellectual and emotional attitudes of man as reflected through myth in much the same way as style, technique and interpretation of reality have traditionally reflected the contemporary reality of the novelist.

"Era necesario, asimismo, una revisión y sustitución de mitos, que consonaran con nuevos sistemas de vida, con apetencias espirituales también nuevas y con las ape-

laciones características de la sensibilidad moderna."22

In this connection the use of myth responds to the already established custom of revealing a new _Zietgeist_. It seems, however, in Latin American contemporary fiction, that myth represents more than a manner in which to portray this new spirit. It seems to

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22 Ibid., p. 140.
signify an effort on the part of the novelist toward the repossession of a cultural heritage.

What has the novel become in Cien Años de Soledad? Primarily, it reveals the multi-faceted nature of a reality viewed predominantly from a mythic orientation that involves both a historic and a mythic perspective.

According to García Márquez the ideal novel is multi-faceted as is reality; and it is a free form:

"Cuál sería la novela ideal? Una novela absolutamente libre, que no sólo inquieta por su contenido político y social, sino por su poder de penetración de la realidad; y mejor aún si es capaz de voltear la realidad al revés para mostrar cómo es del otro lado."23

Reality, for the author, is not necessarily a rational concept that can be presented in its totality. Attempts can be made to penetrate it, but the exact nature of reality cannot be known. For example, it is difficult to determine the exact reality of the Civil Wars, of the inventions of Melquïades, of the predictions of Pilar Ternera. The consequences and the actions can be shown to the reader, but reality, itself, cannot be objectively determined.

"Lo único que sé sin ninguna duda es que la realidad no termina en el precio de los tomates. La vida cotidiana, especialmente en América Latina, se encarga de demostrarlo."24


24 Ibid., p. 59.
Reality is pluridimensional and is a contradictory and changing facet of individual and community life. It is not always predictable for it is fluid and conforms to the perspective of the individual or the society that is experiencing or studying it. As it can be imagined as well as experienced, it can be both rational and non-rational, fact and fantasy, myth and history.

If that which is imagined can become reality, then that which is imaginatively created by a novelist is also reality. In Cien Años de Soledad, imagination performs a function similar to the one it performed in the novels of chivalry and the epic poetry of the Middle Ages. As during that period, the pages of the novel are filled with wondrous events and fabulous people. The imagination is not limited by the laws of reason nor the laws of causality. It is totally free; and frequently, even that which is imagined by the characters of the novel becomes an aspect of reality.

"Acuérdate que la gran mayorfa de las cosas de este mundo, desde las cucharas hasta los transplantes de corazón, estuvieron en la imaginación de los hombres antes de estar en la realidad...Yo creo que este sistema de explotación de la realidad, sin prejuicios racionalistas, le abren a nuestra novela una perspectiva espléndida. Y no se crea que es un método escapista: tarde o temprano, la realidad termina por darle razón a la imaginación." 25

Because of the new importance accorded to the imagination, the anecdote becomes more important and feasibility less. As it was possible for the knight-errant to slay the dragon, it is possible

25 I bid., pp. 60-61.
for the knight-errant to slay the dragon, it is possible for Remedios, the Beauty, to ascend into heavens.

This co-existence of the fabulous and the quotidienne was first signalled in Latin America by Vargas Llosa:

"Lo que pasa, creo yo, es que los autores de novelas de caballerías, formados en el delirio imaginativo de la Edad Media, consiguieron inventar un mundo en el cual todo era posible. Lo único importante para ellos era la validez del relato, y si creían necesario que al caballero le cortaran la cabeza cuatro veces, cuatro veces le cortaban la cabeza al caballero... Se han necesitado cuatro siglos para que Mario Vargas Llosa encontrara el cabo de esa tradición interrumpida y llamara la atención sobre el raro parecido que tienen las novelas de caballerías y nuestra vida cotidiana."\textsuperscript{26}

As a result, \textit{Cien Años de Soledad} forms a part of this new tradition. The richness of the Latin American heritage is reflected through this imagination and the multi-faceted reality it presents: the rich mythic and folkloric tradition as well as the historical tradition.

However, the focal point of \textit{Cien Años de Soledad} is myth. It reflects the rich tradition of imagination that is found in the mythic consciousness and its structures and concepts afford an opportunity to the historic consciousness. It introduces new concepts and new facets of contemporary and traditional reality to be incorporated within the novel. This very predominance of myth is seen in the creation of a mytho-poeic atmosphere which closely resembles the new poetic consciousness discussed previously. Man is seen

\textsuperscript{26}Ibid., pp. 102-103.
to respond to the mythic forces in life whether they be embodied in
the unknown, mysterious myths that have no rational basis or in the
myths and rituals purposely created by the historic consciousness.
Moreover, the novel is filled with the archetypes present in Western
civilization in general and Latin American civilization in particular.
All of the archetypes come from the mythic or the historic traditions
and are fictionalized in order to merge with the literary tradition.
In this way the beliefs, attitudes and needs of man throughout the years
are seen in their ever-changing, ever-contradictory nature while
simultaneously granting to the novelist the esthetic advantages af-
forded by the mythic concepts.

Through the fictionalization of the mythic and the historic
mode, their similarities rather than their differences are shown.
Inherent likenesses in intent if not in approach are evident. Due to
the juxtaposition of these concepts, marvelous events and people co-
exist with the mundane, frequently revealing a dual nature to be
perceived only by the reader. Whether an event is considered marve-
rous or mundane is dependent upon the perspective of the individual
observing. Frequently, what might be considered mundane by the
reader is regarded as marvelous by a character in the novel and vice
versa. One example of this is the inventions introduced into Macondo
by Melquifades. The townspeople are filled with wonder at the every-
day inventions while Melquifades, himself, is regarded as an ordinary
being. He walks the earth as do the other characters of the novel,
but he has returned from the land of the dead. In this way, the
marvelous and the mundane frequently go hand in hand, modifying the
new poetic consciousness. The juxtaposition of the mythic and the
historic offers a vision of both the universal and the particular
elements of culture and civilization, and through the introduction
of the mythic consciousness, an alternative to the increasing historic-
icity faced by contemporary man is offered.

At the same time that myth offers a thematic alternative to the
rigors of the historic discourse, it offers an esthetic alternative
also. Myth affords the basic structure of the novel and is reflected
throughout the novel in the similar structures of image, symbol and
allegory. Moreover, archetypes from different historical and liter-
ary periods are incorporated within the novel and are reflected in style
and technique as well as in the thematic content discussed above. As
does the content, the techniques shift and adapt to the customs and
attitudes of a particular society and time, thereby revealing the
versatility and changeability of them. There are, therefore, sections
of the novel which seem to be the product of a medieval poet while
others suggest the techniques of a surrealist.

The basic mythic structure of Cien Años de Soledad further en-
hances the presentation of a multi-faceted reality. For, in this way,
the particular reality of the novel is seen to be analogous to a
broader, more universal reality. The mythic structure is also made
manifest in the multiple external and internal myths of the novel. In
addition, repetition, hyperbole, metaphor and mythic time and space
are found functioning in individual myths as well as in the correspond-
ing structures. Also in accord with its mythic character is the autogenesis of the novel.

In conclusion, myth is used in Cien Años de Soledad in both theme and aesthetic approach. It has become fictionalized, and, with history, forms a part of the fictional world of the novelist. As a result the mere archetypes of the original myths and history remain, leaving the reader with the pure essence of an archetypal world that represents the broader reality from which it is taken. The archetypes reflect the ever-changing, fluctuating structures and beliefs. As both the structure and concepts of myth and history evolve through the years, so does Macondo and its inhabitants.
CHAPTER II

As mentioned in the previous chapter, one of the characteristics of Cien Años de Soledad is a mytho-poeic atmosphere that reflects the new poetic consciousness found in other contemporary literature. The use of mythical properties is indispensable in this atmosphere that is reminiscent of that in which the early mythologies flourished. Before delving into the characteristics of the mytho-poeic atmosphere of this novel, however, it would be well to glance at the properties of this mode in general.

One such definition is that offered by Northrop Frye:

"...mytho-poeic, not obliquely related to a rational understanding of the human situation, the resolution of which is out of human hands, but a product of the creative energy that alone can redeem that situation."\(^1\)

In Cien Años de Soledad the mytho-poeic atmosphere is created in order to show the presence of myth today in the society and the individual. It shows the merging of what will be termed in this study the mythical elements and the historical elements of society insofar as the results of both can be similar. For example, one of the categories to be studied in this section is myth and human behavior. In this section it will be seen that mythical and historical forces

can bring about similar actions. Individuals and the society accept without question various patterns of behavior that are introduced by the historical consciousness, i.e., by the culture. This kind of acceptance is one of the characteristics of the mytho-poetic atmosphere in the novel. The inhabitants not only accept readily, but desire to accept some such order and thus conform and gain admittance to a simulated mythical order of being. The inhabitants of Macondo attend church each Sunday because the historical consciousness introduced the institution of the church with its accompanying propaganda. At the same time the individuals accept without question the supernatural that is intertwined with the everyday occurrence in much the same way it is in primitive cultures. They don't question the communication with other worlds nor do they question the nature of beings who freely travel between these worlds. The world after death is considered similar to the known physical world and the inhabitants of Macondo do not hesitate to entrust messages for their dead friends and relatives to Amaranta when she informs them of her impending death. In the same manner of acceptance, they register no surprise that she is able to predict the time of her own death. In the mythical tradition the event has been foretold by death itself, personified as a woman. Thus, mythical results are obtained both through the forces of the mythical consciousness and those of the historical consciousness, thereby constituting one of the more important elements of the mytho-poetic atmosphere in Cien Años de Soledad. In addition to the merging of the historical and the mythical, the mytho-poetic
atmosphere in the novel affords an opportunity to view several of the perspectives from which the mythical and the historical are seen by the individual and society.

As discussed in the previous chapter, the emotional need for myth is constant. As a result, man is psychologically open to myth—whether it be the creation of a personal one, the acceptance of a social one, the creation or acceptance of an historical one, etc. The psychological openness to myth, therefore, makes more readily apparent the reasons that the individual and society respond to the mythical and the historical myth-making forces in the novel. Universal desires and needs prompt man to search for understanding and meaning for existence and for these needs and desires in myth. It may be manifested through their behavior or beliefs. It is a universal human desire for order and understanding in existence that prompts the creation and acceptance of myth and mythical occurrences. In Cien Años de Soledad there is the continual presence of some sort of order in society beginning with the organization and order imposed by José Arcadio Buendía and ending with the remnants of the order and meaning established by succeeding institutions. From the time of the fall into history (time), man has searched for ways to return to the primordial wholeness. The original mythical state was one in which man enjoyed a sense of completion and totality with the cosmos. There was no discomfort, no disease and no evil. However, as a consequence of sin—whether it be the eating of the apple in the Garden of Eden, the opening of Pandora's box, or any other transgression—man
has been compelled to search for some manner in which to resume the original unity. The pattern has continued throughout the years. Whether the avenue is searched for in philosophy, religion or in magic, the aim of the search is similar. Man desires to recapture some, if not all, of the pristine unity. We hopes to be thus able to alleviate his sense of solitude. Historical man fears death for it heralds the entrance into an unknown; he dislikes the disease and pestilence that are the earmarks of his historical reality. Science, being quite similar to myth in its aims, seeks to eradicate disease and suffering through research and experimentation. Yet when these tools offered by the historical world fail, man frequently turns once again to the mythical offering of magic in order to bring about the same results. Thus, the two modes of being are not diametrically opposed. They afford more similarities than differences and this is amply revealed in Cien Años de Soledad. Magic and science are seen to work at times and to fail at others and man seeks to escape his historicity—his solitude—through love. He also seeks to alleviate this historicity by fighting wars and evil, thereby surmounting rather than circumventing it. Indeed, the life of man is spent primarily in an effort to escape his existential fate of solitude. The Buendía family is faced with this problem and it tries all of the above escapes in addition to many others to no avail. It is a fate that cannot be escaped because man is irreversibly an historical being. Yet, temporary release is offered by the forces of myth and Cien Años de Soledad is the story of the efforts and failures of one
town and one family in their struggle with this universal problem. At the same time, similar efforts by the Western world are mirrored, due to the cultural, sociological and psychological traits discussed in the first chapter. A brief summary of some of those traits follows. As seen in the previous chapter, man’s culture, in the cumulative sense, affects the formation and acceptance of later myths. Culture thus is preserved and recorded in documents, literature, customs and institutions, but as man and his society evolve and change, so does culture. It is the product of the group as well as the individual and it marks the intellectual and moral evolution of man. Myth directly influences and participates in the formation of culture:

"...the so-called functional approach, in the treatment of cultural phenomena, leads us directly to the study of myth through its cultural function. This approach insists on the fact that ideas, ritualized activities, moral rules, do not lead, in any culture, an isolated existence in water-tight compartments; that man acts because he believes and he believes because the truth has been revealed to him in a miraculous presentation; that sacred tradition, moral standards, and ritual ways of approaching Providence are not isolated, but that they work on one another, seems an almost self evident assertion."²

Social forces, as also mentioned in the previous chapter, are those external forces which alter a pattern or introduce a new pattern of behavior within the society:

"Individual institutions are continually being born and dying in a dynamic society... The major institutional patterns themselves, however, are maintained from generation to generation, often with many modifications, it is true, but with their essential features essentially unchanged."

These forces are primarily the result of the historical consciousness as man attempts to create and impose his own order and meaning to his society or to other societies. For example, the introduction of politics in Macondo produces a change in the attitudes of the townspeople, in the physical appearance of the town and in life patterns. Men become concerned, externally at least, with the concepts of liberalism and conservativism; the houses are painted according to the whims of the political party in power; and wars are fought. As the institution, once introduced, is incorporated within the society the alterations that occur—such as the switch from conservatives to liberals in power are more readily accepted. In such a manner the townspeople become gradually accustomed to having the myths in which they are to believe dictated from some external source. As a result, they lose the ability to create them themselves. As myth, the governing institution remains a strong force as long as the intellectual impulse creating it is in effect. Gradually the Learned Catalan* and the young men inspired by his books desert Macondo. At

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*Merrill and Eldredge, p. 389.

*The Learned Catalan represents the last historical institution found in Macondo, thereby offering to the people a chance to learn about the past and prepare for a future world based on those facts. The inhabitants can choose between the intuitive, mythical sense of order offered them by Pilar Ternera and her followers, or they can look to the historical offerings in the library, thereby progressing within the historical realm.
such time, the institution, in this case intellectualism, is absorbed within the culture as a passive, rather than active element. Thus, when all of the external forces withdraw from Macondo during the time of the Flood, and the only recourse available to the original inhabitants is to create their own myths or look to the library of the Learned Catalan, of course both possibilities fail. Hence, in a study of Cien Años de Soledad there are no clearly delineated boundaries between the use of myth in response to cultural, sociological or psychological motivation. They are all interrelated and intertwined. As mentioned above, one of the uses of myth in the novel is to show the merging of the mythical consciousness and the historical in the creation and the incorporation of myth. This occurs on the level of the individual and on the level of society.

Macondo, itself, is a combination of the two forces. It is a mythical town and it is an historical town. External events familiar to historical man mark its progression through time while internal events recognizable to those individuals who have the key, mark a similar movement within the mythical realm of existence. The mythical and the historical forces are found intertwined throughout the novel, yet the individuals at the founding of Macondo are more receptive to the mythical phenomena than those who experience the later events. José Arcadio Buendía and Úrsula flee their previous home because of a violent act and for a short time after the founding of Macondo are relatively free from the forces of history. However,
the outside world does arrive in the form of the gypsies, the church, politics wars, imperialism and intellectualism. With each succeeding arrival the strength of the mythical forces is diminished. Although they persist throughout the life of Macondo they are noticeably weakened by the time Aureliano, the Younger, and Amaranta Úrsula inhabit the house. The oral tradition has died out with Úrsula and there is no one to warn them of the dangers of their union—a disastrous one that precipitates the destruction of Macondo.

Macondo experiences both a mythical and a historical demise. Because of the absence of any kind of industry, historical Macondo is doomed to gradual disappearance. The young men and women leave the town to the older people who will soon die. Mythical Macondo disappears because it has been determined that at the time that two members of the family engender a child with an unnatural appendage, the mythical winds will blow the town away. Each succeeding historical invasion weakens the strength of myth in Macondo, yet the author never indicates that one or the other is better. They must co-exist. Man is a product of both; therefore, he must learn to integrate them both. He must effect a compatible union. The individuals in the novel, too, reflect both forces. However, the gradual progression from one state to another is not as evident in them. Their behavior may be influenced in one moment by one mode of thought and action and in the next moment they may respond to opposing forces. Frequently, however, an individual will be influenced primarily by one or
the other. The strong, conscious will of Fernanda is most compatible with the historical consciousness while that of her daughter, Meme, tends to align itself more readily with the mythical. This is not to say that either of the forces functions exclusively in one or the other, it merely reflects a tendency toward one of them. As the influence of the mythical consciousness gradually wanes through the years, the opportunity for the marvelous to occur diminishes as does the individual's ability to accept it. In the final pages, Aureliano, the Younger, who has revealed a propensity for the mythical consciousness still must turn to the written parchments in order to understand the events. He is intuitively aware that they contain the answer, but without them he is unable to perceive it. The merging of the historical and the mythical is evident in this final act in which it is necessary for Aureliano to rationally act in order to understand the mythic fate of his family and of Macondo.

These two concepts are used by the author because they represent two of the primary forces that have created the contemporary human situation. Through the years the historical consciousness has acquired increasing importance in the formation and the implementation of man's culture and civilization. Both awareness of the future and the need to shape it has its origin in the historical consciousness:

"What we call history is the uninterrupted continuity of a process in which all events, even every fact, are transcended by their metaphorical and representative character. This makes history more than a summing up and collection of facts, but rather a creative drive
towards the future, grown out of the past. The idea of future makes history. The prophets of the future are, indeed, the true creators of history."^4

Concurrently, the creation of this future occurs through the written word. The written word confers a sense of immortality and order to historical man that mythical man attains through the oral tradition of myth. Yet, the aim of both is similar in their attempts to explain and justify the cosmos. They reflect the universal nature of man and the human condition. The order created by the historical consciousness differs from that of the mythical consciousness in that it is the result of rational thought. Through the creation and imposition of that order and meaning of the cosmos a desired effect is attained. As stated previously, the historical consciousness is concerned with the future and all efforts are directed toward a shaping of that future. The mythical consciousness, on the other hand, is concerned with the moment. The order and meaning that it assigns to the universe is one that will satisfy the immediate needs and desires rather than being a creative effort toward the future. As a consequence, it is constantly changing in order to meet the current needs and desires:

"It (myth) is never static. Each time it is told it serves a new function in the present and is in a sense a new myth."^5

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However, it is in this very manner that the mythical consciousness and the historical consciousness can be similar, for as the concept of the future changes for the historical consciousness, so do the myths and rituals accompanying it. As a result, the beliefs of both are changing in accordance with the changing needs and desires.

The mythical consciousness relies primarily on intuitive reasoning in order to reach its conclusions and in order to satisfy its needs and desires. Thus, the individual motivated by the mythical consciousness will impose an order or behave in a manner that is frequently not understood by the rational mind. There need be no cause and effect relationship between events and behavior or events and belief. It is a meaning and order that is accepted on faith. Conversely, the order and meaning imposed by the historical consciousness is primarily a product of analytic reasoning. As a result, it is frequently not understood by the non-rational mind. All myths created by the historical consciousness are similar to the historical myths:

"The purpose of the historical myth consists in making historical events compatible with a nation's view of itself."6

Thus, individual myths occur in order to make an individual's activities compatible with his view of himself; social myths occur in order to achieve the same purpose with the society.

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In Cien Años de Soledad the individual characters respond to both forces throughout the novel. The individual will behave according to the mythical consciousness at one moment and at a later moment respond to the historical consciousness. He is unable, for the most part, to isolate either permanently. For, as his culture and civilization, man, too, is the result of both forces. Father Nicanor applies the logic of the historical consciousness in an attempt to reach the mythic consciousness of the inhabitants of Macondo when he introduces religion and the Church.* Similar instances occur throughout the novel revealing the similarities and inter-penetration of the historical and the mythical.

Thus, throughout the novel the mythical and the historical forces co-exist and interact. The following pages will study the use of myth in three specific areas: Myth and human behavior, Myth and a dream-like atmosphere, Myth and natural phenomena.

Myth and Human Behavior

Human behavior can be affected by myth in various ways, since it can have its source in either the mythic or the historic conscious-

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*In order to prove to the inhabitants of Macondo the validity of religion and the need for it in their lives, Father Nicanor resorts to a magic trick. He drinks a cup of chocolate, raises ten feet in the air and proceeds to convert the people through this proof of the power of God.
ness and can acquire characteristics of either. For the most part, however, human behavior that is affected by myth will exhibit some of the following characteristics: it will be ritualized, it will occur in excess or exaggeration, it will reflect a desire for escape from a situation or justification for previous, current or future behavioral patterns, all such behavior shall come about as a result of unconscious motivation on the part of the individual who is actively or passively searching for union with the primordial whole. In presenting the manner in which myth affects human behavior, Cien Años de Soledad is reflecting much of the cultural heritage of Western man in general and Latin American man in particular. The ritualized behavior that is brought about by externally imposed myths as well as the universal behavior patterns that are occasioned by the individual's encounter with love, confusion, etc. are all presented.

Behavior that is prompted by the historic consciousness is that behavior which has been rationally conceived by an outside party in order to bring about desired results. These efforts are directed toward fulfilling the universal need and desire for myth. The goals may be set for various purposes. When responding to the simulated mythical state created by the historical consciousness, an individual may behave in a prescribed manner because he has been told it is for the good--whether it be for the individual or the group is immaterial. However, for the most part, the historical consciousness is most concerned with obtaining beneficial results for the group. For
example, the religion promoted by Father Nicanor, the credence of government propaganda, conformance to the dictates of the Banana Company—all are directed toward creating a happy, harmonious and obedient group. In this way a simulated mythical state can be created. The masses attend Church without question; the young men go off to join the army or fight the wars without hesitation; the people work in sub-human conditions in order to realize a profit for the Banana Company. In each of the above cases the historical consciousness has created a myth that provokes ritualized behavior and has promoted an attitude of acceptance. The individual or group creating the myths in each instance has done so in order to manipulate the group for its own purposes. The proposed myth can promulgate either good or evil. Behavior prompted by the historical consciousness, therefore, is a pre-conceived pattern that has been introduced for a specific purpose.

Behavior motivated by the mythical consciousness, however, is spontaneous. It is performed in order to satisfy needs and desires of the moment. It doesn't emanate from any secondary source, for the individual or group acts and reacts in response to a primary stimulus. As in the case of the behavior motivated by the historic consciousness, the individual or group responds to unconscious motivations and desires. A desire to satisfy an innate longing for completion, for example, partially explains José Arcadio's response to Pilar Ternera. It is an unconscious attempt on his part to recapture a sense of unity—of being one with the whole. Despite the
other characteristics of irony and parody exhibited by the character's behavior when confronted with the possibility of love, the basic motivation for his behavior is to search for and perhaps recover part of the above-mentioned unity. Thus, José Arcadio reacts to an undefined impulse; Aureliano behaves with abandon with Petra Cotes in whom he searches endlessly for Fernanda; Meme loses herself in the passionate embraces of Mauricio Babilonia. As an example of group behavior motivated by the historical consciousness versus that of the mythical is the spontaneous dream shared by the inhabitants of Macondo during the plague of insomnia and the later group persecution of the Wandering Jew as ordered by Father Antonio Isabel. Although the dream shared by all is an exaggeration of the common state of the townspeople, it is not provoked by any secondary stimulus. It occurs as a result of a common experience, thereby permitting the same spontaneous reaction:

En ese estado de alucinada lucidez no sólo veían las imágenes de sus propios sueños, sino que los unos veían las imágenes soñadas por los otros. Era como si la casa se hubiera llenado de visitantes... p. 457

On the other hand, the group behavior during the visit of the Wandering Jew is a product of the historic consciousness. The townspeople don't believe that it is an evil person until one of the women notices strange tracks. At that time, the people believe, as

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7This quote and all succeeding ones from the novel are taken from Cien Años de Soledad (Buenos Aires: Editorial Sudamericana, 1967).
they were pre-conditioned to do, that they are signs of the Wandering Jew:

El domingo de resurrección, el centenario padre Antonio Isabel afirmó en el púlpito que la muerte de los pájaros obedecía a la mala influencia del Judío Errante, que él mismo había visto la noche anterior...no fueron muchos quienes prestaron atención a su plática apocalíptica, porque el pueblo estaba convencido de que el parroco desvariaba a causa de la edad. Pero una mujer despertó a todos al amanecer del miércoles, porque encontró unas huellas de búpido de pezuela hendida. Eran tan ciertas e inconfundibles, que quienes fueron a verlas no pusieron en duda la existencia de una criatura espantosa semejante a la descrita por el párroco, y se asociaron para montar trampas en sus patios. p. 291

Thus, in the first instance the behavior was spontaneous in response to a common experience while in the second instance, it was conditioned. The priest wanted to regain control over his flock; therefore, he needed to show them that he was the possessor of information that they couldn't obtain. The incident was fortuitously arranged in order to re-establish his authority.

An example of an individual whose behavior is directed by the mythical consciousness versus one directed by the historical is found in the eating duel between Aureliano and Camila Sagastume, La Elefanta. In this example, the inherent weaknesses of the mythical behavior pattern are exposed. Camila has established a method that insures her success while Aureliano acts spontaneously. He exercises no control over his actions:

El duelo se prolongó hasta el amanecer del martes. En las primeras veinticuatro horas, habiendo despachado una ternera con yuca, llame y plátanos asados, y además una caja y media de champana, Aureliano Segundo tenía la se-
guridad de la victoria. Se veía más entusiasta, más vi-
tal que la imperturbable adversaria, poseedora de un es-
tilo evidentemente más profesional, pero por lo mismo,
menos emocionante para el abigarrado público que desbordó
la casa. Mientras Aureliano Segundo comía a dentelladas,
debocada por la ansiedad del triunfo, La Elefanta sec-
cionaba la carne con las artes de un cirujano, y la comía
sin prisa y hasta con un cierto placer... Había aprendido
a comer siendo ya una respetable madre de familia, bus-
cando un método para que sus hijos se alimentaran mejor
y no mediante estímulos artificiales del apetito sino
mediante la absoluta tranquilidad del espíritu. Su te-
orfa, demostrada en la práctica, se fundaba en el prin-
cipio... Desde la primera vez que los vio, se dio cuenta
de que a Aureliano Segundo, sin saberlo, había descubierto
el mismo método que ella, pero por el camino absurdo de
la irresponsabilidad total... pp. 219-220.

Through this example it is seen that the mythical consciousness, in
order to be successful, must have some of the discipline and rational
thought of the historical. José Arcadio Buendía was able to invent
gunpowder and other novelties for Macondo, but lacking the ability
to introduce them himself, he needed to send them to the capital for
implementation. He possessed the imagination and the intuition
necessary for the discovery, but he didn't know how to cope with
them once the preliminary investigation was finished. On the other
hand, in evidence of the fact that the historical consciousness
doesn't suffice in and of itself, is the example of Gastón. Gastón
wanted to bring an airfield to Macondo and he had all of the knowledge
necessary to implement it. However, due to the prehistorical state
of Macondo, he wasn't able to initiate the project. He fantasized
an airfield in much the same way José Arcadio Buendía imagined gun
powder. José Arcadio Buendía represents progress that is to no avail
because it is not incorporated in history—it is a product of his
isolation—similarly, Gastón introduces progress that likewise is outside Macondo's historical development, and therefore cannot be incorporated to benefit the town.

Magic and religion are products of each of the above-mentioned consciousness. Magic is the product of the mythical consciousness, offering a solution to the special problems of existence while religion offers a possible pattern of behavior that will lead to the individual's eventual salvation and final acceptance within the mythic state. Magic solves the immediate problems while religion deals with the permanent and enduring problems of human existence. Both are filled with myths and rituals that will produce a desired effect.

"Psychologically we may state the difference between magic and religion thus: Magic is the envelopment and coercion of the objective world by the ego; it is a dynamic subjectivism. Religion is the coercion of the ego by gods and spirits who are objectively conceived beings in control of nature and man."8

Because religion is objectively conceived it can be more easily adapted to the control of the group while the subjectivity of magic affords more of an opportunity for the satisfaction of individual wants and desires. Thus, when Aureliano Segundo wants to find the god that Ursula has hidden he goes to Pilar Ternera who will consult her cards and give him the information. When Meme has problems in love, it is to the magic of Pilar Ternera to which she turns. On

8Chase, pp. 84-85.
the other hand, Fernanda lets religion guide her everyday existence, but when confronted by an unknown illness she likewise turns to other sources. Because of her hesitancy to correctly describe her symptoms to the doctors—representative of the historical realm in which she believes—or to Ursula, she cannot find a cure. She is unable to turn to the mythical offering of magic because of the extent of her penetration within the historical realm. The religion that governs the pattern of her life is of no help with this immediate problem. Thus, it is seen that magic is a product of the mythical consciousness, often recommending spontaneous actions in order to bring about satisfaction, while religion is a product of the historical consciousness. In Cien Años de Soledad neither suffices to the exclusion of the other. Each affords a variety of examples illustrating the behavior occasioned by the adherence to one or the other mode of consciousness.

In the same manner, two individuals which represent behavior motivated by the historical and the mythical consciousness are Melquíades and Pilar Ternera. Remedios, the Beauty, also affords an excellent example of total participation within the mythical consciousness and will be discussed in the following section. Melquíades will be briefly mentioned in both. Melquíades' behavior is representative of pure behavior motivated by the historical consciousness. He directs himself toward the conscious thought and action of people by stimulating analytic reasoning and behavior as when he leaves various
articles with José Arcadio Buendía with the intention of stimulating thought. José Arcadio Buendía then attempts to convert these materials into useful tools for the historical realm. In addition, Melquíades introduces the inventions of the historical world into Macondo, many of which seem to be magic to the townspeople who live outside history. The new discoveries serve to stimulate conscious thought or intellectual curiosity. Furthermore, it is Melquíades—the historical consciousness—who periodically reappears and stimulates the men of the Buendía family to exercise rational thought and actions; to understand their reality through the written parchments, and to improve the condition of mankind through such acts as ending the wars and instigating the strikes at the Banana Company.

The behavior of Pilar Ternera, however, is representative of the mythical consciousness in that it reflects no order or logic to the rational mind. The logic of the mythical consciousness and an understanding of it is reserved for those who participate in it and have a key:

"The mythical consciousness resembles a code which is intelligible only to those who possess the key to it—i.e., for whom the particular contents of this consciousness are merely conventional signs for something 'other', which is not contained in them."9

Pilar Ternera's life is patterned around love and the anticipated fulfillment and completion she might someday receive from it. Her

behavior is as intuitive as the advice she gives. Aware of the mythical order, she is able to predict the future in the light of that order. Her inclination is to improve the destiny or offer a chance for a momentary completion to the individual in the realm of the emotions.

Thus, within the mytho-poeic atmosphere of Cien Años de Soledad, the mythical consciousness and the historical consciousness will dictate human behavior. Mythical concerns originate with man's desire to rejoin the primordial wholeness of the mythical realm, a desire to escape historicity and find refuge and completeness. On the other hand, historical consciousness, aware of this basic human need, has devised institutions and rituals to satisfy them in other forms. Man cannot escape his historicity having once become a part of the historical realm. Imagination, being a product of the mythical realm, cannot serve man without the analytic questioning and methods of the historical realm as we have seen in the examples of Cien Años de Soledad. No matter how indispensable imagination is in generating ideas and inspirations, it cannot function alone. Man, a creature of history, must behave in accordance with the historical realm also. But, fantasy offers historical man a chance to escape; if only for a while for that escape is a false exit, since it forecloses the possibility of progress.
Myth and a Dream-Like Atmosphere

The next category to be considered is that of myth and a dream-like atmosphere in what an interior world is created that is accessible only to those who possess the key. An individual may retreat into this world, he may receive communications from the mythical realm within this world, or he may have been born into this atmosphere and remain ignorant of any other types of existence. It is an interior world that exists parallel to the known external world and can be approached through the mythical or the historical consciousness with the dream-like atmosphere exhibiting characteristics of the consciousness that the individual has chosen. That is to say, the character who has chosen the mythical consciousness will inhabit a world—permanently or sporadically—that reflects many of the characteristics of myth. (Conversely, the internal world of the individual who has chosen the historical consciousness will exhibit those characteristics indicative of the historical mode.)

The mythical realm is sometimes set in a dream-like atmosphere as a character escapes from or rejects the historical consciousness. This is the case of José Arcadio Buendía and Colonel Aureliano Buendía who grow weary and disillusioned with the realities of the historical realm. In both cases the reader finds an atmosphere in which time and space become unimportant. There are no clearly delineated boundaries in their private worlds, merely rooms that
stretch on endlessly, or an empty house in which there are no tangible limits, and time is filled with repetitive acts that produce no change in the status quo. However, in all cases contact is maintained with the external existence, whether it be a simulated or actual experience. Thus for José Arcadio Buendía, the dream-like atmosphere results from a rejection of the historical consciousness. He actively works to project Macondo into the historical realm with the accompanying frustrations until he ends up totally rejecting the concept of time and progress. Prior to his withdrawal he destroys the clocks and the laboratory--both objects representing concepts with which he can no longer cope. He enters a realm of existence in which the only contact he has with the external world is through Prudencio Aguilar--an old friend whose entrance into the marginal world of the dead was triggered by José Arcadio Buendía.* The world they now share has much in common with the earlier world they shared in Riohacha. Although their relationship exhibits some alterations from its previous state due to Prudencio's experience within this

*Prudencio Aguilar accompanies José Arcadio Buendía through the interior world after José Arcadio Buendía killed him in Riohacha for having insulted his honor. Following his death Prudencio Aguilar repeatedly re-appeared until finally José Arcadio Buendía and Ursula promised him they would depart from Riohacha and leave him in peace. They set out in search of a new beginning and end up settling Macondo. Prudencio then finds José Arcadio Buendía again after Macondo appears on the map of the dead. Following his arrival, José Arcadio Buendía begins to confuse time and gradually accepts a total participation within the mythical realm.
marginal state, the maladies of the historical realm are seen to persist. Prudencio not only brings the historical world to José Arcadio Buendía, but suffers himself from some of its evils. He experiences boredom and fears death for even the world of the dead has acquired historical characteristics:

Prudencio Aguilar iba dos veces al día a conversar con él. Hablaban de gallos. Se prometía establecer un criadero de animales magníficos, no tanto por disfrutar de unas victorias que entonces no les harían falta, sino por tener algo con qué distraerse en los tediosos domingos de la muerte. p. 124.

Thus, through José Arcadio Buendía, the reader is introduced to the marginal world of Prudencio Aguilar who brings the remote external world in to José Arcadio Buendía and reveals that man does not necessarily encounter a paradise after death; he merely repeats the earlier process and once again awaits death:

Después de muchos años de muerte, era tan intensa la añoranza de los vivos, tan apremiante la necesidad de compañía, tan aterradora la proximidad de la otra muerte que existía dentro de la muerte... p. 73

As José Arcadio Buendía served as the instrument which launched Prudencio Aguilar into the unknown world of the dead, it is Prudencio Aguilar who leaves José Arcadio Buendía in one of the intermediate rooms of his dream world. In the mythical state, José Arcadio Buendía is dependent upon an external force for guidance and direction. Whenever and wherever he wandered, Prudencio would eventually appear to guide him:

Cuando estaba solo, José Arcadio Buendía se consolaba con el sueño de los cuartos infinitos. Soñaba que se
levantaba de la cama, abría la puerta y pasaba a otro cuarto igual, con la misma cama... De ese cuarto pasaba a otro exactamente igual, y luego a otro exactamente igual, hasta el infinito. Le gustaba irse de cuarto en cuarto, como en una galería de espejos paralelos, hasta que Prudencio Aguilar le tocaba el hombro. Entonces regresaba de cuarto en cuarto, despertando hacia atrás, recorriendo el camino inverso, y encontraba a Prudencio Aguilar en el cuarto de la realidad. p. 124

Therefore, when it is time for him to experience physical death, Prudencio Aguilar meets him in another room from which he will proceed as before. His conscious mind, however, is never aware of the change in location for he is completely ruled by the unconscious:

Pero una noche, dos semanas después de que lo llevaron a la cama, Prudencio Aguilar le tocó el hombro en un cuarto intermedio, y él se quedó allí para siempre, creyendo que era el cuarto real. p. 124

His penetration into the dream-like atmosphere of the mythical realm is total and his only contact with the historical world is that which is simulated by Prudencio Aguilar who beneficiently cares for him until his death, in contrast to the treatment given him by José Arcadio Buendía in Riohacha, thereby reflecting one of the changes between the physical world and the simulated one of Prudencio Aguilar.

Colonel Aureliano Buendía also escapes into a dream-like atmosphere that is a product of the mythical consciousness. However, his escape occurs sporadically and there is no memory of his waking hours, nor are his waking hours of any concern when he is within the dream atmosphere. He lives in two distinct spheres of reality: during his waking hours his rational faculties are dominant while in his sleep his non-rational ones become paramount. He dreams at
night, but the following day he re-enters the historical consciousness, unable to remember anything:

En el sueño recordó que había soñado lo mismo la noche anterior y en muchas noches de los últimos años, y supo que la imagen se había borrado de su memoria al despertar, porque aquel sueño recurrente tenía la virtud de no ser recordado sino dentro del mismo sueño. pp. 227-228

Colonel Aureliano Buendía's disillusionment with the historical realm occurs through experiencing the result of the historical consciousness in much the same way José Arcadio Buendía became disillusioned with the world of experimentation and alchemy. The disillusionment slowly penetrates the conscious mind during the course of the war when he discovers that he has been motivated by the personal myth of power and glory rather than by the altruistic desire to better the life of his companions. Upon this discovery he sets out to put an end to the conflict. However, he periodically experiences a desire to re-embark on his ventures in the historical realm for the incongruities of the opposing ideologies continue to plague him:

Fue por esa época que se le oyó decir: "La única diferencia actual entre liberales y conservadores, es que los liberales van a misa de cinco y los conservadores van a misa de ocho." Sin embargo, insistió con tanto ahínco, suplicó de tal modo, quebrantó a tal punto sus principios de dignidad, que con un poco de aquí y otro poco de allá, deslizándose por todas partes con una diligencia sigilosa y una perseverancia despiadada, consiguió reunir en ocho meses más dinero del que Ursula tenía enterrado. Entonces visitó al enfermo coronel Gerineldo Márquez para que lo ayudara a promover la guerra total. pp. 209-210

As seen above, therefore, his penetration into the mythical conscious-
ness has been neither total nor permanent. He experiences the sense of discovery of a new and unknown world and is unable to understand or change it, as does José Arcadio Buendía, but due to his straddling of the two modes of being, neither needs nor acquires a guide for his journeys in the dream-like atmosphere:

Soñó que entraba en una casa vacía de paredes blancas, y que lo inquietaba la pesadumbre de ser el primer ser humano que entraba en ella. p. 227

José Arcadio Segundo, however, rejects the events and reality of the mythical consciousness in favor of the historical. Empirical evidence is discounted by the inhabitants of Macondo and by his family when he recounts the events of the massacre at the train station. As José Arcadio Buendía is unable to cope with the concepts of time and progress, José Arcadio Segundo is unable to cope with the acquiescence and credulousness of the people towards government propaganda. Since he desires truth that is based on empirical evidence and analytic reasoning, his having witnessed the massacre is sufficient proof of the deceit of the government officials. But he discovers that the rest of the town disregards this proof. From that moment, he inhabits a world based on factual reason: all things must be proven before they can be believed. This pattern is applied even to the realm of death when he requests that Santa Sofía decapitate him prior to his burial. All of his time and energy is directed toward the deciphering of Melquisedec's parchments in an effort to understand the reality of Macondo and the Buendía family:
José Arcadio Segundo, devorado por la pelambre, indiferente al aire enrarecido por los vapores nauseabundos, seguía leyendo y releyendo los pergaminos ininteligibles. Estaba iluminado por un resplandor seráfico. Apenas levantó la vista cuando sintió abrirse la puerta, pero a su hermano le bastó aquella mirada para ver repetido en ella el destino irreparable del bisabuelo. p. 266

Thus, to all outward appearances, José Arcadio Segundo is a participant in the same dream-like atmosphere that enveloped his great-grandfather. Yet, the private world of José Arcadio Segundo is further distinguished from that of his grandfather by his own physical being. While José Arcadio Buendía's physical presence continues within the physical world, José Arcadio Segundo's doesn't. José Arcadio Segundo is perceived by no one except the members of the Buendía family. Theirs is a private world in which only certain people are given access. José Arcadio Segundo is overheard conversing with Melquíades—the personification of the historical consciousness—while José Arcadio Buendía is joined by Prudencio Aguilar—his contact with the historical mode of reality. Thus, because of each character's inability to effect a compromise between the two modes of being, they consciously reject the one that represents failure for them and totally accept its opposite.

Rebeca is one of the individuals in the novel who chooses to impose certain characteristics of myth upon her historical existence. Since there is no way for her to completely escape the everyday physical world that surrounds her, she must simulate an escape. She does this by physically withdrawing from the external world. She encloses herself within her home and permits no changes to be made
following the mysterious death of her husband, José Arcadio. For Rebeca, time stands still and existence is dictated by habit and the security and predictability of repetition. When Colonel Aureliano Buendía enters her house several years after the wars, he discovers that everything has aged, but that she has made no historical progression beyond the moment of her husband’s death. Her money pre-dates the war and is no longer valid:

...un puñado de monedas retiradas de la circulación desde la última guerra, y que Rebeca seguía creyendo útiles. Fue entonces cuando se supo hasta qué punto inconcebible había llegado su desvinculación con el mundo, y se comprendió que sería imposible rescatarla de su empeñado encierro mientras le quedara un aliento de vida. p. 791

Historical reality of time has almost completely disappeared at that point. As with José Arcadio Buendía, Rebeca consciously rejects the historical realm; but she differs from him in that she merely rejects certain elements. She attempts to create a personal version of the mythical realm rather than a total surrender to it. The dominance of her individual and conscious will permits the creation of a personal realm while serving as the same force that prevents her total submersion within it. She creates a simulated mythical realm in much the same way as Úrsula creates a simulated historical existence.

In opposition to Rebeca, therefore, Úrsula finds herself trapped in a labyrinth of time. Throughout her lifetime Úrsula seeks to impose order and establish customs in the tradition of the mythical sphere of reality. She is the chronicler of the family through oral tradition. She believes in the taboos that have been handed them and
warns each member of the family not to marry within the family for

fear of engendering a child with an unnatural appendage. As a parti-
cipant of the mythical realm who strictly adheres to the rules and
customs imposed by that realm, Úrsula unsuccessfully tries to apply
to logic of the historical consciousness upon her interpretation of
that realm. As she sinks into an unconscious state prior to death,
she finds herself trapped in a labyrinth of time, cut off from the
everyday historical existence, but never outside it. The events and
characters which share this dream-like atmosphere with her are of
specific historical periods of her life, thus restituting a known
past rather than exploring a vast unknown:

...y confundía el tiempo actual con épocas remotas de
su vida... p. 227

...hasta el punto de que en una ocasión pasó tres días
lorando sin consuelo por la muerte de Petronila Iguarán,
su bisabuela, enterrada desde hacía más de un siglo. Se
hundió en un estado de confusión tan disparatado, que cre-
ía que el pequeño Aureliano era su hijo el coronei por
los tiempos en que lo llevaron a conocer el hielo, y que
el José Arcadio que estaba entonces en el seminario era
el primogénito que se fue con los gitanos... p. 278

But, the most nearly perfect example of existence within the
mythical consciousness is offered by Remedios, the Beauty. Her pen-
etration within this sphere of reality does not reflect an affirmation
nor a negation of any previous forces, since Remedios never experi-
ences them. From the time of her birth she participates in a private
world untouched by the historical consciousness despite her co-habi-
tation with historical beings:
Fue por eso que decidió (Úrsula) apartarla del mundo, preservarla de toda tentación terrenal, sin saber qué Remedios, la bella, ya desde el vientre de su madre, estaba a salvo de cualquier contagio. p. 172

For this reason she is singularly unaffected by her solitude, by the plague of the Banana Company, and by customs imposed by the historical beings, including death. As a purely mythical being, she levitates and disappears in the sky. Her private dream-like world is governed by a peculiar logic and order. Should this be disturbed, a chance incident occurs that re-establishes it:

En realidad, le daba lo mismo comer en cualquier parte, y no a horas fijas sino de acuerdo con las alternativas de su apetito. A veces se levantaba a almorzar a las tres de la madrugada, dormía todo el día, y pasaba varios meses con los horarios trastocados, hasta que algún incidente casual volvía a ponerla en orden. Cuando las cosas andaban mejor, se levantaba a las once de la mañana, y se encerraba hasta dos horas completamente desnuda en el baño, matando alacranes mientras se despejaba del denso y prolongado sueno... p. 201

As a result, the private world of Remedios is never penetrated nor understood by any external to it; it is governed by her own spontaneity and acceptance.

Because of Remedios' total immunity from the historical consciousness, any attempts to introduce the customs and rituals of that existence are met with failure. Úrsula is unable to teach her even the rudiments of running a household:

No entendía por que las mujeres se complicaban la vida con corpiños y pollerines, de modo que se cosió un balandrán de cañamazo que sencillamente se metía por la cabeza y resolvía sin más trámites el problema del vestido...Lo asombroso de su instinto simplificador era que mientras más se desembarazaba de la moda buscando la comodidad, y mientras más pasaba por encima de los convencionalismos... p. 200
She is similarly unaffected by the changes introduced by the Banana Company:

Remedios, la bella, fue la única que permaneció inmune a la peste del banano. Se estancó en una adolescencia magnífica, cada vez más impermeable a los formalismos, más indiferente a la malicia y la suspicacia, feliz en un mundo propio de realidades simples. p. 199

Remedios—unlike other characters in Cien Años de Soledad—represents the purely mythical being, she never needs to choose a reality in which to live for she is never rationally aware of any but the one she experiences.

On the other hand, Melquifades is an example of the complete penetration of an individual within the historical realm, he is immortal and persists in the written word beyond the time of his physical death. As with Remedios, his is not a rejection of a particular mode of consciousness; rather, it is the complete submersion within one. He never experiences the mythical consciousness as Remedios never experiences the historical consciousness.

As an historical being, Melquifades suffers from and is pursued by all the plagues of the historical realm:

...el gitano parecía estragado por una dolencia tenaz. Era, en realidad, el resultado de múltiples y raras enfermedades contraídas en sus incontables viajes alrededor del mundo...la muerte lo seguía a todas partes, husmeándole los pantalones, pero sin decidirse a darle el zarpazo final. Era un fugitivo de cuantas plagas y catástrofes habían flagelado al género humano. Sobrevivió a la pelagra en Persia, al escorbuto en el archipiélago de Malasia, a la lepra en Aiejandría, al beriberi en el Japón, a la peste bubónica en Madagascar, al terremoto de Sicilia y a un naufragio multitudinario en el estrecho de Magallanes...pp. 12-13
He is haunted by death, yet never succumbs to it. He is able to travel all places as is knowledge and the written word. Despite his physical death, he continues to haunt Macondo and the Buendia family because of the immortality represented by the written word within the historical consciousness. He leaves Macondo only when his presence and knowledge is no longer necessary for the deciphering of the parchments; he lives in the world through:

La última vez que Aureliano lo sintió era apenas una presencia invisible que murmuraba: "He muerto de fiebre en los médanos de Singapur." pp. 301-302

Within the dream-like atmosphere of Melquíades, therefore, characteristics of historicity are present: research and knowledge bring about solutions, time flows, progress and change are constant. He is the purveyor of the parchments which he leaves for the members of the family to decipher with the tools offered them by the historical consciousness.

Thus, in the myth and dream-like atmosphere it is seen that individuals can occasionally choose the realm to which they wish to pertain. All but Remedios and Melquíades consciously reject one realm or the other. They have experienced elements from both and as a result of that experience their dream-like world of the sub-conscious or the conscious comes about. Each rejection or affirmation represents a desire for a totality and an order to be imposed upon the individual and/or the society and the world as a whole.
Thus, in the myth and dream-like atmosphere it is seen that individuals can occasionally choose the realm to which they wish to pertain. All but Remedios and Melquíades consciously reject one realm or the other. They have experienced elements from both and as a result of that experience their dream-like world of the subconscious or the conscious comes about. Each rejection or affirmation represents a desire for a totality and an order to be imposed upon the individual and/or the society and the world as a whole. Both the historical and the mythical consciousness attempt to assign that order, justice and understanding to the world. Remedios and Melquíades, however, stand out as pure examples of each.

The mythical consciousness has its own mode of communication: signs, symbols, premonitions, phenomena; intuitive forms of transmitting information within the mythical realm concerning events that may affect its order and understanding. Such signs may be understood immediately or remain ambiguous or hermetic. Various interpretations may be assigned to one event since the understanding of the event is based totally on intuition, i.e., the individual's mythical consciousness. Any attempt to deal with them in the national manner common to the historical realm is met with failure. Moreover, fate can misread the signs--cards--on occasions, in the same way as chance can interfere with the laws of the physical sciences. The historical world can precipitate changes in the mythical realm, thereby altering the pre-established logic and order: José Arcadio Buendía is advised in a vision to found Macondo, thereby establishing the mythical town
of Macondo:

José Arcadio Buendía soñó esa noche que en aquel lugar se levantaba una ciudad ruidosa con casa de paredes de espejo. Preguntó qué ciudad era aquella, y le contestaron con un nombre que nunca había oído, que no tenía significado alguno, pero que tuvo en el sueño una resonancia sobrenatural: Macondo. Al día siguiente convenció a sus hombres de que nunca encontrarían el mar. Les ordenó derribar los árboles... y allí fundaron la aldea. p. 28

In the same manner the premonitions of the colonel advise him of the intrusion of the historical forces within Macondo. For example, he foretells the arrival of Rebeca and it is as a result of the plague of insomnia introduced by her that the fall into history of Macondo is completed. Moreover, the non-rational communications serve to warn him of forces that intend bodily harm to him. He is warned of various assassination attempts during the invasion of the historical plague of the wars. Immediately following the cessation of the wars, the premonitions cease. Prior to his actual death there is no warning. The intended order of mythical Macondo is not being threatened; it is being fulfilled.

In all these cases the recipients of the visions and premonitions are intuitively aware of some force of the historical realm that is bringing about a change in the mythical realm of Macondo. José Arcadio Buendía has a vision of a future Macondo that has been changed by the events of history; Aureliano is aware of forces of the historical realm that will overtly seek to kill him before he has put an end to the fighting; Amaranta is aware of her death so that she can serve as a communication link between Macondo and the inhabitants who have died.
However, in no instance is the individual aware of the reason of the vision or the premonition; he intuitively acts or reacts in response to it.

Premonitions may take the form of strange signs and symbols, as when Úrsula is indirectly told of the death of José Arcadio by the appearance of a stream of blood that she retracts back to his lifeless body. The sudden appearance of worms in her cooking pot leads her to believe that the colonel is also dead, and as the furniture begins to mysteriously move about prior to the return of Úrsula with the new settlers for Macondo, it is symbolic of the movements and the changes that will occur with the arrival of the new people. Thus, through the mythical consciousness information is conveyed by signs, symbols and premonitions that the characters must understand without the scientific questioning and doubt prevalent in the historical realm, since historical consciousness cannot be applied in any way to these phenomena. For that reason the colonel's attempts to categorize and systematize his premonitions into some kind of order compatible with the historical consciousness are met with failure, he is never able to rationally understand them.

Chance and fate occur in the transmission and reception of this information also. As the order of the historical world can be altered or disrupted momentarily by the intrusion of the mythical, the mythical world can be similarly affected. For example, Aureliano José and Carmelita are destined to a long and happy life together. However, fate misread the cards. Aureliano José is killed by the forces of the
historical world. The chance interference of these forces within the
mythical order occasioned this mistake:

Aureliano José estaba destinado a conocer con ella la
felicidad que le negó Amaranta, a tener siete hijos y
a morirse de viejo en sus brazos, pero la bala de fusil
que le entró por la espalda y le despedazó el pecho, es-
taba dirigida por una mala interpretación de las barajas.

p. 136

Úrsula makes a similar error in interpretation when she wrongly con-
cludes that the colonel is dead upon discovering worms in her cooking
pot. Due to the interference of medical science, Aureliano does
not die. Neither realm can exist isolated from the other. Forces
from both are at work simultaneously, thereby occasioning the appear-
ance of chance and error in both.

In conclusion, in the myth and dream-like atmosphere of Cien
Años de Soledad, two aspects are seen to emerge. First is the individ-
ual acceptance or rejection of either the historical or the mythical
consciousness. These individuals are unable to accept and co-ordinate
the duality often experienced by a realization of both, unable to in-
tegrate them. As a result there is a partial acceptance or rejection
at various times—usually when a person is asleep or separated from
the rest of the physical world. Thus, José Arcadio Buendía and
Úrsula are unconscious; Colonel Aureliano Buendía is asleep; Rebeca
and José Arcadio Segundo are secluded and separated from the rest of
the world when they penetrate and/or create their individual worlds
of the dream-like atmosphere. Again, only Remedios and Melquíades are
able to physically penetrate the mythical or the historical conscious-
ness without being affected by it because of their total commitment
to their individual modes of being.

The second aspect is that of communication. This occurs intuitively when some event of the historical world is likely to disrupt or change the order of the mythical. Because of his participation within the historical reality, man cannot help but try to systematize these communications according to rational thought processes; however, these always meet with failure since the events of the mythical realm are subject to the same laws of chance and error as those of the historical realm due to the interpenetration of both.

Myth and Natural Phenomena

In Cien Años de Soledad the natural phenomena frequently do not conform to the laws of the physical sciences. Instead, they appear to be governed by unknown and unproven laws of motion and gravity. As is the case in the previous categories, when the non-rational occurs it is in order to further the order and logic of the mythical sphere of reality. The natural phenomena, too, serve to reaffirm the fact that the mythical realm is subject to its own particular and special laws.

Some natural phenomena acquire many of the qualities of myth, thus enhancing the mythical realm by reflecting and imposing qualities that can pertain only to it. They further serve to exemplify to rational man the unknown and non-comprehensibility of that realm. Other natural phenomena violently break the laws of the physical sciences with similar effect. In both cases the non-rational serves
to illuminate the final order that is revealed in the closing paragraphs of the novel.

The first aspect to be studied is that of the characteristics of myth that are reflected in natural phenomena. Those which most readily come to mind are the persistence, the excesses and exaggerations frequently found in myth that are common to phenomena. These reflect the inherent nature of the mythical realm and the characteristics are found in individuals as well as in the external physical world. They are seen in such events as the persistence of the smell of gun powder following the mysterious death of José Arcadio—until the concrete of the Banana Company covers his grave—, the excessive rains during the time of the flood—lasting four years, eleven months and two days—, the outrageous size of José Arcadio Buendía, the smallness of Úrsula, and the exaggerated organs of José Arcadio and Aureliano. In all cases the qualities of myth represent a certain key to an understanding of the mythical sphere of Macondo. A remembrance of José Arcadio's mysterious death remains until the imperialism of the historical realm pours concrete over the cemetery, thereby destroying that remnant of the mythical realm. The excessive rains during the time of the flood represent a washing away of the impurities and the evils that have been brought by the historical realm. In fact, the only inhabitants remaining are those pertaining to the original cosmos: the succeeding invaders having been washed away by the cleansing waters:

Los sobrevivientes de la catástrofe, los mismos que ya vivían en Macondo antes de que fuera sacudido por el huracán de la compañía bananera, estaban sentados en mitad de la calle gozando de los primeros soles. p. 281
In such ways is the logic of the mythical Macondo retained throughout successive attempts by the historical world to impose its logic and order. The co-existence of the historical and the mythical is evident, but the obliteration of one or the other never occurs.

A closeness to the primitive, mythical realm is reflected in José Arcadio Buendía's monumental size, i.e. as his affinity to the mythical is enhanced by his domination by the unconscious state, his physical being reflects this growing absorption within the primordial sphere. He becomes telluric; he ceases to exercise any control over his physical body and physical acts; his physical being becomes totally dependent on external forces.

In accordance with the logic of the mythical consciousness, mythical qualities frequently accompany a person who is destined to a violent death of unknown or non-rational origin: José Arcadio is endowed with an oversized sex organ as is Aureliano, the Younger; and both die violently from unknown or mythical forces. José Arcadio dies from a mysterious gunshot wound and Aureliano, the Younger, dies when the mythical winds come to blow Macondo away. Arcadio, on the other hand, dies a violent death, but due to the absence of these characteristics, it is the forces of the historical world that precipitate it. Arcadio is executed by the forces of war. Thus, in the above cases it is seen that the natural phenomena—those that make them appear non-rational to the historical consciousness—underlies and reinforces the logic, the nature and the reality of the mythical realm.
The other aspect of this category is that of those natural phenomena that violently contradict the laws of the physical sciences and rational understanding. These events, perhaps even more than those of the preceding categories emphasize the logic and the order of the mythical realm versus the historical.

All events affected by the laws of the mythical realm must be transposed to a level other than the historical in order to be understood. José Arcadio Buendía is the founder of the dynasty and is comparable to a mythical leader or king; and he is so acknowledged by Cataure who returns to Macondo at his death in order to pay him homage. At that time a rain of small, yellow flowers falls from the heavens. The mythical realm thereby commemorates his passing and draws attention to it because it marks the end of one era in the span of the dynasty:

...lluvizna de minúsulas flores amarillas...Tantas flores cayeron del cielo que las cales amanecieron tapizadas de una colcha compacta y tuvieron que despejarlas con palas y rastrillas para que pudiera pasar el entierro. p. 125

This event roughly coincides with the end of the wars, a comparable period in the historical realm, which is commemorated by the signing of the peace treaty. A similar occurrence is the deluge of dead birds falling from the sky without any rational explanation. This phenomenon signifies the end of the second cycle of Macondo in which the mythical consciousness and the historical consciousness are nearly equal in influence. From that time the historical consciousness gains an ascendancy over the thoughts and actions of the majority of the inhabitants of the town.
The natural phenomena can also delineate the boundaries between the mythical and the historical consciousness. The criteria necessary for the mythical consciousness are seen to be non-essential and extraneous to the historical consciousness and vice versa, so that when Remedios ascends into the heavens it is to reaffirm her existence in the mythical realm by undergoing a non-physical death. In the historical realm, however, an act is directed to man’s reason prior to his acceptance of it.

The catastrophes experienced by Macondo pertain to both mythical and historical realms. The plague of insomnia is introduced by an outsider and brings about the fall into history. The floods, as mentioned above, are the cleansing waters, and the hurricane is the destruction of the mythical realm of Macondo. The wars are the product of the historical consciousness and open Macondo to the political intrigues and evils of the world 'out there' that are furthered by the invasion of imperialism. These evils of the historical realm rob Macondo of all its resources and it consequently becomes a ghost town. Thus, each incident that contradicts the laws and the rationale of the historical consciousness can be seen to have significance to the mythical realm and to further serve its logic and organization.

In conclusion, myth is seen to affect the natural phenomena in much the same way as it has affected human behavior and the individual and collective consciousness of the townspeople. It affects these phenomena in order to further and to clarify the nature and the reality of the mythical realm and the mythical consciousness. The rigidity of the historical consciousness and realm is no longer valid
because there exists more than one reality. It is in order to further this concept that myth does and can affect the natural phenomena in Cien Años de Soledad.

Conclusion

In conclusion, this chapter has been concerned with the mythopoetic atmosphere in Cien Años de Soledad, in which the mythical consciousness and the historical consciousness co-exist. This novelistic approach is in accord with the tradition of the new poetic consciousness found in twentieth century literature. Myth has been seen to pertain not only to the mythical consciousness; it forms a basic part of the historical consciousness also. For that reason, a cultural, psychological and a sociological orientation is important for an understanding of both the mythical and the historical consciousness for both tend to manipulate and use myth in similar manners for like purposes. The psychological orientation is important because as man has a psychological need for some type of myth in order to give order, justice and understanding to his world. This is seen to be true in both the mythical and the historical consciousness. Furthermore, man is influenced in his formation, acceptance or rejection of myth by customs, traditions, beliefs and other elements which make up his culture. For that reason, a cultural orientation is necessary in order to better understand the role and the use of myth in Cien Años de Soledad. It must be understood that only those myths which are culturally plausible can and will be incorporated within a society;
and that change comes about gradually. When the sociological imposition of myth occurs it is in accord with pre-established cultural patterns of the group and/or society. Thus, the imposition of the various institutions on Macondo and their absorption or rejection by that society is more clearly understood as a result of a sociological orientation. The new myth—or institution—will continue with minor changes and adaptations until the original stimulus is exhausted.

Following a brief introduction considering these facets of myth, they were applied to the novel. The three categories in which the influence of myth was closely studied were:
1) Myth and human behavior in which the cultural, psychological and sociological factors governing human behavior were considered as reflected by their adaptation by the mythic or the historic consciousness. Human behavior was seen to be similarly influenced by both. It could be conditioned or spontaneous and these ideas were explored as they related to Cien Años de Soledad and the mytho-poeic atmosphere.
2) Myth and a dream-like atmosphere in which primarily the psychological factors and the sub-conscious of man were considered. Man was seen to be able to choose a particular realm in which to participate. The choice was contingent upon his acceptance or rejection of the reality of the mythic or the historic consciousness and the private, interior world that he created acquired characteristics of the particular consciousness state he has chosen. The reality that results from this choice was seen to be either temporary or permanent depending upon the degree of participation of the individual within one
realm or the other. Furthermore, mythical communication was considered within this category. It was seen that those events that might occur and that might affect the mythical realm were communicated to the individuals by non-rational means. 3) Myth and natural phenomena in which the rational precepts of the physical sciences were not always found to be valid. As in the previous categories these phenomena were affected when the event would have some affect on the mythical realm. All phenomena contradicting the rationale of the historical consciousness were seen to further the understanding and the order of the mythical realm.
CHAPTER III

This chapter is concerned with the use of archetypes in Cien Años de Soledad. Through their incorporation within the mythical and the historical realm of the novel, the co-existence of various and simultaneous levels of reality is exemplified, for an archetype can pertain to one or several different spheres of reality. The archetypes proceed from the historical or the mythical planes of reality, or they might originate within the microcosm of the Buendía family; yet they all merge on the fictional plane of Cien Años de Soledad. In addition to the relativity of its origin, the traditional definition of the archetype has changed: it is subject to the same maladies as contemporary man—not only are heroes no longer super-human, but divine providence does not intervene—the human qualities inherent in man and the human situation prevail and determine the final form of the archetype. As a result, those found in the novel retain the traditional archetypal form while conceptually they conform to the contemporary Weltanschauung.

An archetype is an abstraction of a specific model or concept that represents situations and individuals believed to be universal in nature. As seen in the previous chapter, a study of the collective unconscious has determined that man actually does pass through several archetypal stages in his development. The individual shares common experiences, emotions and needs with all of mankind:
"Our contention that the development of ego consciousness depicted in myth is, however, complicated by the fact that while we take the myth literally..., we must simultaneously interpret him (it) as the symbolical representative of a definite ego stage in man's development." \(^1\)

As a result, it is easily comprehensible why the novelist will turn to the archetypes in his portrayal of reality:

"It is the archetypes which forever recur, are immortal, timeless; it is only the shapes in which these appear that seem to harden and die, that is, the manners and mores that are unique to a given society; and these shapes are the appearances of reality, the world's illusion moving within the illusion of time." \(^2\)

They offer to the novelist basic human situations and characteristics that will best exemplify almost any vision of reality. As myth, the archetypes undergo modifications according to the geographical location and the stage of psychological and ontological development of the chosen subject. In the same sense as myth, therefore, the archetypes represent the cultural history of man. This study will show how the thematic archetypes common to the mythical and the historical nature of man as well as the individual archetypes representative of the chosen themes are incorporated within Cien Años de Soledad. In addition, archetypal patterns common to the family of man are seen to be at work in the microcosm of the Buendía family. As the mythical and the historical aspects of reality have been fictionalized to

\(^1\) Neumann, p. 263.

\(^2\) Andrew Lytle, "The working novelist and the mythmaking process," in Myth and Literature, ed. Vickery, p. 102.
portray the fictional nature of reality, the Buendía family is eventually revealed to inhabit a totally fictional world. Mythical, historical and fictional beings co-exist and share a common reality in the archetypal world of Cien Años de Soledad. Thus, these are the three archetypal areas that will be studied in this chapter: the use of archetypes within and from the historical and the mythical realm, and the manner in which this myth-making and archetypal pattern is reflected in the microcosm of the Buendía family. The first aspect that will be considered is the use of an archetypal historical structure and figures in the novel.

When considering history one does not usually connect the concept of archetypes to it, yet if it is studied carefully an archetypal pattern can be visualized. For example, of interest to this study is the historical growth and development of many Latin American towns and civilizations following the European invasion. A close look at this phenomenon reveals the gradual emergence of common patterns. There is the founding of the town by a group of adventurers or soldiers that is followed by the arrival of the clergy, the institutions of government, the eruption of conflict between different factions that compose the town, the establishment of a somewhat shaky peace, the arrival of foreign investment in the form of imperialism with the resultant prosperity and social ills, conflict concerning some of the interests or methods used by the individuals or groups associated with them, the exhaustion of the items they were exploiting and their subsequent withdrawal with the gradual formation
of a ghost town. In the reflection of these events that acquire archetypal characteristics, García Márquez has patterned the evolution of historical Macondo. As these archetypal events are presented in the novel, the process involved in the formation of their accompanying myths and rituals is revealed. Through the use of hyperbole the author reveals the many contradictions found within the myths and rituals surrounding the historical institutions. He destroys myth as an absolute concept and shows it to be one further form of deceit in many cases. No value judgment is implied, however, for the myths and rituals created can be either good or bad. The deceit is revealed merely in order to give a fuller understanding of the concepts and mechanisms at work in the society and the individual. Various conclusions have been reached by this critic and will be illustrated in the following pages, concerning the myth-making process revealed in Cien Años de Soledad: individuals are seen to be the pawns of history; they are inadvertantly drawn into history as a result of banal circumstances; they adapt existing myths or create new ones for their own use. The creation of historical myths occurs in the light of an anticipated future. Therefore, the creation of post facto or ad hoc myths in order to insure that future by the interpretation of events in accordance with that view is frequent. In the same manner, ceremonies, celebrations and legends can be spontaneously or artificially created in response to a need or in order to reinforce the existing myths and rituals.
First to be considered are the archetypal stages of the development and demise of the town: the founding, the arrival of organized religion, the Civil Wars and Imperialism. These archetypal stages are accompanied by myths and rituals that are seen to be placed there by external powers in order to impose a desired order and behavior pattern as well as being the result of the spontaneous myth-making impulses of the people. Myths and rituals may already have been established or they may be formed ad hoc and post facto. It depends on the needs and desires of the institution and of the individual or group imposing it. Furthermore, it is revealed that individuals do not set out to perform heroic acts; they are not motivated by ideals and convictions, rather, they are frequently seen to fall into history as a result of banal circumstances. Thus, the small band of adventurers who make their way across the mountains to found a new settlement are not inspired by thoughts of heroism. Indeed, the journey is considered absurd: "Fue un viaje absurdo." p. 27. However, the absurdity of the journey does not impede its heroicity. Indeed, most heroic acts result from absurd circumstances. José Arcadio Buendía and his wife, Úrsula, decide to leave Riohacha as a result of a duel in which José Arcadio Buendía killed a man. Prior to setting out, José Arcadio Buendía recruits some friends and neighbors to accompany him. Thus, the group of men and women who accompany them do not express any desire to participate in heroic acts. They are imbued with a sense of adventure that leads them to search for a new home,
but thoughts of heroic action are not seen:

...Varios amigos de José Arcadio Buendía, jóvenes como él, embulados con la aventura, desmantelaron sus casas y cargaron con sus mujeres y sus hijos...p. 27.

Thus, they are ordinary men and women who are never granted superhuman strength nor are they given divine guidance.

The next historic event occurs when Father Nicanor fortuitously arrives in Macondo and seizes upon the opportunity to establish his own parish. A previous need for this institution had not been noticed for the townspeople believed in God and were conducting themselves in accordance with divine laws carried with them from Riohacha. Úrsula takes her children to pray: "...pero Úrsula no le hizo caso, sino que se llevó los niños a rezar." p. 13. However, Father Nicanor states that Macondo is the worst town he has seen, thereby creating an ad hoc myth in order to justify his remaining to establish a formal church:

Llevaba el propósito de regresar a su parroquia después de la boda, pero se espantó con la aridez de los habitantes de Macondo, que prosperaban en el escándalo, sujetos a la ley natural, sin bautizar a los hijos ni santificar las fiestas. Pensando que a ninguna tierra le hacía tanta falta la simiente de Dios, decidió quedarse...

p. 76-77

In order to justify his existence, however, it is necessary for Father Nicanor to prove the power and supremacy of his religion to the townspeople. Therefore, he devises magical feats that will appeal to the primitive beings of Macondo in order to impress and convert them:

--Un momento--dijo--. Ahora vamos a presenciar una prueba irrefutable del infinito poder de Dios.
El muchacho que había ayudado a misa le llevó una taza de chocolate espeso y humeante que él se tomó sin respirar. Luego se limpió los labios con un pañuelo que sacó de la manga, extendió los brazos y cerró los ojos. Entonces el padre Nicanor se elevó doce centímetros sobre el nivel del suelo. Fue un recurso convincente... p. 77

As a result of this 'proof' of the existence of God Father Nicanor was able to collect enough money to begin the construction of his church. The myth is destroyed, however, by the hyperbolic presentation of the happiness and good will prevalent in Macondo prior to his arrival, for Macondo is filled with happy people who live together in harmony and peace, and who advise the priest that his ministrations are not necessary:

...nadie le prestó atención. Le contestaban que durante muchos años habían estado sin cura, arreglando los negocios del alma directamente con Dios, y habían perdido la malicia del pecado mortal. p. 77

Thus, through the juxtaposition of the two contradictory judgements the nature of that particular myth with its accompanying rituals is revealed to have been created in accordance with the beliefs and desires of one individual rather than in response to a group need. It has been molded by Father Nicanor in order to co-exist with their previous beliefs and does not improve the spiritual state of the town in any way. No external change is recorded by the author with regard to the state of happiness or unhappiness in Macondo as a result of introducing this institution. They perform the ritualistic act of attending church or contributing to the construction of an edifice, but otherwise they accept the new behavioral pattern without evidencing a change in their conceptual makeup.
The next archetypal occurrence to be considered is the arrival of civil authority, and again the contradictory nature of its accompanying myths and rituals in Macondo is mirrored. From its innocuous beginning in the person of Apolinar Moscote, civil authority erupts into one of the most discordant elements to harrow the town. It persists through much of the life of the town and manifests itself in many ways and through many events. The civil conflicts eventually result in a series of uprisings and battles that affect the families and lives in Macondo for many years. Once again, through the use of hyperbole the author reveals the contradictory results of such an invasion. Macondo has experienced no difficulty with civil obedience or crime until the arrival of the magistrate that is sent from outside for the purpose of insuring and maintaining the peace. As seen above, the results are anything but peaceful. However, the contradictions are not always evident in the individuals who are sent to introduce the new myths and rituals, for Apolinar Moscote himself, is a peaceful man who intends to introduce no discord, merely to carry out the edicts of the far-off government:

Don Apolinar Moscote, el corregidor, habfa llegado a Macondo sin hacer ruido... Su primera disposición fue ordenar que todas las casas se pintaran de azul para celebrar el aniversario de la independencia nacional. pp. 54-55

However, José Arcadio Buendía must convince him that Macondo is a peaceful town in which no outside authority is needed. Apolinar Moscote feels an obligation to enforce the new rules, but is finally persuaded that the peace can be maintained without strict adherence to his concepts:
Don Apolinar Moscote se desconcertó, pero José Arcadio Buendía no le dio tiempo de replicar. "Sólo le ponemos dos condiciones", agregó. "La primera: que cada quién pinta su casa del color que le dé la gana. La segunda: que los soldados se van en seguida. Nosotros le garantizamos el orden." p. 56

As in the case of José Arcadio Buendía's embarkment to found a new settlement, Apolinar Moscote is motivated by no desire for heroism nor for corruption. When he introduces the orders that will change the life pattern of Macondo, he does so with no thought of disastrous results. On the contrary, it is José Arcadio Buendía who foresees this:

--De modo que si usted se quiere quedar aquí, como otro ciudadano común y corriente, sea muy bienvenido--concluyó José Arcadio Buendía.--Pero si viene a implantar el desorden obligando a la gente que pinte su casa de azul, puede agarrar sus corotes y largarse por donde vino.

--En este pueblo no mandamos con papeles--dijo sin perder la calma--. Y para que lo sepa de una vez, no necesitamos ningún corregidor porque aquí no hay nada que corregir. p. 55

Apolinar Moscote, himself, never questions the essential rightness or wrongness of the edicts of the central government. When Aureliano asks him why he is Conservative rather than Liberal, he unhesitatingly replies that all Liberals are bad:

Los liberales, le decía, eran masones; gente de mala índole, partidaria de ahorrar a los curas, de implantar el matrimonio civil y el divorcio, de reconocer iguales derechos a los hijos naturales que a los legítimos, y de despedazar al país en un sistema federal que despojara de poderes a la autoridad suprema. Los conservadores, en cambio, que habían recibido el poder directamente de Dios, propugnaban por la estabilidad del orden público y la moral familiar; eran los defensores de la fe de Cristo, del principio de autoridad, y no estaban dispuestos a permitir que el país fuera descuartizado en entidades autónomas. p. 88
Aureliano, on the other hand, comes to the conclusion that there are no essential differences between the two:

Fue por esa época que se le oyó decir: "La única diferencia actual entre liberales y conservadores, es que los liberales van a misa de cinco y los conservadores van a misa de ocho." p. 209

He further discovers that the elections are fixed:

Había case tantas papeletas rojas como azules, pero el sargento sólo dejó diez rojas y completó la diferencia con azules...Aureliano no vaciló: Si hay que ser algo, sería liberal--dijo--, porque los conservadores son unos tramposos. p. 89

Thus, individuals are seen to be neither villains nor heroes; they merely react to banal circumstances and the coincidence of similarity between individual concepts and ad hoc myths created by a third party is fortuitous, if it occurs at all.

A similar phenomenon is mirrored in the arrival of imperialism in Macondo. As in the previous cases, it has a chance beginning. Herbert Brown visits Macondo and 'discovers' the banana. As a result of his discovery, he wants to share it with the rest of the world because it would seem to return a good profit. After studying the fruit for a period of time and subjugating the locale to an intense investigation, Mr. Brown leaves Macondo and later returns with the materials to set up the Banana Company:

Cuando llevaron a la mesa al atigrado racimo de banano que solían colgar en el comedor durante el almuerzo, arrancó la primera fruta sin mucho entusiasmo. Pero siguió comiendo mientras hablaba, saboreando, masticando, más bien con distracción de sabio que con deleite de buen comedor,...Con la incredul a atención de un comprador de diamantes examinó meticulosamente un banano seccionando sus partes con un estilete especial, pesándolas en un granatario de farmacéutico y calculando su envergadura con un calibrador de armero.
As Apolinar Moscote, Herbert Brown is originally guided by innocent and non-malicious impulses with regard to the people in Macondo. There is no overt desire to harm them or to further corrupt them. The results of his enterprise, however, are seen to be in diametric opposition to the proffered goals—as occurred with the introduction of politics. Macondo does experience a period of further prosperity, but it occurs simultaneously with the oppression of countless other individuals; and the Mr. Brown who later flees in panic resembles very little the Mr. Brown who first arrived to set up his banana empire. Thus, as banal circumstances can plunge man into history, they can change him and mold him to fluctuating and often contradictory desires. Through the union of two historical forces—imperialism and politics—a bad situation is made even worse. The apparent co-operation of these two factions results in the massacre and injury of many people, in the continued immurement to the poor working conditions and the dwindling prosperity that is especially noticeable following the withdrawal of the Banana Company:

Cuando llego la compañia bananera, sin embargo, los funcionarios locales fueron sustituidos por extranjeros autoritarios, que el señor Brown se llevó a vivir en el gallinero electrificado, para que gozaran, según explicó, de la dignidad que correspondía a su investidura, y no padecieran el calor y los mosquitos y las incontables inconodidades y privaciones del pueblo. p. 206
Cuando los trabajadores redactaron un pliego de peticiones unánime, pasó mucho tiempo sin que pudieran notificar oficialmente a la compañía bananera. Tan pronto como conoció el acuerdo, el señor Brown enganchó en el tran su suntuoso vagón de vidrio, y desapareció de Macondo junto con los representantes más conocidos de su empresa. p. 255

When a possibility exists for the discovery of their corruptive and exploitation methods following the massacre at the train station, it is not successful for the people have become so inured to the myth-making process employed by these two factions that they immediately accept the post facto declaration by the government substantiating the existing myth that everything is fine in Macondo, nothing has happened of an unexpected nature and that all are happy. When José Arcadio Segundo relates the events of that fateful day to different people, he discovers that there is no belief in his account because of the total acceptance of the prevailing myth:

---Los muertos--aclaró él--. Deben ser todos los que estaban en la estación.
La mujer los mendió con una mirada de lástima. "Aquí no ha habido muertos", dijo. "Desde los tiempos de tu tío, el coronel, no ha pasado nada en Macondo." En tres cocinas donde se detuvo José Arcadio Segundo antes de llegar a la casa le dijeron lo mismo: "No hubo muertos." p. 261

..."Seguro que fue un sueño", insistían los oficiales. "En Macondo no ha pasado nada, ni esta pasando ni pasará nunca. Este es un pueblo feliz." Así consumaron el exterminio de los jefes sindicales. p. 263

In this way the myth-making process is shown to be employed to maintain the desired status quo. No new myths are created to justify the event; there is merely the reinforcement of the existing myth in order to dispell any doubts.

Thus, the individuals who introduce new historical forces are seen to be the inadvertent pawns of history. Neither Apolinar Moscote
nor Herbert Brown reveal any overt desires to disrupt the order of Macondo when they arrive with their accompanying institutions. Rather, as the inhabitants of Macondo, they desire to live in peace and share prosperity in the furtherance of their goals. Apolinar Moscote behaves in obedience to the powers that have sent him to impose a state of government surveillance and is unaware of the extent and the power of the forces he is loosing, while Herbert Brown's fortuitous discovery of the banana leads him to refocus his entrepreneurial activities to its cultivation. However, the accompanying historical forces prove to be more powerful than the individuals. On the other hand, the myths and rituals that are introduced by Father Nicanor in accordance with a mythical pattern he adapts for his own purpose are more peacefully incorporated within the life pattern for it entails no radical change for the people. The decisive changes and alterations in the way of life of the people involve those myths and rituals which were previously unneeded and unwanted in the town.

Surrounding the institutions various myths and rituals arise that are exploited by individuals in the novel. Colonel Aureliano Buendía finds himself a leader and a hero through a succession of mundane circumstances. Yet the archetypal figures thus created are similarly undermined by the author. Aureliano is an idealless leader; Arcadio is a fearful, tender tyrant; José Arcadio Segundo is a strike leader who leads a comfortable life, suffering from none of the deprivations he is fighting. In the destruction of these myths and rituals the individuals and groups are subject to the same forces that
were witness in the institutions. They create ad hoc, post facto myths in a desire to substantiate individual wants and desires; historical activity is seen to occur as a result of coincidence and banality rather than conviction and ideals; acts that are in direct opposition to desired goals are employed; and myths are created spontaneously in response to a group need.

During the first elections in Macondo the government deems it necessary to deprive all of the citizens of their weapons. A succession of events propels Aureliano to organize a group of young men around him to restore the town to its previous state. All of the events surrounding his final decision to make war are the result of chance:

Asf que fue una simple casualidad que revelara sus sentimientos politicos, y fue un puro golpe de curiosidad el que lo metio en la ventolera de visitar al medico para tratarse un dolor que no tenia. p. 90

For, prior to his commitment to restoring peace and order to the town he expressed his opinion that it was impossible to fight for intangible ideals:

...no entendia como se llegaba al extremo de hacer una guerra por cosas que no podian tocarse con las manos. p. 88

However, after witnessing the corrupt election, discovering that Apolinario Moscote was a mere figurehead, and witnessing the brutal slaying of a woman by the visiting soldiers, Aureliano Buendia decided to go to war:

Un domingo, dos semanas despues de la ocupacion, Aureliano entro en la casa de Gerineldo Marquez y con su parsimonia habitual pidio un tazon de cafe sin azucar. Cuando los dos se quedaron solos en la cocina, Aureliano imprimio a su voz
una autoridad que nunca se le había conocido. "Prepara los muchachos," dijo. "Nos vamos a la guerra." pp. 92-93

Thus, as individual man plunges into history he does so as a result of chance and banal circumstances that gradually leave him in the middle of history. Heroism results from necessity and individuals are endowed with superhuman prowess and guidance by later historians or contemporary companions who are in need of reassurance and myths. But, the primary causes, as discovered by Aureliano Buendía are fortuitous:

El mismo, frente al pelotón de fusilamiento, no había de entender muy bien cómo se fue encadenando la sería de sutiles pero irrevocables casualidades que lo llevaron hasta ese punto. p. 87

He finally concludes that the war is pointless: men are not fighting for ideals and no changes are being effected. War is simply a struggle for power:

"Todo normal, mi coronel." Y la normalidad era precisamente lo más espantoso de aquella guerra infinita: que no pasaba nada...--Quiere decir--sonrió el coronel Aureliano Buendía cuanto terminó la lectura--que solo estamos luchando por el poder. p. 127

It is a maintenance of the status quo with no decisive change in sight. As a result, Colonel Aureliano Buendía, in conjunction with Gerineldo Márquez, decides to put an end to the fighting. In this desire many more conflicts are stages and many more men are wounded and die, thereby illustrating the contradictory nature of many actions of the individuals caught up in history. An immediate cessation to the hostilities is not possible for the men are too enmeshed in the existing myths and rituals to devise a new mythic order in which peace
and stability are immediately established. They must act in accordance with the ones that are already in power. History continues to undermine myth for at no time are the ideals and convictions formally declared in agreement with the historical actions.

The creation of ad hoc myths by individuals about the war is seen in the case of Aureliano José who wants to marry his aunt, Amaranta. As a result of this desire, the war soon assumes a purpose for him in accordance with his future plans. When he asks a companion whether he can marry his aunt, the response includes a statement that partially justifies the war on similar grounds:

'--Es que uno se puede casar con una tía?--preguntó él, asombrado.
--No sólo se puede--le contestó un soldado--sino que estamos haciendo esta guerra contra los curas para que uno se pueda casar con su propia madre.' p. 132

In this way Aureliano José is able to create a personal ad hoc myth justifying his personal desires. Following this discovery he deserts the war and returns to Amaranta in hopes of marriage. Thus, the existing myths can be molded and adapted to individual situations and desires in the same way they can be altered in response to those of the external historical forces.

Arcadio exemplifies the destruction of the myth of a tyrant for he is seen to embody several contradictions that are not normally included in the personality of a tyrant. He is a fearful, tender tyrant. After his appointment as civil and military leader of Macondo he establishes a rule that is extreme in its cruelty. In fact, he is the cruelest governor in the history of Macondo:
Arcadio siguió apretando los torniquetes de un rigor inne-
cesario, hasta convertirse en el más cruel de los gover-
nantes que hubo nunca en Macondo. p. 95

However, he succumbs to Úrsula's command; he falls deeply in love with
Santa Sofía de la Piedad, with whom he has three children; and dis-
covers as he is facing the firing squad that for the first time in
his life, he is not afraid:

Arcadio fue fusilado contra el muro del cementerio. En
las dos últimas horas de su vida no logró entender por qué
había desaparecido el miedo que lo atormentó desde la in-
fancia. p. 106

Thus, the archetypal pattern of a tyrant is subject to the same
humanity as are the other archetypal patterns. The juxtaposition of
the tender and loving mate, the frightened child and the cruel tyrant
serves to undermine the absoluteness of the nomenclature and once again
reveals the total humanity of the characters of Cien Años de Soledad.

José Arcadio Segundo offers a further example of the contradic-
tory qualities found between the archetypal characters of the novel
and the traditional ones. José Arcadio Segundo organizes a strike
at the Banana Company, ostensibly for the purpose of improving the
working conditions of the employees. However, he is primarily con-
cerned with the creation of trouble and commotion rather than the
humanitarian concerns of the strike:

José Arcadio Segundo y otros dirigentes sindicales que ha-
bían permanecido hasta entonces en la clandestinidad, apa-
recieron inesperadamente un fin de semana y promovieron
manifestaciones en los pueblos de la zona bananera. p. 254

Proceeding from a well-to-do family, José Arcadio Segundo personally
suffers from no tribulations nor deprivations attributable to the
Banana Company. Therefore, the fight that he instigates is not to improve his lot; he is guided by a desire to organize the workers and form a counter power to that of the imperialists rather than the declared intentions of helping the poor. Thus, once again the archetypal pattern is altered by introducing the reality of the human situation and human motivation rather than adhering strictly to the presentation of the ideals and myths. The myth of the humanitarian union official is thus effectively destroyed also.

The creation of spontaneous and contrived myths in order to respond to a social need is a further example of the myth-making process illustrated by the author. The civil conflicts produce many such events and individuals that answer this need. Colonel Aureliano Buendía acquires mythical characteristics in response to the people's need for a hero figure to enrich their traditions. During the many battles he is depicted as heroic and the possessor of supernatural powers.

Así empezó la leyenda de la ubicuidad del coronel Aureliano Buendía. Informaciones simultáneas y contradictorias lo declaraban victorioso en Villanueva, derrotado en Guamal, devorado por los indios Motilones, muerto en una aldea de la ciénaga y otra vez sublevado en Urumita. p. 116

Indeed, the legends and tales surrounding him reach such limits that even the members of the family have difficulty communicating and accepting him. He is a stranger in his own family and Amaranta is unable to reconcile the legends with the actual person:

En casi veinte años de guerra, el coronel Aureliano Buendía había estado muchas veces en la casa, pero el estado de urgencia en que llegaba siempre, el aparato militar que lo
acompañaba a todas partes, el aura de leyenda que doraba su presencia y a la cual no fue insensible ni la propia Ursula, terminaron por convertirlo en un extraño... Amarranta no lograba reconciliar la imagen del hermano que pasó la adolescencia fabricando pescaditos de oro, con la del guerrero mítico...

p. 150

In this way the tales and legends that are passed by word of mouth telling of the bravery and superhuman efforts of the warrior are seen to represent the creation of post facto and ad hoc myths that frequently have little or nothing to do with actuality. They respond to the innate desire of the townspeople and humanity in general to have a hero figure in whom to center their dreams of grandeur. They are created spontaneously in answer to a universal human desire.

In a similar manner, the celebrations and ceremonies planned by the government following the cessation of hostilities is a simulation of this tendency. The opposition wishes to propagate new myths in confirmation of their goals. Therefore, they need the ceremonial presence of the colonel to formally establish the transfer of power and authority from one individual to the group. When he relinquished his arms, however, he had lost much of his prestige that was necessary to the government. It was only after he attempted suicide and failed that he regained some of his lost stature; and it was totally regained after he refused to accept the Order of Merit from the President of the Republic:

El fracaso de la muerte le devolvió en pocas horas el prestigio perdido. Los mismos que inventaron la patraña de que había vendido la guerra por un aposento cuyas paredes estaban construidas con ladrillos de oro, definieron la tentative de suicidio como un acto de honor, y lo proclamaron mártir. Luego, cuando rechazó la Orden del Mérito que le otorgó el presidente de la república, hasta sus más encarnizados ri-
valedesfilaron por su cuarto pidiéndole que desconociera
los términos del armisticio y promoviera una nueva guerra.
p. 156

The end of the wars had been celebrated with a ceremony surrounding
the signing of the treaty of Neerlandia:

El acto se celebró a veinte kilómetros de Macondo, a la
sombra de una ceiba gigantesca en torno a la cual había de
fundarse más tarde el pueblo de Neerlandia. El acto
duró apenas el tiempo indispensable para que se estamparan
las firmas...Antes de tomar las firmas, el delegado personal
del presidente de la república trató de leer en voz alta
el acta de la rendición, pero el coronel Aureliano Buendía
se opuso. p. 154

The treaty was occasionally commemorated by documents and medals
that were sent to Macondo from the capital until the time that there
was no one left in Macondo to claim them. Thus, the historical
forces make use of the legends, celebrations and ceremonies to mold
and adapt previous myths to the ones they are trying to impose.
Furthermore, these archetypal situations have been undermined by
history also, for Aureliano is seen to conform to the ceremonies
simply because it was the only way to end the war and eventually the
people of Macondo completely forget about Colonel Aureliano Buendía
and the Treaty of Neerlandia. The historical events and personnages
become legends and are disbelieved. When Aureliano, the Younger,
converses with his four young friends in the library of the Learned
Catalan he finds that they have no idea who the colonel is, with the
exception of Gabriel, who is a descendant of Gerineldo Márquez.

Thus, myth can be used for many purposes: it can be a form of
deceit by which individuals and groups are led into actions and sit-
uations that they don't understand for the furthering of an ulterior
purpose or it can serve as a form of deceit for the individual who hopes to derive personal benefit from it; it is used to further order and social stability by lending purpose and meaning to the group; it is a product of man rather than proceeding from divine inspiration thereby revealing its use for the furtherance of human rather than divine goals. The absolute concept of myth is destroyed by the revelation of the myth-making process for it is seen that history continually undermines myth. Simultaneously, through a revelation of the prevalence of myth within the historical realm, history acquires a sense of mythification that destroys its absolute nature.

The persistence of historicity and the consequent destruction of myth within the mythical realm is more easily distinguishable. The archetypes found within this realm exemplify the changing and often contradictory attitudes of man. In this way the historicity of myth is revealed. In accordance with mythical Macondo a mythical structure is afforded in the novel with its accompanying archetypal figures. In this category the destruction of myth is due to the historical nature of man. These archetypes exemplify the changing and often contradictory nature of man. In a presentation of the archetypal situations of the Creation, the Plague and the Flood with their accompanying archetypal figures, the contemporary forces of myth and history are reflected rather than the traditional ones. The traditional values are no longer valid for the microcosm and rather than being the product of divine inspiration and guidance these archetypes, too, reflect a man-made world and a totally human sphere of reality.
The first archetype that will be discussed in this section is that of the Creation. The archetypal structure of the original creation is glimpsed with the modifications introduced by its being considered a product of man rather than a divinity. Macondo is created by man, who is trying to escape his historicity. As discussed in the preceding section, José Arcadio Buendía sets out to found Macondo after killing Prudencio Aguilar in a duel concerning his potency as a husband. Because of Órsula's fear of engendering a child with an unnatural appendage, the marriage is never consummated and when Prudencio Aguilar challenges José Arcadio Buendía's virility, he is killed. The mythical overtones are acquired when Prudencio Aguilar periodically reappears to the couple and asks for a drink of water—persisting until José Arcadio Buendía decides to leave Macondo in order to leave him in peace. Thus, they are forced to leave Riohacha in search of a Paradise after the Fall (the incestuous union and murder) rather than as a consequence of divine inspiration. They desire to escape their historicity and crime by making a new beginning in a new location. Thus, they depart with a group of people who have chosen to accompany them. Covert references are made to other such mythical journeys and the totally human nature of this one is reflected in their setting out for a land that is not promised:

...jóvenes...desmantelaron sus casas y cargaron con sus mujeres y sus hijos hacia la tierra que nadie les había prometido. p. 27

This enterprise is, therefore, entirely the result of human endeavor and human crime. Yet, the new paradise created in Macondo does
exhibit characteristics of the traditional ones. José Arcadio Buendía is advised of the site in a vision, thereby diverting his hope of reaching the sea temporarily:

José Arcadio Buendía soñó esa noche que en aquel lugar se levantaba una ciudad ruindosa con casa de paredes de espejo. Preguntó qué ciudad era aquella, y le contestaron con un nombre que nunca había oído, que no tenía significado alguno, pero que tuvo en el sueño una resonancia sobrenatural: Macondo. Al día siguiente convenció a sus hombres de que nunca encontrarían el mar. p. 28

The people industriously set out to construct a new town and a new beginning, thereby ridding themselves of the earlier forces of history. A truly paradisical state is emulated: it is located on the banks of a river with diaphonous waters, it is beautiful, the people are happy and industrious, there is no death, and all live together in peace and harmony:

...una aldea de...casas...construidas a la orilla de un río de aguas diáfanas que se precipitaban por un lecho de piedras pulidas, blancas y enormes...p. 9

Era en verdad una aldea feliz, donde nadie era mayor de treinta años y donde nadie había muerto. p. 16

En pocos años, Macondo fue una aldea más ordenada y laboriosa que cualquiera de las conocidas hasta entonces por sus 300 habitantes. pp. 15-16

They are the first mortals to set eye on the new land:

Una mañana, después de casi dos años de travesía, fueron los primeros mortales que vieron la vertiente occidental de la sierra. pp. 27-23

Macondo is a new world and some of the things are so recently created that they lack a name and the townspeople must name them in the same manner Adam named the animals and plants in the Biblical paradise:
el mundo era tan reciente, que muchas cosas carecían de nombre, y para mencionarlas había que señalarlas con el dedo.  p. 9

Soon, however, thanks to the efforts of José Arcadio Buendía, the houses are arranged so that all have equal access to the river and all enjoy the sun and the landscape. In his efforts he furthers the pattern of a mythical founder:

José Arcadio Buendía, que era el hombre más emprendedor que se vería jamas en la aldea, había dispuesto de tal modo la posición de las casas, que desde todas podía llegarse al río y abastecerse de agua con igual esfuerzo, y trazó las calles con tan buen sentido que ninguna casa recibía más sol que otra a la hora del calor.  p. 15

His mythical characteristics are further strengthened by the example that he sets for the town; yet as in the earlier examples, these qualities are enhanced by the element of chance rather than design:

Al principio, José Arcadio Buendía era una especie de patriarca juvenil, que daba instrucciones para la siembra y consejos para la crianza de niños y animales, y colaboraba con todos, aun en el trabajo físico, para la buena marcha de la comunidad. Puesto que su casa fue desde el primer momento la mejor de la aldea, las otras fueron arregladas a su imagen y semejanza.  p. 15

His example is followed and his advice is adhered to only because they are good and should be considered. When he deviates from this pattern he is no longer accorded the earlier leadership. When he conducts himself as an exemplary leader, due respect is accorded him and he assumes control of all situations, but when he becomes lost in the experimental and imaginary world introduced to him by Melquiades, his former status is lost.

In addition to the perfect organization and industriousness of the town is the physical setting. Birds are captured and caged in
to fill the ears of the people with music, thereby reflecting once again man's initiative and creative faculties in this new paradise: Furthermore, the town is isolated physically and intellectually. According to Thomas Aquinas, a paradise is separated from the rest of the world:

"...The situation of paradise is shut off from the habitable world by mountains or seas, or some torrid region, which cannot be crossed;..." \(^3\)

This is in order to insure the autogenesis of the group. It would seem that a paradisiacal state can only be maintained if no external influences are permitted, for the purity of the original founding impulses can be perpetuated mythically. No contradictions nor other possibilities can be made manifest unless revealed by an informed (mythical) source who has contact with the sustaining powers. As new ideas enter, change occurs that modifies the original model. However, Macondo, despite its humanity or perhaps because of it succumbs to invading forces that arrive in the form of gypsies who introduce the new inventions and wonders of the 'civilized' world. Through human error--the caging of the birds--the gypsies discover Macondo and through the guise of magic introduce these historical wonders to the people. Although not externally altered as a result of the introduction of the opposing force, history, the infiltration of the historical powers has been initiated and man has offered a further example of his

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*The singing of the birds guide the gypsies to Macondo.

innate historicity. The original attempt to return to the mythical origins exemplified by the creation of a new paradise has thus failed.

Within the mythical paradise is the microcosm of the Buendía family, that, as the original family of man in many mythologies, has its beginnings in incest. Although tribally unacceptable, divine or semi-divine creatures have practiced incest in order to create new peoples or groups of people. As José Arcadio Buendía and Úrsula found a new paradise and escape the curse of incest, it seems as though perhaps a new beginning has similarly occurred in Macondo. However, the destruction of myth is seen in the total humanity of the individuals and situations. The mythical founder, José Arcadio Buendía is witnessed through his gradual decay and in his final indignity of being tied under the chestnut tree. Thus, although the archetype of a mythical founder, José Arcadio Buendía undergoes a vegetable-like death in which he is stripped of all human dignity. Although Catauce returns to honor him as king: "He venido al sepelio del rey." p. 125, the juxtaposition of his total inadequacy and the mythical funeral procession in which there is a rain of small, yellow flowers, seems to destroy all non-human elements of the mythic personage.

The Plague is introduced through the candy that is made by Úrsula. It is a plague of insomnia and concomitant loss of memory through which the townspeople can conceivably recapture their pre-historic state and in accordance with the myth of the 'return to the origins', regain the tranquility and unity of that period. It arrives in the
person of Rebeca, a feminine prototype of the Wandering Jew, and is spread through the candy that Úrsula has industriously manufactured. The choice of Úrsula as an instrument to re-introduce the mythical state is appropriate, for Ursula is bound by conformity—whether it be the conformity of the historical realm or that of the mythical. She has carried with her the fears and taboos of the previous realm rather than permitting the creation of new myths and rituals in conformance with the new paradise. She accompanies José Arcadio Buendía, but is unable to begin again with him. She propagates the earlier order. That the Plague is an a-historical attempt to re-capture the mythical paradise is illustrated by the person chosen to bring it to Macondo and by the effects of the insomnia. Rebeca is of unknown origins, but she claims parentage with the Buendía family, thereby assuring her incorporation within the life of Macondo. The plague eventually results in a loss of memory and a confusion of time—a skeletal representation of the pre-history state: **in illo tempore**.

During the first few days, a return to the original industriousness, peace and tranquility is attained. The individuals find that they are able to accomplish many things and make great progress in the formation of their town:

Al principio nadie se alarmó. Al contrario, se alegraron de no dormir, porque entonces había tanto que hacer en Macondo que el tiempo apenas alcanzaba. Trabajaron tanto, que pronto no tuvieron nada más que hacer,... pp. 45-46
In addition, they experience a previously unknown unity that is partially manifested in the sharing of a common dream in which there is a loss of individuality and personal awareness. The town is once again isolated from the rest of the world because a quarantine is imposed to keep the plague from spreading. In this way a simulated paradise is created by the mythical realm:

Tan eficaz fue la cuarentena, que llegó el día en que la situación de emergencia se tuvo por cosa natural, y se organizó la vida de tal modo que el trabajo recobró su ritmo y nadie volvió a preocuparse por la inútil costumbre de dormir. pp. 46-47

However, the joy is short-lived: the inhabitants soon grow discontent with the forced isolation and the deprivation of sleep and they search for ways in which to recapture the habit of sleeping, or at least the illusion of sleep:

Los que querían dormir, no por cansancio sino por nostalgia de los sueños, recurrieron a toda clase de métodos agotadores. Se reunían a conversar sin tregua, …p. 46

Moreover, the loss of memory soon begins to manifest itself: the longer they go without sleep the more they suffer from confusion about the past. The restorative powers of sleep are taken from them and sleep is in this way likened to death--the death of history, however, instead of physical death. They gradually forget the names and functions of the objects in their paradise, and due to their innate historicity, are unwilling to return to this state in which all things are once again new and all objects and tasks must be discovered and named. Therefore, the townspeople, José Arcadio Buendía and his family in particular, search for a manner in which to preserve the known order. This they acquire through the invention of Aureliano
who discovers that if the name and the function of each object is written on paper it will be preserved; the only danger is the day when the purpose of the written word is forgotten. However, as all excursions into history, this one has its origin in chance:

Fue Aureliano quien concibió la fórmula que había de defenderlos durante varios meses de las evasiones de la memoria. La descubrió por casualidad... Un día estaba buscando el pequeño yunque que utilizaba para laminar los metales, y no recordó su nombre. Su padre se los dijo: "las". Aureliano escribió el nombre en un papel que pegó con goma en las base... Así estuvo seguro de no olvidarlo en el futuro... José Arcadio Buendía lo puso (el método) en práctica en toda la casa y más tarde lo impuso a todo el pueblo. p. 47

Consequently, all of existence is re-ordered and re-organized to meet the demands of the new world: Pilar Ternera begins to read the past rather than the future and José Arcadio Buendía, who rather than concerning himself with the historical desire of inventing a time machine, wants to construct a memory machine. Thus, in accordance with the historical nature of man that was previously revealed in their reaction to the gypsies, especially that of José Arcadio Buendía to Melquíades, the historical forces are retained. As Melquíades stimulated the native curiosity of José Arcadio Buendía and gave him tools to promote his delving into the historical world, the simulated mythical realm causes him to direct those energies to a restoration of the past in order to insure a future. This situation persists until Melquíades returns and restores historical order, and with it linear time and memories are reinstated. Thus, once again the historical nature of man has prevented the success of the myth. Following the cure, a larger variety and larger number of the historical forces
begin to arrive in many guises: Apolinario Mosquera, Father Nicanor and Herbert Brown arrive and successfully instigate historical institutions in the town.

The a-historical floods are a similar attempt to create a new mythical beginning for Macondo for they wash away all traces of the historical realm and Macondo recedes to a pre-historical state:

Macondo estaba en ruinas. En los pantanos de las calles quedaban muebles despedazados, esqueletos de animales cubiertos de lirios colorados, últimos recuerdos de las horcas de advenedizos que se fugaron de Macondo tan atolondradamente como habían llegado. p. 280

Following the period in which historical progress and prosperity dominate with the accompanying evils of corruption, crime and death, the mythical rains arrive. The invaders all leave Macondo with the only survivors being the descendants of the original founders:

Los sobrevivientes de la catástrofe, los mismos que ya vivían en Macondo antes de que fuera sacudido por el huracán de la compañía bananera, estaban sentados en mitad de la calle gozando de los primeros soles. p. 280

In this way the chance to restore the original paradise is once again granted to the inhabitants. However, this myth, too, fails. Various attempts are made to establish a new order and meaning to cope with this reality that are compared to those made during the plague of insomnia:

Como ocurrió durante la peste del insomnio, que Ursula se dio a recordar por aquellos días, la propia calamidad iba inspirando defensas contra el tedio. p. 267

However, it is seen that the once creative imagination that characterized the early days of the town has decreased in strength. Aureliano Segundo expends a great deal of energy searching for the treasure
Ursula has hidden, but he is not dealing with a manner in which to cope with the catastrophe; he is merely trying to recover a material manifestation of earlier times. Rather than attempting to create a device to maintain or stabilize a desired order, he turns to the encyclopedia and invents stories for the children to illustrate the pictures. Hence, the traditional creative imagination of the Buendía family is seen to be declining in strength. The original mythical impulse is weakening for the sustaining intellectual power is disappearing. However, once again there is a loss of time for the days and weeks no longer matter:

Los había visto al pasar, sentados en las salas con la mirada absorta y los brazos cruzados, sintiendo transcurrir un tiempo entero, un tiempo sin desbravar, porque era inútil dividirlo en meses y años, y los días en horas,...p. 273

A sense of timelessness applicable to the mythical state is thereby created, but is not productive as were the earlier ones. Furthermore, contrary to the plague of insomnia, the flood doesn't precipitate any type of spiritual union: there are no common activities and there are no shared dreams. Physically, it is not possible, and spiritually they have grown too separated to recapture any of the earlier unity. Life is divided into small family groups. After the rains, the sporadic efforts to restore the earlier activity are met with failure. Aureliano Segundo organizes a raffle in imitation of the successful raffle during the period of prosperity, but solely for the purpose of obtaining money for Amaranta Órsula's education. In general, however, the floods symbolize a loss of spirit: a reversal of the Biblical Flood:
...y la familia amenazada por un espíritu de resignación y pesadumbre que no hubiera sido conceivable en sus tiempos. (thoughts of Ursula) p. 283

Perhaps the best illustration of the loss of spirit is reflected in the new parties given by Aureliano Segundo at which he no longer has any desire to play the acordeón or participate in the festivities. He has changed and so have the rest of the inhabitants:

...sin haberlo deseado Aureliano Segundo se encontró de pronto tocando otra vez el acordeón y participando en modestos torneos de voracidad...Era un hombre cambiado... siempre andaba cerca del aburrimiento y el cansancio. p. 286

The energetic spirit of Ursula reflected a desire to rise from the catastrophe in the manner that had been effective in earlier ones, but even she admits that times have changed and that her descendants do not have the same spirit as she:

"Que abran puertas y ventanas", gritaba. "Que hagan carne y pescado, que compren las tortugas mas grandes, que vengan los forasteros a tender sus petates en los rincones y a orinarse en los rosales, que se sienten a la mesa a comer cuantas veces quieran, y que eructen y despotriquen y lo embarren todo con sus botas, y que hagan con nosotros lo que les dé la gana, porque esa es la única manera de esparcir la ruina." Pero era una ilusión vana. Estaba ya demasiada vieja y viviendo de sobra para repetir el milagro de los animalitos de caramelos, y ninguno de sus descendientes había heredado su fortaleza. pp. 285-286

Even the animals are no longer fertile as before, thereby giving the first indication that the physical weakenings echo the diminishing spirit. Eventually, even the birds will no longer stay in Macondo:

A medida que los pájaros (que habfa llevado al regreso a Macondo) se reproduccían, Amaranta Ursula los iba soltando por parejas, y más tardaban en sentirse libres que en fu-
Aureliano Segundo perceives a change in spirit in Petra Cotes and attributes the death of the animals and their barrenness to it:

Aureliano Segundo pensaba sin decirlo que el mal no estaba en el mundo, sino en algún lunar recóndito del misterioso corazon de Petra Cotes, donde algo había ocurrido durante el diluvio que volvió estériles a los animales y escurridizo el dinero. pp. 287-288.

Thus, this myth, too, has failed, for rather than replenishing the spirit of the town, it has completely debilitated it. From this time the imaginative and creative spirit is no longer evident, leaving only the skeletal appearance of the earlier paradise. Sporadic attempts are made to recapture more of the substance, but all fail. Following the flood, not only are the animals sterile, but all the birds die:

...ese mediodía hubo tanto calor que los pájaros desorientados se estrellaban como perdigones contra las paredes y rompían las mallas metálicas de las ventanas para morirse en los dormitorios. p. 291

Úrsula dies and the historical order disappears from Macondo. Both of the creators of the dynasty are now gone, and as the physical world reflected the death of José Arcadio Buendía by the rain of small, yellow flowers, the physical world is similarly disrupted following the death of Úrsula:
Santa Sofía de la Piedad tuvo la certeza de que la encontraría muerta de un momento a otro, porque observaba por esos días un cierto aturdimiento de la naturaleza: que las rosas olían a quenopodio, que se le cayó una totuma de garbanzos y los granos quedaron en el suelo en un orden geométrico perfecto y en forma de estrella de mar, y que una noche vio pasar por el cielo una fila de luminosos discos anaranjados. p. 291

Historical memory has disappeared as reflected in the ignorance of the identity of Colonel Aureliano Buendía when government officials arrive in search of him:

La desidia de la gente contrastaba con la voracidad del olvido, que poco a poco iba carcomiendo sin piedad los recuerdos, hasta el extremo de que por esos tiempos, en un nuevo aniversario del tratado de Neerlandia, llegaron a Macondo unos emisarios del presidente de la república para entregar por fin la condecoración varias veces rechazada por el coronel Aureliano Buendía, y perdieron toda una tarde buscando a alguien que les indicara dónde podían encontrar a alguno de sus descendientes. pp. 292-293

Ignorance of the civilized world is again evidenced when a group of gypsies return to Macondo:

También por esa época volvieron los gitanos, los últimos herederos de la ciencia de Malquías, y encontraron el pueblo tan acabado y a sus habitantes tan apartados del resto del mundo, que volvieron a meterse en las casas arrastrando fierros imantados como si de veras fueran el último descubrimiento de los sabios babilónicos, y volvieron a concentrar los rayos solares con la lupa gigantesca, y no faltó quien se quedara con la boca abierta viendo caer peroles y rodar calderos, ...p. 293

The only remnant of the historical period is the yellow train brought to Macondo by Aureliano Triste. Father Antonio Isabel is replaced by Father Augusto Ángel who soon succumbs to the stupor of Macondo, thereby ending the period of active organized religion:

Poco después mandaron al padre Augusto Ángel, un cruzado de las neudas hornadas, intransigente, audaz, temerario, que tocaba personalmente las compañas varias veces al día para que no se aleteraran los espíritus... pero antes de un año
estaba también vencido por la negligencia que se respiraba en el aire, por el polvo ardiente que todo lo envejecía y atascaba, y por el sopor que le causaban las albóndigas del almuerzo en el calor insuportable de la siesta. p. 293

Thus, skeletal archetypes of the original founders remain in which neither the mythical nor the historical forces appear for any sustained periods of time. Not only have the a-historical floods failed in the attempt to return to the origins, but the historical and mythical initiative have also disappeared, thereby depriving Macondo of any future that is contingent on these two forces. A sporadic attempt to recapture further external vestiges is also made by Amaranta Ursula when she returns from Brussels with her husband, but prior to that time the inhabitants repeat earlier actions and live from moment to moment with no attempt to recapture the past nor create a new future. Each becomes lost within himself and there is no sharing of work or play. Aureliano, the Younger, is the last member of the dynasty; therefore the only one who can offer hope, and he lacks a creative imagination. As his companions, he lives a totally isolated experience and is unable to share even the rudiments of everyday living with his four young friends and all of his knowledge is derived from the books he has read in order to decipher the written parchments. He knows only what he was told by José Arcadio Segundo concerning the massacre in the train station and the corruption of the Banana Company, and he has discovered some of the history of the family from the parchments; however, his knowledge is basically that of the medieval period:
Thus, by the time of Aureliano, the Younger, and Amaranta Úrsula, the mythical creativity and the historical organization have both become so blurred that the history of Macondo has been lost and all that Aureliano recounts concerning the family acquires an aura of legend and myth. For example, the existence of Colonel Aureliano Buendía is denied by many:

Aureliano no encontró quien recordara a su familia, ni siquiera al coronel Aureliano Buendía,...p. 324

...estaba más cerca de Babriel que de los otros. El vínculo nació la noche en que él habló casualmente del coronel Aureliano Buendía y Gabriel fue el único que no creyó que se estuviera burlando de alguien. p. 329

Thus, when Amaranta Úrsula and Gastoñí arrive, Amaranta Úrsula works to restore the house, but is not aware of the original spirit. When at last a chance for a new beginning paralle ling the first occurs, it fails completely. The incestuous union of Amaranta Úrsula and Aureliano, the Younger, results in the termination of the dynasty rather than a new beginning.

The thematic archetypes have thus been so undermined by history that merely the skeletal remnants of the originals are seen. As a result of his historical nature, man is not aware of making choices that determine his future; rather, he re-acts and responds in a manner
that he does not analyse and frequently does not understand. He is not fully aware of the forces that dominate his life, therefore he is unable to successfully determine his future; his acts are the result of change in circumstances as he reacts in accordance with his mythical as well as his historical nature, thereby plunging into historical acts and misinterpreting or never understanding the mythical. Efforts are made by the people to return to the beginnings, but they are unsuccessful.

The archetypal figures that appear in the novel also respond to the totally human reality of Cien Años de Soledad in which the destiny and fate of individuals and locales do not depend upon the capricious whims of any supernatural deities. They further serve to illustrate the changing concept of the universe as reflected in the archetypes of the different periods. The opposing forces of this novelistic world are centered in myth and history in opposition to the traditional ones of good and evil, etc. Moreover, the motivations of these archetypal representations are noble and heroic for they hope to improve the human condition or to avert tragedy; thus, the relativity of all forces is emphasized.

The first example that will be considered is that of José Arcadio Buendía and Melquifades who are archetypes of Faust and Mephistopheles. Some parallels between the archetypal patterns are observed, but they are primarily in form. Both Faust and José Arcadio Buendía participate in a new and unknown world as a result of the interferences of Mephistopheles and Melquifades, and both are eventually unable to cope
with the realities of the new existence, but the similarity ends there. In the original myth, Faust is offered knowledge and material wealth in exchange for his soul. He is thus advised of his impending loss prior to making the pact with the devil, Mephistopheles, and when he eventually discovers that he is unable to cope with his new gifts and requests a reprieve, he knows it is too late. He repents of his choice, but is unable to break the bargain. Faust is greedy and wants all possessions for his personal use.

José Arcadio Buendía, on the other hand, has a vivid imagination:

José Arcadio Buendía, cuya desaforada imaginación iba siempre más lejos que el ingenio de la naturaleza, y aun mas allá del milagro y la magia...p. 9

However, prior to the arrival of Melquíades, these natural talents are not used and all of his energy is directed toward the construction of the town. As an external force, Melquíades is attracted by the curiosity and imagination exhibited by José Arcadio Buendía. He offers tools to him that will stimulate his imagination and curiosity. Contrary to the traditional myth, José Arcadio Buendía is not given knowledge; he merely receives the tools with which to acquire knowledge. Thus, the contemporary attitude that man must rely on his own initiative and drive rather than receiving goods from an omnipotent power is seen. Even Melquíades is not omnipotent for he must discover his own formula for immortality and suffers from the ills of humanity. His humanity must be overcome through experimentation and new discoveries and when he returns to Macondo from the land of the dead, he devotes all his time and energy during the day. After the discovery
of this tactic, she conceived the idea of a contest in which the man who could string Ulysses' bow would become her husband. Thanks to the intervention of the gods, Ulysses returned in time to enter the contest and win. In this case, therefore, the happy ending was due to the intervention of the gods in the same way Ulysses' long absence was the result of a whim of the gods. Humans were subject to the whims of the gods and had no independent control over their destinies—frequently having their fate decided by the rivalries and petty jealousies of the gods. However, the contemporary Weltanschauung has altered considerably this concept and the individuals in Cien Años de Soledad determine their own fate through the blind choices based only on personal experience and personal interpretation of previous situations. They are influenced by the forces of the cosmos, but they are not guided nor given any supernatural aid in the determination of their fate. Man is no longer rewarded for his goodness and punished for his folly.

Amaranta, therefore, is the product of a different intelligence, for as has been seen, Macondo is a new paradise that is conceived and founded by man. Thus, Amaranta can rely on no external or supernatural beings to control her fate; she must determine her actions in accordance with the knowledge she possesses. Thus, the archetypal patterns of Penelope and Amaranta are similar only insofar as both women weave in order to avoid their fate. When young, Amaranta falls in love with Pietro Crespi, an Italian musician who falls in love with Rebeca. When Amaranta discovers the love between Rebeca and Pietro Crespi, she swears
that they will never marry, nor let Crespi and Rebeca marry:

--No te hagas ilusiones. Aunque me lleven al fin del mundo encontraré la manera de impedir que te cases, así tenga que matarte. p. 70

She tried various things in order to postpone the wedding--human effort--, in the hope that it will never occur, until finally she decides to poison Rebeca:

Durante largos meses había temblado de pavor esperando aquella hora, porque si no concebía el obstáculo definitivo para la boda de Rebeca, estaba segura de que en el último instante, cuando hubieran fallado todos los recursos de su imaginación, tendría valor para envenenarla. p. 80

Having made this resolution, Amaranta suffers from feelings of guilt when the young bride of her brother, Remedios, dies. The wedding is postponed and never takes place because Rebeca falls in love with José Arcadio; but Amaranta is never able to rid herself of the conviction that she caused Remedios' death:

Amaranta sufrió una crisis de conciencia. Había suplicado a Dios con tanto fervor que algo pavoroso ocurriera para no tener que envenenar a Rebeca, que se sintió culpable por la muerte de Remedios. pp. 80-81

She later takes revenge on Pietro Crespi by refusing to marry him, causing his suicide. The double tragedy is interpreted by Amaranta as being a sign that she should never marry. The later proposal of marriage offered her by Gerineldo Márquez is likewise refused. Thus, Amaranta is left to fulfill the destiny that she, herself, has created, for despite her efforts to the contrary, she is unable to marry:

--No me casaré con nadie--le dijo--...Encerrada en el dormitorio, mordiendo un llanto secreto, Amaranta se metía los dedos en los oídos para no escuchar la voz del pretendiente
...y apesar de que se moría por verlo, tuvo fuerzas para no salir a su encuentro. p. 123

Amaranta rejects love and exasperates her lovers.

Her bitterness toward Rebeca doesn't abate until after she has woven a funeral shroud for her. Yet Amaranta is granted another reprieve from her life of bitterness and frustration when she is told that she must weave her own funeral shroud, and that upon its completion she will die:

La muerte...le ordenó empezar a tejer su propia mortaja el próximo seis de abril. La autorizó para que le hiciera tan complicada y primorosa como ella quisiera, pero tan honradamente como hizo la de Rebeca,...p. 238

Thus, as Penelope would weave in order to defer the hour in which her fate would be decided, so did Amaranta. Both destinies were occasioned by love, but Penelope's actions are directed toward the fulfillment of love while Amaranta's are in rejection and frustration of that love. Thus, Amaranta represents a modification of the original myth in that no deliverance, other than the common destiny of death, is offered to her. The intervention of the Angel of Death does not set things right. It merely gives her an opportunity to face her reality and determine her own time of death. The concept of punishment and reward is not as absolute as in the myth of Penelope, for although Amaranta is told to give as much care and thought to her shroud as she did to Rebeca's, the reward she receives is intangible for at the time of her death, she experiences great calm and tranquility:
Amaranta no revelaba trastorno alguno, ni el más leve signo de dolor, y hasta se notaba un poco rejuvenecida por el deber cumplido...p. 239

Thus, the Greek myth is modified in this novel to conform to the attitudes and the forces that function in the Buendía family. The fate of Penelope is determined by the gods and aided by her own labors, while the fate of Amaranta is determined by her own actions and is alleviated by the appearance of the angel. Yet in this case also, the alleviation is contingent upon Amaranta's actions. It is not a supernatural appearance, but merely an opportunity that is given Amaranta by the forces of the mythical realm to counteract the frustration she felt with the historical. Amaranta is a victim of her own actions and thoughts while Penelope is a victim of the gods who through her own actions tried to surmount her fate, but must depend upon the whims of the gods.

Both Remedios, the Beauty, and Fernanda are reminiscent of the myth of Helen of Troy because of their great beauty and the many deaths that are inadvertently caused by that beauty. Once again the gods are seen to intervene in the Greek myth and not in its reproduction in *Cien Años de Soledad*. Helen is the most beautiful woman in the land and many men try to win her hand; therefore, Helen's father extracted a promise from all the suitors that they would champion the cause of whoever was to be Helen's husband, thereby avoiding any chance of conflict with an unhappy suitor. All of the men took the oath and Menelaus was the chosen suitor. In the meantime the gods had promised the fairest woman in the world to Paris who arrived in Sparta and
carried Helen away with him. The Trojan Wars then began, for all 
the men were bound to avenge Menelaus' honor. In the case of Remedios, 
the Beauty, and Fernanda, the natural forces and the man-made forces 
are seen to cause the destruction without the awareness of the women 
in either case. The two opposing forces of the novel are mirrored in 
these two cases—the mythical through Remedios and the historical 
through Fernanda. Remedios has a unknown fragrance that emanates 
from her person that is irresistible to many men:

Lo que ningún miembro de la familia supo nunca, fue que 
los forésteros no tardaron en darse cuenta de que Remedios, 
la bella, soltaba un hálito de perturbación, una rafaga 
de tormento, que seguía siendo perceptible varias horas 
después de que ella había pasado. p. 200

Because she is a mythical being her power is not understood by any 
and she is herself unaware of it. Yet as a result of this attraction 
four men are killed:

La suposición de que Remedios, la bella, poseía poderes de 
muerte, estaba entonces sustentada por cuatro hechos irre-
batibles. p. 203

In order to be near Remedios, they will do anything with the result 
that frequently they commit foolish and dangerous acts. Moreover, 
after being in her presence, they continue under the influence of her 
fragrance for an indefinite period of time; therefore, Remedios is 
indirectly responsible for their consequent deaths:

Por eso eran ellos los únicos que entendían que el joven 
comandante de la guardia se hubiera muerto de amor, y que 
un caballero venido de otras tierras se hubiera echado a 
la desesperación. p. 200
Un día, cuando empezaba a bañarse, un forastero levantó una teja del techo y se quedó sin aliento ante el tremendo espectáculo de su desnudez... Las tejas podridas se despedazaron en un estrépito de desastre, y el hombre apenas alcanzó a lanzar un grito de terror, y se reió el cráneo y murió sin agonía en el piso de cemento. pp. 201-202

Remedios, la bella, no le contó a nadie que uno de los hombres, aprovechando el tumulto, le alcanzó a agredir el vientre con una mano... Esa noche, el hombre se jactó de su audacia y presumió de su suerte en la Calle de los Turcos, minutos antes de que la patada de un caballo le destrozara el pecho. p. 203

Fernanda, on the other hand, is aware of her beauty and has been told that she will be a queen one day; yet she is not aware of having that beauty used for destructive purposes. The soldiers came one day and talked to her father, after which she was told to prepare for a journey:

...le abrió a un militar apuesto, de ademanes ceremoniosos, que tenía una cicatriz en la mejilla y una medalla de oro en el pecho. Se encerró con su padre en el despacho. Dos horas después, su padre fue a buscarla al costurero. "Prepare sus cosas", le dijo. "Tiene que hacer un largo viaje." p. 180

Because of her hypnotic beauty Aureliano Segundo welcomed them in the house and at the festival:

...Apareció por el camino de la ciudad una comparsa multitudinaria llevando en andas doradas a la mujer más fascinante que hubiera podido concebir la imaginación... No faltó quien tuviera la suficiente clarividencia para sospechar que se trataba de una provocación. Pero Aureliano Segundo se sobrepujo de inmediato a la perplejidad, declaró huéspedes de honor a los recién llegados, y sentó salomonicamente a Remedios, la bella, y a la reina intrusa en el mismo pedestal. pp. 174-175

Thus, her beauty has been used by the soldiers to gain entrance to the festival in Macondo where they shoot many people and put an end to the festival. Thus, beauty in both cases brings death and destruc-
tion. Both of the women attended the festival and large numbers of people were attracted. Yet neither directly occasioned the death and destruction there. The two women are as pawns of the two compelling forces of the novel--the mythical and the historical. However, contrary to the Greek myths these forces are not manipulated by the gods or supernatural beings; they are forces which propel men to act and are used by other men to determine their fate. Thus, although, in both instances, the Greek myth and Cien Años de Soledad, the feminine beauty brings about situations that result in death and destruction.

Thus, in the mythical realm the archetypes serve as a thematic structure and reveal the manner in which myth reflects the changing attitudes of man. The traditional concept of myth is destroyed for myth no longer works; it is merely another device that man can employ in his struggle to adapt to and understand his reality. The archetypes recur, but are always subject to the interpretation and the understanding of the contemporary mentality restoring them, and will adapt to the spiritual and intellectual environment of their creator. This is true in both the historical realm and the mythical. However, there are forces at work in the microcosm that are not understood by man. The concept of myth is destroyed, but the reality of the mythical is preserved and given importance for the mythical conforms to an order and understanding that is not accessible to human understanding. Man may be able to recognize and perceive the mythical, but is never able to subjugate it to his control. He is permitted to parti-
cipate in it on occasion, but it never becomes his. By the same
token, the mythical does not control man for it is merely one force
that is loosed in the world. History is another of the forces that
is found in the microcosm that influences the behavior and reality
of the people. Individual man frequently falls into history as a
result of banal circumstance and cannot control history either. He
can control the interpretation of the history as he can control the
interpretation of the mythical phenomena, but it is never ascertained
if the interpretation in either case is correct or not. In all cases
the concept of myth is destroyed, for in the mythical realm it was
seen that the myths created by the individuals or institutions of that
realm were not valid either: history undermines myth in these cases
also.

Closely aligned to the mythical realm is the fictional, for fic-
tion has frequently been associated with the concept of myth and has
been called fiction. In this connection García Márquez had included
various literary archetypes within the reality of Macondo that have
been conceptually altered to conform to the new reality as were the
previously discussed mythical and historical archetypes. Macondo and
its dwellers inhabit a totally fictional world, but this world is sub-
ject to the same changes and modifications as the other realms. Real-
ity is a fluid concept that can be conceived of differently by many
factions simultaneously. Thus, Colonel Aureliano Buendía can bring
to mind the literary archetype of the poet-warrior because of his hero-
ism in battle and his desire to write poetry that was inspired by his
wife, Remedios. However, as has already been revealed, his motivation differs radically from that of the earlier poet-warriors for his reality is that of the fictional world of Macondo.

In a similar manner, Pietro Crespi is reminiscent of an Italian troubadour poet. He is well-educated and meticulously dressed:

Pietro Crespi era joven y rubio, el hombre más hermoso y mejor educado que se había visto en Macondo, tan escrupuloso en el vestir que a pesar del calor sofocante trabajaba con la almilla brocada y el grueso saco de paño oscuro. Empapado en sudor... p. 58

He is sent from Italy to adjust the player piano that the Buendía family has bought and gives the young girls lessons in the latest dance steps and falls in love with one of them. As a result of a later double rejection in love--by Amaranta and Rebeca--he commits suicide. However, upon closer inspection the traditional archetypal figure is seen to be substantially altered. Pietro Crespi sweats as he works, which would never have occurred to an earlier poet; he commits suicide as a result of his injured pride rather than desolation at the loss of the loved one. In this way the author suggests various archetypal figures, but rapidly destroys their essence, leaving the reader with a mere reminder of earlier fictional characters.

A similar effect is attained with the presentation of the Learned Catalan who is reminiscent of the contemporary fictional intellectual who enjoys word games, studies and philosophizes in order to better understand his reality. However, this archetypal representative is also seen to be illusory for he is aimlessly searching for a reality that is related to physical location and that continually eludes him.
He vacillates between two realities and when in one, desires the other and vice versa. He leaves Macondo in order to capture an earlier reality, but is unable to do so:

...a medida que el barco se alejaba, la memoria se le iba volviendo triste...Sin embargo, y aunque él mismo no parecía advertirlo, aquellas cartas de recuperación y estímulo se iban transformando poco a poco en pastorales de desengaño. pp. 338-339

Thus, the fictional archetypes serve to remind the reader of earlier concerns of fiction rather than totally re-creating them. They serve to suggest earlier themes, leaving a hollow archetype.

Through the merging of the mythical and the historical on the fictional plane, the characters are seen to respond to different and simultaneous levels of reality, thereby emphasizing the relativity and fluidity of reality. For example, José Arcadio Buendía can be a mythical founder at the same time that he is a historical one and simultaneously he is a fictional character who contributes to the reality of the novel. This phenomenon is found repeatedly--one need only think of the few that have been discussed thus far in this study.

Moreover, contemporary characters are permitted free access to Macondo and the inhabitants of Macondo are permitted to share their reality. In this way they serve to remind the reader of other fictional characters and give testimony to the reality of their existence. Thus, Lorenzo Gavilán gives testimony to the braveness of Artemio Cruz, a character in Tyente's novel, La Muerte de Artemio Cruz:

Entre ellos se llevaron a José Arcadio Segundo y a Lorenzo Gavilán, un coronel de la revolución mexicana, exiliado en Macondo, que decía haber sido testigo del heroísmo de su compadre Artemio Cruz. p. 254
The fictional characters are thus governed by the same laws as individuals of the historical world in that they are restricted to the physical locale in which they were first created or to which they could plausibly have travelled. Gabriel won a prize to Paris and sat writing in the same room in which Rocamadour will die: (a character in Cortazar's Rayuela) In this way García Márquez suggests the possibility of another reality within the fictional world that coexists with the reality of Macondo, of historical man, etc. The general concept of reality is thus expanded.

Finally the deciphering of the parchments left by Melquíades conclusively reveal the merging of the mythical and the historical in the totally fictional world of Macondo. The written parchments represent a going back (history) to find a prophecy (myth) that has already been fulfilled in the present (fiction):

Sin embargo, antes de llegar al verso final ya había comprendido que no saldría jamás de ese cuarto, pues estaba previsto que la ciudad de los espejos (o los espejismos) sería arrasada por el viento y desterrada de la memoria de los hombres en el instante en que Aureliano Babilonia acabara de descifrar los pergaminos, y que todo lo escrito en ellos era irrecuperable desde siempre y para siempre...p. 351

A brief glance at the microcosm reveals that the same phenomena that have been witnessed at work in the macrocosm in the previous categories is at work there. Myth is undermined by history as in the previous categories and the juxtaposition of the universal and the particular reveals the changing and fluctuating reality portrayed by the many and simultaneous levels of reality. Thus, the depiction of the reality of the human condition occurs.
García Márquez undermines his own archetypes as seen most clearly in the characters. Úrsula attempts to categorize the men in order to understand and predict their actions. She therefore concludes that:

Mientras los Aurelianos eran retraídos, pero de mentalidad lúcida, los José Arcadia eran impulsivos y emprendedores, pero estaban marcados por un signo trágico. p. 159

However, not only is this seen to fail in the assignment of broad character traits, but the individual types themselves contain so many contradictions as to be invalidated.

The most revealing examples of the failure of the archetypal patterns are revealed in the twins, Aureliano Segundo and José Arcadio Segundo, for each exhibits characteristics of both the Aurelianos and the José Arcadios. Thus, when Úrsula concludes that they exchanged identities when they were young, they still elude classification. Both are enterprising on occasion as seen in Aureliano Segundo's organization of the raffle and José Arcadio Segundo's organization of the strike; José Arcadio Segundo exhibits sexual abnormalities as do the other José Arcadios, yet he is also intelligent and withdrawn as are the Aurelianos; Aureliano Segundo experiences a violent death as do the José Arcadios and is swayed from the deciphering of the parchments as are the Aurelianos. Thus, the attempts to categorize the individuals and establish archetypal patterns are met with failure. Moreover, within the individual types there are so many contradictions that the concept of the type is rendered useless as exemplified by the Aurelianos. The Aurelianos are not only withdrawn and the
possessors of a clear intelligence, but they are also bloody fighters, poets, impetuous and extraverts, thereby making the concept of the type disappear. In this way the archetypal concepts are undermined and seen to be invalid in the microcosm as well as in the macrocosm, for not only do the individuals vary and adapt to the changing attitudes throughout the generations, they frequently mirror changing attitudes and beliefs within the individual's lifetime. Thus, Colonel Aureliano Buendía wrote poetry, fought battles, decided to put an end to the fighting, re-instigated the conflicts, made peace, withdrew from history, etc. At all times he was acting in accordance with the beliefs and attitudes of the moment, but they were subject to change and alteration. An individual is not an absolute concept for he responds to many internal and external stimuli that can be and frequently are contradictory in nature. In addition, even when the archetypal patterns appear to be valid as in the sexual abnormalities of the José Arcadios, each individual, in addition to responding to the pattern, retains his individuality: José Arcadio is an exhibitionist, Arcadio practices free love for he never marries Santa Sofía, José Arcadio Segundo engages in bestiality, and the last José Arcadio is a homosexual. Thus, although all exhibit some sexual aberration, each retains a unique personality.

A further example of the juxtaposition of the universal and the particular is seen in the concept of solitude. In the novel, solitude is universalized, yet each individual must confront the reality of that solitude in his own way thereby revealing the individual reality of
the characters and their uniqueness through this universally shared burden. Solitude is not merely an external sign that is reflected in the physical demeanor of the members of the microcosm, it is also a common condition that they can share, find refuge in, try to escape from or confront. It is the reality of the common situation and therefore interpreted in the light of that shared condition and as an individual situation. Thus, it can serve as a type of union as seen in the case of Aureliano and José Arcadio who are not friends, but find a peculiar type of companionship in their solitude:

Aquel acercamiento entre dos solitarios de la misma sangre estaba muy lejos de la amistad, pero les permitió a ambos sobrellevar mejor la insostenible soledad que al mismo tiempo los separaba y los unía. p. 316

Pilar Ternera and Aureliano José also share a mysterious union:

Al contrario de Arcadio, que nunca conoció su verdadero origen, él se enteró de que era hijo de Pilar Ternera, quien le había colgado una hamaca para que hiciera la siesta en su casa. Eran más que madre e hijo, cómplices en la soledad. p. 135

José Arcadio and Aureliano find refuge in solitude while they are keeping José Arcadio's nocturnal visits to Pilar Ternera a secret from Úrsula: x...se refugiaron en la soledad. p. 33 Thus, through its universality it can offer solace or companionship.

At the same time it can serve as a stimulus to effect a character change as in the case of Fernanda, who is softened through her solitude: Se humanizó en la soledad. p. 308 Amaranta loses her bitterness and is able to tranquilly reflect and gain an understanding of her reality through solitude:
Amaranta pensaba en Rebeca, porque la soledad le había seleccionado los recuerdos, y había incinerado los entorpecedores montones de basura nostálgica que la viva había acumulado en su corazón, y había purificado, magnificado y eternizado los otros, los más amargos. p. 190

In fact it served as enough solace to her that she wanted to insure the tranquility of that state:

Se hubiera dicho que bordaba durante el día y desbordaba en la noche, y no con la esperanza de derrotar en esa forma la soledad, sino todo lo contrario, para sustentarla. p. 222

In the same way Rebeca needed many years to conquer the privileges of solitude and doesn't want to relinquish them once gained:

Aureliano Segundo resolvió que había que llevarla a la casa y portegería, pero su buen propósito fue frustrado por la inquebrantable intransigencia de Rebeca, que había necesitado muchos años de sufrimiento y miseria para conquistar los privilegios de la soledad, y no estaba dispuesta a renunciar a ellos...p. 191

Colonel Aureliano Buendía recognizes the reality of the state of solitude and attempts to peacefully exist within it by understanding and accepting it:

...el coronel Aureliano Buendía apenas si comprendió que el secreto de una buena vejez no es otra cosa que un pacto honrado con la soledad. p. 174

For the colonel, as for many of the other members of the microcosm prior to their death, solitude becomes a complete state in which no external interruptions can be successful or welcome.

Thus, the concept of solitude serves to exemplify the infinite interpretations that can be given to reality. Through the juxtaposition once again of the universal and the particular, the fluid nature of reality is revealed.
Thus, in *Cien Años de Soledad* the human condition has been universalized through the use of myth, and myth, as an absolute concept has been destroyed, thereby revealing the changing and ever-fluctuating aspects of that condition. Archetypal patterns and figures have been conceptually destroyed in both the microcosm and the macrocosm, thereby invalidating them as absolute concepts for the individuals can participate in and respond to several different realities simultaneously. Through the use of archetypes from various spheres of reality, García Márquez has revealed this multiplicity. The characters of the novel are seen to inhabit a totally fictional world that is created and destroyed by forces that are used and accepted, but never totally understood by its inhabitants. They myth of humanity, therefore, as the other myths, has been destroyed by the author and man is left with the mere skeleton of myth.
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General


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