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5-23-1999

### Supernatural Archetypes of the Collective Unconscious

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#### Recommended Citation

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**Supernatural Archetypes of the Collective Unconscious  
and Their Effects on the Development of Personal Autonomy and Authority in  
Chaka by Thomas Mofolo, God's Bits of Wood by Sembène Ousmane,  
One Hundred Years of Solitude by Gabriel García Márquez,  
The House of the Spirits by Isabel Allende,  
and The Famished Road by Ben Okri**

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M.A.L.S. Final Paper  
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March 8, 1999**

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M.A.L.S. Final Project  
Skidmore College  
8 March, 1999

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"Reality is always richer than anything one can dream" ("Entrevista con Isabel Allende"). The supernatural is the realm beyond nature as it is ordinarily understood. Supernatural experiences often are described as miraculous, metaphysical, paranormal, mystical, transcendental, divine, and unusual. The Greek adjective, *mystikos*, refers to something that is secret or hidden. The English adjective, *mystical*, which is derived from the Greek, has been used to describe anything that is mysterious, mystifying, confusing, or occult. Furthermore, supernatural experiences of many kinds have traditionally been explained as the actions of gods, spirits, and demons from this realm (George 271). Certainly, the visible world is but a small part of the true world, and that one does not need to understand in order to believe. A mystical experience is characterized by the feeling that, despite the apparent diversity in the world, everything forms a unity, and this unity is sensed within the diversity of ordinary experiences (George 186). Swiss psychologist, Carl Gustav Jung inquired into the psychic unity of humankind. Jung, who had grown up in a family of psychics where tables cracked and glasses shattered without discernible cause, whose relatives held seances, whose mother was subject to premonitions, and who himself enjoyed the investigation of alchemy and spiritualism (Dreams and Dreaming 69), was concerned with the study of humanity's highest potential, and with recognition, understanding, and realization of the unitive, spiritual, and transcendent states of

consciousness.

Consequently, Jung's major focus of his theoretical work was devoted to the serious exploration of the realm and role of the collective unconscious- "a deep level of the mind that is shared by everyone and that seems to transcend time and space" (George 282), or what he later called the objective psyche in human development (Maduro 181). This exploration gave him insights into primordial images, archetypes of the collective unconscious. Jung describes the collective unconscious as "the great complexities of things we have never known consciously but have inherited. These memories are built in the brain, and they manifest themselves in archetypes: universal concepts that we do not recognize consciously, but possess a magnitude of energy" (Lefrancois 438). Archetypal or primordial images, which emerge from the deepest layers of the unconscious, are found in our subliminal realm, in myths, dreams, art forms, legends, and literary works the world over and from time immemorial. According to Jungian theory, the collective unconscious is aswarm with primordial images and impulses that are shared by all humankind, and contains memories and desires that may have had their origin in humankind's earliest experiences. Archetypes are made manifest in archetypal symbols, situations, and (primordial) images experienced in such universal motifs as the great mother, supernaturalism, transformation, symbolic death and renewal, the Self, and others. These suprapersonal "primal memories repeat themselves the world over- in myths and in folklore, in children's fairytales, in the tragic dramas of Greek playwrights, in the symbols of witchcraft, and in the rituals of church and state" (Dreams and Dreaming 73). Jung's archetypal psychology has obvious relevance to literary interpretation. Archetypes are the psychic instincts of human beings. Jungian archetypal analysis of literature takes the literary work out of its individual and conventional context and relates it to humankind in general and as part of an ongoing and cyclical reality. Here,

the key factor in understanding lies in the term collective, and in drawing parallels.

Considering the same motifs occur again and again, across cultures and throughout centuries, it is not surprising then, that supernatural archetypes of the collective unconscious manifest in the literature of Africa and Spanish America. Although Spanish America and Africa exhibit unique cultural traditions and histories, both have a legacy of ancient civilizations, indigenous folklore and myths, spiritual rituals, colonial and imperial rule, slavery, economic exploitation, oppressive dictatorships, and a belief in the mystical order in the universe. Similarly, much of African and Spanish-American literature evokes corresponding archetypal, stylistic, and thematic patterns, signs of a collective unconscious, which thereby allows a comparative reading. One prominent repeated aspect is the presence of supernatural elements and experiences. The concept of spirituality developed in the novels, Chaka, God's Bits of Wood, One Hundred Years of Solitude, The House of the Spirits, and The Famished Road suits the Jungian theory of the collective unconscious because the primordial images and situations which emerge in each of these narratives help to establish unitive spheres of reality as part of an ongoing and cyclical consciousness. Furthermore, as Jung affirms, the characters who have transcended to a higher level of autonomy and understanding are those who have tapped into their unconscious and have found liberation through a heightened sense of spiritualism.

Spanish-American and African peoples are aware of a mystical power in the universe. This power is inherent in, or comes from or through physical objects or spiritual beings. That means that the universe is not static or dead; it is a dynamic living and powerful universe. Each community experiences this force or power as useful and therefore acceptable, neutral, or harmful and therefore evil. On the positive side, in Africa mystical power is employed for curative, protective, productive, and preventative purposes, such as healing, rain-making, finding the cause of misfortunes ,

and detecting thieves. For this reason, "Africans wear, carry, or keep charms and amulets in their homes and fields. Also, medicine men and diviners are the major dealers in these goods of 'medicine' or power" (Mbiti, African Religions and Philosophy, 203). It is a mystical power in the sense that it is hidden and mysterious. The spirits are the power in an African cultural context; likewise, certain human beings are empowered who see the departed, hear certain voices, see certain sights, have visions, communicate at a distance without using physical means, receive premonitions of coming events, foretell events, perform 'wonders and miracles,' and communicate with the invisible world (Mbiti, Introduction to African Religion, 42). On the negative side, however, this power is used to "eat away the health and souls of victims, to attack people, to cause misfortunes, and make life uncomfortable" (Mbiti, African Religions and Philosophy, 203). Witches, wizards, sorcerers, evil magicians, and people with the evil eye are the ones who employ this power for anti-social and harmful activities. Consequently, African novelists, in trying to depict traditional African reality, cannot help but to include such supernatural elements in their work.

Such a mystical belief in the cosmic duality of the universe, however, is not limited to Africa. The daily life of many Spanish-American countries is a world richly textured with folk legend and superstition. Cuban writer, Alejo Carpentier, devised the term "lo real maravilloso americano" to describe Spanish America's unique and inherent form of magical realism. In Spanish America, Carpentier argues, "the fantastic inheres in the natural and human realities of time and place, where improbable juxtapositions and marvelous mixtures exist by virtue of Spanish America's varied history, geography, demography, and politics" (Carpentier). In such a context, supernatural and magical things really do happen; likewise, there is a strong presence of the phenomenal world. Such magical real elements include fluid boundaries between the realm of the living and the dead, ghosts, acts of magic, and

dreams that come true (Faris 169,172). In the prologue to his 1949 novel of the Haitian revolution, The Kingdom of this World, Alejo Carpentier speaks of the “marvelous real”: “Given the virginity of its landscapes...the challenging presence of the Indian and the Black, the Revelation caused by its recent discovery, the fertile Mestizo cultures it has produced, America is far from having exhausted its stream of mythologies...But what is the whole history of America if not the chronicle of a marvelous reality?” (Winn 412). In Spanish America and in Africa, different levels of realities are recognized: social, psychological, magical, and mythical, and the writers of both regions incorporate all these realms in their fiction. The literary style, magical realism, has emerged in response to “a way of seeing in which there is space for the invisible forces that move the world: dreams, legends, myths, emotion, passion, history...It is a capacity to see and to write about all the dimensions of reality”(Allende, “The Shaman and the Infidel”). Indeed, it is important that the supernatural realm coexist with the natural, and its opposite, civilization in order to establish harmony and balance within the universe. Every aspect in the universe has a level of consciousness. As humans, we share an interdependent consciousness. Therefore, it is pertinent to study fiction that brings us to the threshold of the unconscious so that we may think in mythological terms and realize our interconnectedness.

The village settings in the fiction of Spanish-American writers, Isabel Allende and Gabriel García Márquez, and in the works of African novelists, Sembène Ousmane, Thomas Mofolo, and Ben Okri are depicted as a kind of magical kingdom, establishing a new definition of exoticism. Within these magical village kingdoms supernatural elements such as spirits, levitation, diviners in the form of clairvoyants, mediums, and seers, witchcraft and sorcery, medicine men, and all magical phenomena play an important role. These supernatural elements aid the authors in establishing more expansive spheres of reality, transcending beyond the oftentimes

constrictive and oppressive realm of the real world. This, in turn, empowers certain characters who interact with the supernatural sphere. Consequently, the inclusion of supernatural elements in The House of the Spirits by Isabel Allende, One Hundred Years of Solitude by Gabriel García Márquez, Chaka by Thomas Mofolo, God's Bits of Wood by Sembène Ousmane, and The Famished Road by Ben Okri extends space and time beyond the temporal settings of conventional realism which liberates the fictive worlds depicted in the novels and elevates many of the characters out of their restricted and limited situations caused by cultural, economic, and political realities. The characters of these Spanish-American and African novels who possess “magical” powers are able to manipulate, surpass, and overrule their prescribed restrictive environments. Clara, Rosa, and Alba of The House of the Spirits, Azaro of The Famished Road, Maimouna of God's Bits of Wood, Chaka of the African epic Chaka, and Remedios the Beauty, Ursula, and Colonel Aureliano Buendia of One Hundred Years of Solitude foster their personal autonomy and authority by existing in the grander spaces of magical phenomena, dreams and spirits, and prophetic clairvoyance- all archetypes of the collective unconscious.

Sotho writer, Thomas Mofolo offered his manuscript Chaka for publication in 1910; however, there was a delay of fifteen years before the novel saw print. Robert Cancel suggests an insight as to why: “it did not contain a clear Christian message. In fact, it used as one of its central literary devices the decidedly non-Christian practices of divination and magic” (Cancel 295). Many scholars of African literature have concluded that the delay was caused by the fact the publication house involved, Morija, which was the only outlet for Basotho writers at that time, was owned and controlled by missionaries, namely the Paris Evangelical Missionary Society (Kunene 113). Furthermore, in order for Chaka to be published, the novel was censored and its text slightly altered so that it would not ‘glorify’ paganism. The authorities of the



Roman Catholic Church permitted its publication “only on condition that religious and political problems would be avoided, especially if the author were an African” (Kunene 114). Mofolo’s Chaka is a narrative retelling of the rise and fall of Shaka, the legendary Zulu hero, and his warrior-oriented reign. What is interesting is that Mofolo presents two opposing versions within the text. At the onset, Chaka’s story is that of an epic hero’s odyssey. Mofolo incorporates many of the major traditional oral epic elements to fit his story: the noble ancestry of the hero, the mysteriousness of his birth and childhood, his magical and supernatural endowments, his preeminence as hero, his ability to invoke supernatural agents to aid him in his destiny, and his heroic ferocity in battle. The epic hero is always cast in a supernatural mold in African oral epics (Ayivor 55). Mofolo’s presentation of Chaka’s supernatural endowment conforms to this ancient epic tradition. Chaka is a magical child gifted with fierce qualities of wild beasts: “[h]e is the cub of a lion, he is the nurseling of a wild beast; he is a new-born little lion” (Mofolo 8). Mofolo depicts the growth of Chaka’s supernatural bravery and love of danger and battle in great detail. Even as an uncircumcised boy, Chaka kills a lion singlehandedly, after grown men have run away. Chaka’s marvelous and magical courage furthermore is revealed in his defiance of tribal superstition by taking his regular early morning baths in a deep pool believed to be inhabited by the tikoloshe, an evil demon snake, and feared by all: “This was an ugly place which instilled fear into one even in the daytime, where no one could ever dream of bathing alone, a place fit to be inhabited only by the tikoloshe. Chaka bathed alone in this place simply because he was Chaka” (22). Certainly, Chaka has a charmed life. For instance, his jealous peers want him dead; thus, they tie him up and leave him in the open- as food for the hyenas. Their plan fails, however, when the attacking hyena “would simply sniff at him and pass to the far end of the hut to grab someone there” (27). Initially, the positive and traditional discourse of the novel

portrays Chaka as a legendary epic hero. But impending disaster awaits the budding hero and his community. This is where Mofolo masterfully breaks with epic tradition and develops a neotraditional dissenting narrative voice that is intent on presenting its own new version of the story of Chaka. Mofolo challenges the romanticized image of Chaka by presenting Chaka as a potentially bloodthirsty and violent young hero. His tyrannical actions undermine the very community he is supposed to save. Chaka slaughters innocent Zulus and the eyes of those who wept for their dead relatives “were gouged out” and the tongues of the princes who asked Chaka for mercy on the cowards “were pulled out” (133). An “inverted epic hero” emerges. In the end, Mofolo’s “inverted epic hero” breaks down physically, morally, and mentally during his monomaniacal savage quest for power and supreme kingship, and at the supreme height of his achievements he is killed and thrown into the veld as carrion for vultures and hyenas—just like his own victims. Therefore, by using his creative imagination, Mofolo rewrites a traditional African legend and subverts the collective black image of Shaka, the Zulus, and in general, traditional Africa and its legendary heroes.

Senegal’s Sembène Ousmane’s novel, God’s Bits of Wood, published in 1960, uses historical events to promote individual and collective maturation. In the novel, the Dakar-Niger railway strike of 1947 is presented as a collective experience that profoundly alters the lives of the protagonists. Adopting social realism, Ousmane situates his protagonists within the historical framework. By using an omniscient narrator, the reader enters into the consciousness of many characters and records their individual and collective transformation. If we consider a revolution to be the destruction of an existing social order and the production by the people of a new order of human and other relationships, then the revolutionary process indeed is embodied in the movement started by the women of Thies in particular. In the novel, women constitute a catalytic element and take an active part in the demonstrations. Their

relentless efforts and unflinching moral support eventually force the men to change their traditional attitude towards women. Most important, the victory that concludes the novel occurs as a result of a collective journey. Ousmane uses the subject of an actual, historical railway workers' strike to explore the meaning of liberation, to project the creation of a new African world after the experience of colonization. Ousmane's imaginative world revolves around the search for an African identity. Certainly, colonization suppressed integral aspects of African culture: spiritualism, tribal governance, traditional ritual and worship, indigenous languages, and a valued respect for superstition and the supernatural. In the novel, such colonial suppression is evident in the limited and controversial presence of the supernatural and in the characters' wrestling with diminishing traditional values and customs. His main characters fight not only for political and economic independence but also for cultural and linguistic identity. It is important to note, then, that the last words of the novel, a redemptive and hopeful song "Legend of Goumba," are sung by blind Maimouna who is revered as a mystical prophetess. Thus, Ousmane replaces colonial devices with legendary wisdom and spiritual guidance. In God's Bits of Wood people revolt collectively against their conditions of life. The workers of the Dakar-Niger railway realize that they can transform their world. And so the workers and their families are involved in an act of self-liberation, wanting to grow into a world of a wider humanity than their traditional world. Using the railway, a metaphor of modern world technology and change, and the women's march from Thies to Dakar, suggests an opening up of the world and an acknowledgement of a common humanity. For Ousmane, the recreation of historical events becomes a key element in the search for an authentic voice in modern African fiction. Ousmane recognizes that supernaturalism and legend are important components of such authenticity. As a work of art committed to both the interpretation and change of existing social reality in Africa, God's Bits of Wood is

essentially a novel about changes in positions which were initially perceived as firm and unchangeable.

Gabriel García Márquez published One Hundred Years of Solitude in 1967. Since its release, it has been considered by many critics as “a mosaic of historical and mythical elements which profoundly reflects the social and cultural reality of Spanish America, and in particular, of Columbia, the author’s native land” (Deveny 83). The novel narrates the story of the Buendias family and their mythical village of Macondo. García Márquez attests that “Macondo is not a specific place; rather, it is a group of references...[it could be] any town along a river in the Banana Zone- it is a universe” (Gabriel Garcia Marquez: Magic and Reality). Recognized for its masterful display of magical realism, the novel offers a revisionist view of Columbia’s empirical history. Macondo, a supernatural name, is aswarm with the fantastic. It is a place where no one was over thirty; no one had died; there were no laws...a heavenly beginning of humanity. With One Hundred Years of Solitude, García Márquez “found out that reality also means the people’s myths, their beliefs, their legends. I speak of omens, of folklore, of premonitory beliefs that sustain Spanish-Americans, offering unique interpretations of things of everyday events. These beliefs come from our remote ancestors. This is the source that leads a writer into magical realism” (Gabriel Garcia Marquez: Magic and Reality). In Spanish America, there are many different cultures whose influences have spread throughout the continent. Thus, supernatural elements are a part of everyday reality. More importantly, García Márquez acknowledges the connection between Africa and Spanish America’s supernatural and fantastic characteristics. “The fantastic element in the Caribbean increased when the slaves were introduced...mixed with that of Pre-Columbian natives, their imagination was limitless” (Gabriel García Márquez: Magic and Reality). Furthermore, García Márquez “discovered that in many popular forms of African art you can find artistic expression

similar to those we have in the Caribbean. We've been brought up to believe that our origins were exclusively European, specifically Spanish. [But] while in Africa, I came across many things that were part of my childhood and thought were Spanish" (Gabriel García Márquez: Magic and Reality). Thus, primordial fantastic archetypes of the collective unconscious, evident in the works' magically real images, reinforce the ties which exist between the postcolonial literature of Africa and Spanish America.

Paralleling the saga of the Trueba family, The House of the Spirits, by Isabel Allende, narrates the history of Chile from the early 1920's to around 1947 when Pinochet led a military coup that overthrew the government of Salvador Allende. Yet, the history is expressed and conveyed through the narrator's particularly female perspective, through women's experiences, feelings, consciousness, and point of view. Thus, it is not empirical or linear in its narration. For their stories cannot be expressed by limiting linear realism which characterizes the work of the Anglo-American Eurocentric literary canon. Within this historical and social context, The House of the Spirits, which was first published in 1986, "emphasizes the ways in which conceptions of identity have been shaped by socially accepted constructions of gender and class and- moving beyond that- provides alternative models" (Schiminovich 108). Rebellion against existing power is evident in the novel's female characters who defy institutions, laws, class structures, sexual morality and marriage, and space. Nivea, the great grandmother and her daughter, Clara as well as her daughter, Blanca, and her daughter, Alba- four generations of women- all break free from domestic, oppressive traditional structures. They challenge patriarchal domination and strive for freedom and individuality. Allende has stated "I have written the history of a family like mine or like that of many other families in Latin America, during a period of time that covers almost a century. I began at the beginning, with the most ancient and with what they told me, transformed by magic and emotion and I

continued writing without stopping till the end" (Allende. "Sobre La casa de los espíritus," 71). Flora Schiminovich's comments about Allende's stylistic merging of the genres of autobiography and fiction reinforce the idea of liberation even further: "in reconstructing history- she committed herself to resist and denounce the patriarchal and dominant power structures of her country. Her novel effectively exemplifies one of the directions that feminist writing has taken in our century showing a woman inserting herself into history, making a place for herself in the cultural and political life of her time" (Schiminovich 109). Of course there are alternative narratives and realities. Allende transforms human experience through a fusion of reality and fantasy. She uses supernaturalism to create stories which challenge literary and social prescriptions of her culture. The House of the Spirits explores the authority provided by spirits and ghosts to articulate an alternative story from those endorsed by patriarchal cultures. Allende highlights the empowering force of the spirit world for the women and its threat to the patriarchal Chilean society. Spirits invest the women with individual authority and autonomy.

Ben Okri's 1992 novel, The Famished Road likewise presents an impressionistic rendering of post-Civil war Nigerian reality, a world of the surreal, the fantastic, and the absurd. Through Okri's sequencing of time, characterization, symbolism, description of ordinary objects and settings, and other narrative devices, the novel offers the total dissolution of boundaries. It can be argued that The Famished Road is an example of decolonized fiction, for it calls on the reader to look beyond the conventions of postcolonial literature (Cezair-Thompson 34). Decolonized fiction is not restricted to a linear realistic historical perspective; nor is it caught up with the alienation and trauma associated with colonization. Ato Quayson suggests that Okri's fiction "allows the structure of feeling of indigenous beliefs to permeate more levels of the narrative discourse than is the case with those exercising realist protocols

of representation” (Quayson 146). Okri has abandoned conventions of naturalism and his characterization departs from postcolonial literary traditions. The narrator of The Famished Road, Azaro, is an abiku “spirit child,” who keeps dying and returning to the same mother and who exists in a liminal state moving between the world of the spirits and the world of the living. In Igbo mythology, “and this seems no different from the mythology of non-Igbos, as recounted by J.P. Clark (Ijaw) and Wole Soyinka (Yoruba), an abiku or ogbanje is one who goes through a continuous cycle of birth and death as a result of some primeval oath taken in the spirit world by the abiku before its birth” (Nnolim 47). Thus, as narrator, Azaro’s existential condition helps to depict a reality which expresses a fluid relationship between the real and the spiritual. Throughout the novel, Azaro is torn between these two realms, and thereby suggests issues typical of postcolonial narratives: marginality, displacement, and trauma. He says “it is terrible to forever remain in between” (Okri 5). In the end, however, Azaro chooses to remain with his parents in the world of the living, and this offers hope to Nigerians who consider themselves trapped in “an abiku country” (Okri 478). He breaks the trend of postcolonial liminality, dislocation, and instability; he moves beyond history’s oppression. Azaro, then, emerges as a new archetype for Nigeria’s contemporary generation. The narrator of The Famished Road embodies the ideas of self-formation and resilient identity which can abound in a decolonized context. Moreover, Okri used supernatural archetypes of the collective unconscious to aid Azaro in his journey of emancipation and also to create a liberated, autonomous narrative genre.

In these Spanish-American and African works a primordial belief in mystical powers is warranted. For instance, fear of the evil eye, doing harm by giving a look, and the power of charms is evident in One Hundred Years of Solitude. When the orphaned Rebeca Monteil mysteriously arrived at the Buendia household, she “wore a scapular with the images worn away by sweat, and on her right wrist the fang of a

carnivorous animal mounted on a backing of copper as an amulet against the evil eye” (García Márquez 42). Here, two religious traditions emerge: Christianity, in the wearing of a monastic cloak, and the belief in witchcraft, signified in the primitive amulet. This symbolizes the coexistence between civilization and the natural, and Rebeca’s struggle to assimilate into the restrictive conventions of sophisticated Macondo. There is a strong Catholic presence in One Hundred Years of Solitude, providing a source of ritual and superstition. On Ash Wednesday, it is customary to have the priest’s blessing made in the sign of the cross on a person’s forehead. Mysteriously though, the Aurelianos boys could not wipe the holy mark off: “They tried soap and water, earth and a scrubbing brush, and lastly a pumice stone and lye, but they could not remove the crosses” (García Márquez 222). Thus, magic surpasses a traditional Catholic ritual and the boys seem to achieve a more powerful status than the priest. This supernatural phenomenon, however, does not disturb Ursula, who thinks the indelible marks will serve in a beneficial manner as marks of identification. Indeed, later the four Aurelianos’ “crosses of ash inspired a sacred respect, as if they were caste marks, stamps of invulnerability” (García Márquez 240). Because of the marks, the Aurelianos boys are empowered and revered.

Another magical phenomenon in García Márquez’s novel that is warranted is the merging of the animal and the human realm in the children conceived from incestuous marriages. For “an Aunt of Ursula’s, married to an uncle of Jose Arcadio Buendia, had a son...who bled to death after having living forty-two years in the purest state of virginity, for he had been born and grown up with a cartilaginous tail in the shape of a corkscrew and with a small tuft of hair on the tip. A pig’s tail...”(García Márquez 20). Here, the freakish appearance and bizarre death are to serve as a warning against incest. The precedent is forgotten, however, and Aureliano and Amaranta Ursula later have a son with the tail of a pig. They were not afraid, and the



midwife provided pacification when she suggested “the tail could be cut off when the child got his second teeth” (García Márquez 417). The supernatural half human- half animal is certainly an archetype of the collective unconscious.

So is the power and belief in curses. According to Mbiti in his text, African Religions and Philosophy, there is a mystical power in words, especially those of a senior person to a junior one. The words of parents, for instance, carry “power” when spoken to children: they “cause” good fortune, curse, sorrow, blessings...”(198). Therefore, formal curses and blessings are both mystical and potent. Furthermore, “nothing harmful happens by ‘chance’: everything is ‘caused’ by someone directly or through the use of mystical power... [and], it is mainly women who get blamed for experiences of evil kind” (Mbiti 201). The potency of a woman’s curse is exposed in Allende’s novel, The House of the Spirits. After Esteban Trueba throws his sister, Ferula, out of the house in a rage of jealousy, she shouts back: “I set my curse on you Esteban! You will always be alone! Your body and soul will shrivel up and you’ll die like a dog!” (Allende 132). The belief in the curse’s prophetic power is justified, for Esteban indeed “shrivel(s) up” and suffers a lonely, sad life. The fulfillment of Ferula’s curse is extremely meaningful in that it empowers her against her cruel, tyrannical, oppressive brother. After all her suffering and subjugation, Ferula asserts her authority and rage.

Finally, ghosts and spirits are another supernatural primordial image of the collective unconscious which appear in the novels. In God’s Bits of Wood, Awa tries to diminish Penda’s power during the women’s march to Dakar. Awa is jealous of Penda and views her as a lowly prostitute. Awa’s threats suspect Penda of associating with evil spirits, or deumes: “We don’t have to obey Penda. And there are deumes in the group with her! Yes, there are women possessed of the evil spirit, and she wants us to mix with them!” (Ousmane 193). Penda, like the Aurelianos boys in

One Hundred Years of Solitude, is viewed as possessing mysterious powers, and is therefore set apart from others. Nonetheless, this spiritual association also gives her more autonomy. Awa reveals West African beliefs used to overpower the harms of the deumes. She says, "I have taken precautions; they won't want me. I covered myself with salt, and every now and then I eat a little of it. That way, when the deumes come to devour me they will come to find that they don't want me" (Ousmane 197). And, "in their fatigue and discouragement, the women were beset again by all the fears instilled in them by age-old legends"(197). It is interesting to note that when the women felt anxious and disempowered they succumbed to the codes of their cultural superstitions. So, unlike the affirming connotations associated with Ferula, the Aurelianos boys, and Penda, here the supernatural forces demean the already tired women marchers. These deumes, symbols of the collective unconscious, are described by one of the women as "offshoots of hell (that) can change themselves into grains of dust or into ants or thorns, or even into birds"(197). Because of their transformative powers, these spirits are omnipresent and feared. Overall, supernatural primordial images and phenomena of the collective unconscious help to link the fictive worlds of these novels and their Spanish-American or African cultural, contextual realities.

Magical phenomena highlights the descriptions and activities of three female characters- Rosa, Alba, and Remedios the Beauty in The House of the Spirits and One Hundred Years of Solitude, all of whom are renowned for possessing mystical, unearthly beauty and powers. The magical phenomena aids the women in escaping from and subverting the patriarchal authority of the novels' Spanish-American contexts. Rosa, the oldest of Nivea and Severo's daughters, possessed a "strange beauty [that] had a disturbing quality... [she] seemed to have been made of a different material from the rest of the human race. Even before she was born, Nivea had known

she was not of this world, because she had already seen her in her dreams” (Allende 4). Thus, by being “not of this world,” Rosa is exempt from the rigid cultural rules prescribed for women to keep them in line. And, because she is different from “the rest of the human race” her existence is not limited to one realm of consciousness. Her beauty was mysteriously overwhelming: “the most beautiful creature to be born on earth since the days of original sin,” with “green hair and yellow eyes,” without a wrinkle on her translucent skin- “rumors quickly spread that Nivea had borne an angel” (Allende 4). Thus, her physical appearance further elevates Rosa’s status into divine and fantastic, empowering her. It was if she was “some inhabitant of the sea” but her legs “placed her squarely on the tenuous line between a human being and a creature of myth”(Allende 5). Rosa symbolizes the harmonious co-existence of the supernatural, the natural, and civilization. Although Rosa led a normal life, her mother did not pressure Rosa with “earthly demands,” because “she had a premonition that her daughter was a heavenly being, and that she was not destined to last very long in the vulgar traffic of this world” (Allende 6). To the other characters and to the readers, certainly Rosa serves as a physical link between the supernatural realm and the real world. Moreover, after Rosa the Beautiful’s death, her fiance, Esteban Trueba’s reaction to it indicates the tyrannical rule of patriarchy that most Spanish-American women were subject to, but from which Rosa escapes. Trueba regretted not having married Rosa earlier, and claimed that if he had he would have “built her a palace studded with treasures from the ocean floor-kidnapped her and locked her up, and only I would have had the key” (36). A generation later, the wondrous Alba is born- “feet first ,which is a sign of good luck.” Another superstition. Grandmother Clara also found on her back “the star-shaped mark that distinguishes those born to true happiness”(Allende 262). Alba, whose name refers to a “luminous word,” was born with a similar mystical unearthly beauty as Rosa: greenish hair, extraordinarily tiny,

pale, "with no other sign of human intelligence than her sparkling black eyes, which bore an expression of ancient wisdom" (Allende 262). Again, Rosa and Alba are empowered and beyond the patriarchal repression of their societies because of their bold clarity of purpose, willful determination, and "mystical unearthly beauty." Similarly, Remedios the Beauty, of One Hundred Years of Solitude, "was not a creature of this world" (García Márquez 202). At the age of twenty, Remedios the Beauty was illiterate and wandered about the house naked because "her azure rejected all manner of convention" and "it seemed as if some penetrating lucidity permitted her to see the reality of things beyond any formalism" (García Márquez 202). Like Rosa, Remedios the Beauty was kept "away from the world," protected from all earthly temptations, because she was considered "a creature of exceptional purity" (García Márquez 203). In both cases, however, it is insinuated that a rather patronizing rein is held over Rosa and Remedios, because it is feared that their beauty will result in sexual improprieties. Certainly, Remedios the Beauty was a magical being: she was the only one immune to the banana plague; her disturbing beauty drove men crazy and to their deaths; and she ascended to heaven in body and soul one afternoon while hanging sheets. Mario J. Valdes, in his essay "Shadows in the Cave: A Phenomenological Approach to Literary Criticism Based on Hispanic Texts," reinforces Jungian theory of archetypes of the collective unconscious by including Remedios the Beauty in his list of six archetypes present in the novel. "First, the temptress, destroyer of men, like the sirens. There are four women who participate: Amaranta, Remedios la Bella, Renata Remedios, and Amaranta Ursula" (69). Certainly, the supernatural beauty and natures of Rosa, Alba, and Remedios the Beauty is a parallel element in the two Spanish-American narratives which both empowers and alienates the women from the strict patriarchal traditional societies. These characters exist both inside and outside the boundaries of conventions, which

helps them to foster an unusual and mysterious sense of personal autonomy.

Dreams and moving objects also are supernatural archetypes of the collective unconscious evident in The Famished Road and The House of the Spirits which reinforces the link between African and Spanish- American literatures and realities. Dreaming is a universal and powerful experience. The visions can appear benign or soothing, or they can inspire terror. Dreams can mimic reality or create a totally surreal environment. Jung believed that dreams communicate in a direct manner; although, dreams deal in strange images, because the unconscious mind naturally thinks in terms that are archaic and visual. Furthermore, Jung saw dreams as capable of performing several practical and necessary functions: a painless way for the mind to confront past experiences, a way to deal with present dilemmas, a way to resolve all inner conflicts, and a way to explain life's most basic mysteries (Dreams and Dreaming 72). Jung believed that "archetypal images in dreams give definite form to a particular psychic content of the unconscious, thus enabling it to enter the conscious mind" (Dreams and Dreaming 72). Ben Okri's child protagonist, Azaro, in The Famished Road is often overcome by dreams. Azaro, the narrator, is an abiku- a child who keeps dying and returning to the same mother, and who moves constantly between the world of spirits and the world of the living. Furthermore, in making Azaro the narrator of the story, Margaret Cezair-Thompson believes that "Okri presents the 'abiku' as a distinctly African archetype, one who in his liminal state would appear to be an ideal example of postcolonial duality" ("Beyond the Postcolonial Novel" 35). Because he is considered a "spirit child," Azaro experiences greater contact with the supernatural and unconscious realms. At the same time, Azaro is seen as an outsider, one who often is in conflict with those of the living, especially his parents. Azaro runs away from home after his father explodes with anger towards him. When Azaro is rescued from the blinding rains of the harmattan and a resulting mud slide by Madame Koto, the local

witch and proprietress of a palm wine bar, he becomes delirious and “drifted in the chaos of grief and wind and rain and wavy patterns in the air and I came to a half-familiar-fairy-land...the door was open...the place was empty. I saw the elephantine figure of an ancient mother. She caught me before I fell, and she carried me off to her room” (Okri 288). Metamorphoses of setting and common objects is a common feature of the novel because of the fluid relationship between the real world and that of the spirits. At this moment, Azaro is uncertain of the identity of the “elephantine” image before him. The mother archetype then appears in his feverish dream: “I could feel the intense gaze of an ancient mother who had been turned into wood...Her eyes were pitiless in their scrutiny. She knew my destiny in advance...She gave off an air of contradictory dreams. I was mesmerized by the musk of her half-divinity” (Okri 290). Azaro is transfixed between two planes of reality: “Then I noticed that everything in the corner was alive. The mirror banged itself against the wall, reflecting nothing. I sensed the wall moving, disintegrating beneath my touch” (291). Eventually, and even stranger, the “ancient mother” speaks to Azaro, speaking to him through all the objects in the room, as a mysterious image. Azaro’s “head expanded with the goddess who was speaking through the snails” (291). In a panic, Azaro exclaims, “How could I find my way out of the maze of these dreaming objects which were all obstacles before me?” (291). These “obstacles” of the mystical unconscious held Azaro from the conscious realm. Azaro’s journey into the “secret world” made his breathing seize in horror. Here, the imagery of the mother archetype in Azaro’s feverish dream is both kindly and sympathetic and dark and secret- both human and nonhuman. Hence, as part of his journey of discovery of the living world, Azaro’s interactions with the dream world enable him to ponder inner conflicts and dilemmas and to find refuge from the authority and displeasure of his father.

The importance of dreams again is revealed in “Clara the Clairvoyant” from

Allende's The House of the Spirits. Clara happily lived in a universe of cosmic duality of "her own invention, protected from life's inclement weather, where the prosaic truth of material objects mingled with the tumultuous reality of dreams and the laws of physics did not always apply... wrapped in fantasies, accompanied by the spirits of the air, the water and the earth" (Allende 82). Thus, Clara could escape the immediate reality of her father's home into the realm of her imagination and the supernatural. This point is reinforced by Richele Ronie and Johnson Garcia, who identify that "Clara had developed the habit of seeking alternative mental spaces in which to dwell as a child in her father's home. Her 'magic' and her attempts to move articles about with the power of her mind distanced her from the 'real' world" ("The Struggle for Space: Feminism and Freedom in The House of the Spirits 186). As children, both Azaro and Clara subvert the authority of their fathers through existing spiritually in another space or dimension. An inborn talent, Clara could interpret dreams and escape into a world of imagination. The gardener, Honorio, was the first to benefit from Clara's gift. In his dream, snakes were wriggling in between his toes, and in order to get rid of them "he kicked until he had squashed nineteen." Clara's interpretation, which came true: "You will have a lot of money, it will last only a short while, you will make it without effort, play number 19"(Allende 76). Soon, Clara "had more work than she could handle deciphering dreams behind her mother's back"(76). The fact that she must enjoy this pastime "behind her mother's back" indicates that her powers are of a subversive nature against authority and social customs. Clara's premonitions and dreams also foretell of the death of her parents in a car accident: "She dreamt that her parents were walking through a field of onions and that Nivea had no head" (Allende 119). Clara's parents, Senor and Senora del Valle, "had died exactly as Clara had dreamed," and later, fully pregnant with twins, Clara even has the mystical powers to locate the lost severed head of her mother, "along a service road, among birches and

onion fields”(Allende 122). Without being able to reach the spot herself, due to the thick underbrush and her heavy belly, she orders the driver: “Step through here and hand me that woman’s head you’ll see lying on the ground”(122). Therefore, Clara’s clairvoyant powers and dreams provide her with escape, alternative mental spaces in which to reside and grow, and self-actualization. No wonder, “a dream can be the highest point of a life” (Okri 500).

This motif of two worlds or realms merging into a cosmic duality recurs throughout the novels Chaka, The Famished Road, and The House of the Spirits. The presence of spirits, the living dead, ghosts, spirit possession, and the study/practice of spiritualism and supernatural phenomena are archetypal patterns in these African and Spanish-American works. Belief in the spirits helps to explain the mysteries of the universe. Spirits fill up the space between God and man. The spirits are an integral part of the religious heritage of Africa and Spanish America. People are deeply aware of the spiritual world, and this awareness affects their outlook and experiences in life for better or for worse. Spirits exist in nature, as spirits of the earth and sky, and as human spirits, either recently dead (“living dead”) or long dead (“ghosts”), according to Mbiti in his Introduction to African Religion (70). Strong beliefs in ancestral spirits “are particularly appropriate in a society of descent-based groups with their associated ancestor orientation” (Haviland 351), like Africa and Spanish America. More than this, though, ancestor spirits provide a strong sense of continuity in which past, present, and future are all linked. Consequently, the inclusion of a spiritual sphere within the novels Chaka, The House of the Spirits, and The Famished Road enables the authors to manipulate time and space so that the action and certain characters’ liberation may transcend to an unconscious realm. The novels’ protagonists, Chaka, Clara, and Azaro challenge the characters who are trapped in only the physical world by being able to exist in grander spaces of the unconscious.



In Africa, it is believed that ancestral spirits “are able to feel hot, cold, pain, and are able to face a second death by drowning or burning. They may even participate in family and lineage affairs, and seats will be provided for them. If they are annoyed, they may send sickness or even death. Eventually, they are reborn as new members of their lineage, and in societies that hold such beliefs, there is a need to observe infants closely in order to determine just who it is that has been reborn” (Haviland 350). Ancestral spirits and supernatural powers are integrated into Thomas Mofolo’s novel, Chaka, retelling the life and tragic downfall of the Zulu hero Shaka, and his overwhelming ambition that leads to moral destruction, his inevitable punishment. Chaka is portrayed as a supernatural child endowed with fierce powers: “[h]e is the cub of a lion, he is the nurseling of a wild beast; he is a new-born little lion”(8). Chaka’s supernatural and grand qualities are unveiled: “Those who knew him as a child told how, even as he played with other children, any person whose eyes met his, even without having known him before, could tell at once that he was of royal blood, and not the child of a commoner” (8). Furthermore, as Kwame Ayivor notes in his essay, “Thomas Mopoku Mofolo’s ‘Inverted Epic Hero’: A Reading of Mofolo’s Chaka as an African Epic Folktale,” that indeed Chaka possesses magical attributes and “has a charmed life. The reader is told that all attempts by his jealous peers to entice hyenas to carry Chaka away in the night have failed” (52). For the hyena “would simply sniff at him and pass to the far end of the hut to grab someone there” (Mofolo 27). Chaka suffers traumatic and horrendous experiences during his boyhood. As a result, because he is insecure and ostracized from his community, Chaka becomes fully dependent on the sorcerer of black magic, Isanusi, and his evil medicine. Kwame Ayivor adds that such “ ‘helper’ characters aid the epic hero in the attainment of his destiny,” and “become externalized attributes of the epic hero’s invisible traits” (Ayivor 71). Thus, while Chaka visits his father’s grave, and after much supplication and

incantations, Senzangakhona, from under the depths of the soil and out of the grave, mysteriously speaks a blessing to his son, Chaka. Mystified and afraid, Isanusi orders Chaka to “stand on top of me and listen as your father talks to you...since you are not accustomed to communicate with the dead and to hear their voices” (Mofolo 82). At this state, Chaka still possesses ties to a moral and good world because he is immature and lacks special powers. Senzangakhona speaks only briefly: “Chaka, my child it is I, your father talking to you, I am with my fathers and my grandfathers, and it is the desire of all of us that our combined kingship, the kingship of each one of us separately, should fall upon you, and be united there” (Mofolo 82), emphasizing the importance of ancestral spirits in maintaining descent-based lineage power. Furthermore, Senzangakhona’s spiritual voice from the grave serves as further impetus for Chaka’s ruthless drive for power. Both Clara and Chaka use spirits to foster personal autonomy and authority in defiance against the societies in which they live.

Spiritualism, the belief that spirits of the dead can communicate with the living especially through mediums, is prominent in Clara the Clairvoyant’s household. As a child, Clara’s father forbade her “to invoke ghosts and mischievous spirits that annoyed the rest of the family and terrorized the servants”(Allende 77). Clara’s spirits are at “odds with religion and good manners”(126). Thus, Clara exerts powers beyond her father’s patriarchal control and space. The issue of personal autonomy and the battle for free “space” is reinforced in Johnson Garcia’s essay “The Struggle for Space: Feminism and Freedom in The House of the Spirits.” Garcia suggests “Allende utilized spatial symbolism [manifested in the continuous struggle for space in the house] to emphasize and parallel the actions of female characters as they sought to overcome the tyranny of patriarchy [represented by Esteban Trueba’s drive to possess and confine the Trueba women]” (185). In defiance, Clara’s interest and pursuits in the

occult and spiritualism continued after she is married and confined within her husband's control. Since she could not divorce her husband, Clara finds emancipation by battling Trueba with various spatial maneuvers: "She existed, spiritually, in another space or dimension, and brought the outside world inside the space of the house to her. She manipulated the space within the house as she pleased and, when all other techniques failed, she locked herself up, in her own secluded space, out of Trueba's reach" (Garcia,Johnson 185). Clara continues to battle male's control over her and defeats the domination of her husband by manipulating space to her pleasure into a mystical realm of freedom and liberation. When the three Mora sisters, students of spiritualism and supernatural phenomena, arrived at Clara's door, the Trueba household became a regular meeting place for an array of occult practitioners and believers who were allowed into spaces from which her husband was banned and excluded. The Mora sisters were "the only people who possessed irrefutable proof that souls can take on physical form. Via mysterious connections..., they learned of Clara's existence, established telepathic contact with her, and immediately realized they were astral sisters" (Allende 125). Forming an immediate friendship, "from that day on they met every Friday to summon spirits and exchange recipes and premonitions" (Allende 125). During these meetings Clara underwent many trances to summon the spirits, and "was always exhausted at the end of the sessions where she served as medium, and (she) would begin to speak in pagan tongues, in a voice that was not her own" (Allende 126). Clara's spiritualist friends included "the Rosicrucians, the Theosophists, the acupuncturists, the telepathists, the rainmakers, ... (Allende 210). She even began attempts to communicate with extraterrestrial beings. Clara's supernatural and magical powers allow her to reject her husband's ideology and oppression and enable her to live a life independent from him. Trueba, the patriarch, realized that "Clara did not belong to him

and that if she continued living in a world of apparitions, three-legged tables that moved of their own volition, and cards that spelled out the future, she probably never would...[yet]he wanted control over that undefined and luminous material that lay within her and that escaped him” (96). Hence, Clara’s interior spaces opened beyond her husband, Trueba’s patriarchal confinements. She had defeated male domination by manifesting and strategically manipulating supernatural elements of the collective unconscious.

Likewise, The Famished Road weaves the gritty political realities of post-independent Nigeria together with the magical realm of the spirit world. Ato Quayson agrees that in the novel’s narrative structure “the spirit world is neither a primary nor a secondary value in relation to the real world; it is equivalent to it” ( “Protocols of Representation and the Problems of Constructing an African ‘Gnosis’: Achebe and Okri 147). Although Azaro is a member of the living, his ties to the spirit world are strong. The novel’s narrator and young protagonist, Azaro, expresses how the domain of the spirits establishes the setting at the onset: “In that land of beginnings spirits mingled with the unborn. We could assume numerous forms. Many of us were birds. We knew no boundaries. There was much feasting, playing, and sorrowing....There was not one of us who looked forward to being born....We feared the heartlessness of human beings, all of them are born blind, few of whom ever learn to see”(Okri 3). In The Famished Road, as a spirit-child (abiku) trapped in cyclical reincarnation, Azaro maintains contacts with the spirit world while being committed to remain in the world of the living. Such spirit-children “lingered in the world, seduced by the annunciation of wonderful events, carrying within us the music of a lovely and tragic mythology.... are the strange ones, with half of our beings always in the spirit world” (Okri 4). These spirits “were often recognized and (our) flesh marked with razor incisions. When we were born again to the same parents, the marks,... branded our souls in advance.

Then the world would spin a web of fate around our lives” (Okri 4). The cycle of rebirth is painful. For the spirits “cyclical rebellion made us resented by other spirits and ancestors. Disliked in the spirit world and branded amongst the Living, our unwillingness to stay affected all kinds of balances” (Okri 5). Ato Quayson notes the conflict and labels Azaro as “a victim of his abiku-ness [who] lives in a permanent state of fluid liminality” (Quayson 147). Like Chaka and Clara, Azaro challenges the characters trapped in only the physical world by being able to exist in grander spaces of the unconscious. For this reason, Azaro is reprimanded for being “a stubborn spirit child” (Okri 321). Oftentimes, he is tormented and teased by spirits, who cause trouble for which he is blamed, thus reinforcing the mischievous abiku belief. For instance, after throwing stones in a fight with attacking spirits, Azaro accidentally breaks a window. Azaro attests to his father that he did not break the neighbor’s window, rather the spirits did it. Enraged his father screams “You use these spirits as an excuse every time you do something bad. You’re lying!” (Okri 321). Azaro’s strangeness is beyond his father’s understanding and authority, however. As an abiku child, Azaro’s father recognizes the dangers and troubles his son causes. Sanjeev Kumor Uprety notes that The Famished Road “shows a preoccupation with the interspace; a space within which the world of mythology and spirits mixes with the world of political rallies and election campaigns for its child narrator Azaro” who is caught up between the two worlds, and “in the spirit of magic realism, both worlds intersect and shape each other, both competing against each other for their hold upon Azaro” (“Disability and Postcoloniality in Salman Rushdie’s Midnight Children and Third-World Novels” 368-369). Because others are outside this domain, Azaro’s fluid and magical autonomy is viewed as a threat, and thus he is able to foster his own personal empowerment.

Another supernatural motif of the collective unconscious is the prophetic

clairvoyance and mystical powers of seeing exhibited by Maimouna in Sembène Ousmane's novel, God's Bits of Wood, by Ursula and her son, Colonel Aureliano Buendia in One Hundred Years of Solitude by Gabriel García Márquez, and by Clara in Isabel Allende's The House of the Spirits. This supernatural gift, in turn, promotes their development of personal autonomy and insights into deeper truths. First of all, precognition is the psychic phenomenon of foretelling the future. Clairvoyance is the ability to obtain information about events or objects without the use of any known senses. It is paranormal knowledge about occurrences in the present, a psychic knowledge of external events (George 52). Clairvoyants can see things out of sight or in the future. Furthermore, seers are people who have the natural power to 'see' certain things not easily known to other people. Sometimes, seers can foresee events. Unlike diviners and mediums, however, seers have no special training. Rather, they have a sharp capacity for foresight and insight into things. Some receive revelations through visions and dreams, in addition to being able to use their intuition. Seers, who may either be men or women, receive information through forces or powers not available to common man (Mbiti, Introduction to African Religion, 159). For instance, blind Maimouna, in God's Bits of Wood, who is an unwed mother of twins, possesses a "clarity of vision surpassed by sighted people." This gives Maimouna power and recognition beyond her limiting poverty, social status, and isolation. The "prisoner of her infirmity, queen of her shadowy realm," Maimouna functions in the epic role of blind prophetess, foretelling future events, providing inspiration to the women marchers, and acting as a spiritual guide in her community (Mortimer 305). Hence, like Clara, she exerts leadership because of her powers with the unconsciousness of the imagination. Though she is blind in the external world, Maimouna possesses keener inner vision. Her clarity of vision is obvious when she exposes Bakayoko's insensitivity: " ' Penda, could it be that there was only one place in your heart, and

now Bakayoko has taken it? That man will occupy your heart, and then pass through it, leaving nothing but bitterness. He will destroy everything” (Ousmane 195), for “ ‘I haven’t always been blind. After I lost my sight, my ears replaced my eyes. I have learned to know what people are thinking, and to understand what is said between the words that are spoken, and I will tell you this: in Bakayoko’s heart there is no room for anyone. He is blinder to his neighbor than I am” (Ousmane 196). Certainly, Maimouna was blind, “but this is not to say that she was pitiable far from it” (Ousmane 16). As troops of soldiers siege the market place only Maimouna does not move. She was singing a new verse in the Legend of Goumba N’Diaye: “In the midst of the abruptly silent crowd, only the voice of Maimouna was still heard, muting the sounds of spiked boots and the shuffling of naked feet” (Ousmane 21). Her intuitive song overpowers the battle of men. Thus, Maimouna serves as the archetype of the blind prophetess.

Later, she joins the women on their protest march to Dakar. Maimouna’s songs and her presence inspires the marchers: “All the women seemed to want to walk behind Maimouna, as if she trailed a protective wake in which they would be safe” (Mortimer 273). She becomes a spiritual leader, and marches at the lead, after having joined the women “in the darkness without being noticed by anyone” (Ousmane 190). Assuming the role of blind prophetess, she warns the marchers of an impending storm, “Soon the wind will come up and there will be a great storm”(Ousmane 196). As a seer, Maimouna senses danger: “ ‘I don’t hear singing anymore.’ Penda replies, ‘That’s true. I hadn’t noticed. How long has it been?’ ‘Since we saw the snake that had been crushed by the automobile’ “ (Ousmane 191). This omen foreshadows the sudden collapse of one of the women, Seni. While many of the marchers become terrorized by the possibility of deumes and Seni dying, Maimouna keeps her calm intuitive composure, and “leans over the woman, her fingers moving slowly over her

face and feeling for her pulse. 'It isn't serious- just the heat- she'll have to inhale some urine'" then begins to pass earth balls under Seni's nostrils (Ousmane 198). In the end of the novel, she symbolizes hope for the future as she nurses the baby who had been called Strike. "I am nourishing one of the great trees of tomorrow" (219), she told herself. And like a revered elder of the tribe, "she liked to sit in the courtyard, surrounded by children, singing one of her old songs to them or telling them the story of the girl and the curious little man who had lost their lives on the road at the entrance to the city" (Ousmane 219). Finally, as both griot (respected storyteller of a tribe's histories) and prophetess, after the death of the wife of one of the white toubabs, after the settlement of the strike, and after the departure of the French, Maimouna sings the last verse of the Legend of Goumba: "From one sun to another/ The combat lasted/ And fighting together, blood-covered/ They transfixed their enemies./ But happy is the man who does battle without hatred" (Ousmane 245). Here, Ousmane gives a woman legitimacy as a spiritual guide within the community, and has a significant role to play in this society that has just made important material gains. Consequently, she is depicted as a moral, spiritual, and physical leader embodying hope, strength, courage, and wisdom. Martin T. Bestman reinforces this claim, and adds that "as a blind woman she is not well equipped for an empirical, analytical grasp of the outside world, but she embodies the legendary wisdom of her people. Through her Ousmane affirms that basic traditions of any human culture exalt the working relation which may never be divorced from love and life" (Bestman 43). As a mystical seer, Maimouna's primary function in God's Bits of Wood is to interpret, judge and pattern the ever changing African reality.

Additionally, One Hundred Years of Solitude depicts mystical manuscripts, fortune tellers, and clairvoyants. First of all, Melquiades refuses to translate his manuscripts, explaining that "No one must know their meaning until he has reached



one hundred years of age" (García Márquez 190). In the end, Aureliano is paralyzed by horror when the final truths of Melquiades' parchments revealed themselves to him: "The first of the line is tied to a tree and the last is being eaten by ants" (García Márquez 420), for his fate had been sealed in the manuscript a hundred years before. The predictions had come true, based on "the fact that Melquiades had not put events in the order of man's conventional time, but had concentrated a century of daily episodes in such a way that they coexisted in one instant" (García Márquez 421). So García Márquez establishes a new realm of time and space, characteristic of magical realist narratives. The novel's matriarchal character and co-founder of Macondo, Ursula Iguaran, has been classified as "the mother, giver of life and nest builder" (Valdés, Mario J. 69) archetype. Furthermore, like Maimouna's clarity of vision in blindness, when Ursula becomes blind and suffers "the impenetrable solitude of decrepitude she had such clairvoyance as she examined the most insignificant happenings in the family that for the first time she clearly saw the truths that her busy life in former times had prevented her from seeing" (García Márquez 253). These truths, what she sees, is a complete transformation of the opinions she had held for her descendents. Ursula realizes "that the son for whom she would have given her life was simply a man incapable for love" (254). She also comes to the conclusion that she had misjudged Amaranta as a hard and bitter woman; whereas, "in the final analysis [she was] the most tender woman who had ever existed" (255). Ursula also wails a profound sense of repentance as she understands that Rebeca "was the only one who had the unbridled courage that Ursula had wanted for her line" (255). The transcendent lucidity of her old age enables her to come to terms with all the falsehoods and hypocrisy that were associated with her past judgments and behaviors. Ursula's "intuition allowed her to see with greater clarity" (256). Her old age and clairvoyance grants her the freedom to live outside repressive codes of honor

and decorum imposed upon her by the Spanish-American Buendia patriarchy. Thus Ursula liberates her spiritual insights and repressed desires: “she felt irrepressible desires to let herself go and scamper about like a foreigner and allow herself at last an instant of rebellion, that instant yearned for so many times and so many times postponed, putting her resignation aside and... drawing out of her heart the infinite stacks of bad words that she had been forced to swallow over a century of conformity” (257). Mario J. Valdes describes Ursula’s transformation as one of archetypal stature: “Ursula’s eyes fail; as the primordial woman of all myths of quest she is sustained by her eyes of understanding”(Valdés, “Shadows in the Cave” 72). Her son, Colonel Aureliano Buendia, too possessed clairvoyant powers. And, like his mother, he lives a heroic role. “Aureliano is not a fictional character, he is an archetype of myth” (Valdés 69). The first human being to be born in Macondo, “he had wept in his mother’s womb and had been born with his eyes open” (García Márquez 15). By the age of three, Aureliano’s precognition revealed itself in the kitchen: “the moment she was taking a pot of boiling soup from the stove and putting it on the table. The child, perplexed, said from the doorway, ‘It’s going to spill.’ The pot was firmly placed in the center of the table, but just as soon as the child made his announcement, it began an unmistakable movement toward the edge, as if impelled by some inner dynamism, and it fell and broke on the floor” (García Márquez 15). As an adult, Ursula always trusted her son’s clairvoyance, claiming that “If Aureliano says so it’s because Aureliano knows” (García Márquez 142). Thus the supernaturalism of clairvoyant powers, primordial symbols of the collective unconscious, pervade One Hundred Years of Solitude, enhancing its nonlinear structure of time and aspects of magical realism.

More importantly, the characters of these African and Spanish- American novels who possess “magical” powers of “seeing” are able to manipulate, surpass, and overrule their prescribed restrictive environments. As her nickname denotes, Clara the

Clairvoyant most assuredly demonstrates mystical powers of seeing in The House of The Spirits. As a child, her family had “grown accustomed to the youngest daughter’s prophecies. She would announce earthquakes in advance....At the age of six, Clara had foreseen that the horse was going to throw Luis, but he refused to listen and had had a dislocated hip ever since” (Allende 8). Additionally, Clara predicts her sister, Rosa’s death when she announced “that there would soon be another death in the del Valle family” (Allende 25), but it will be caused by an accident. Most startling, but true, is when, after years of self-imposed muteness and isolation, Clara declares that she soon will be married, “to Rosa’s fiance” (83). Two months later, Esteban Trueba, indeed shows up to ask for Clara’s hand in marriage. After marriage, she also predicts that she will give birth to twins and that they will most certainly be named “Jaime and Nicolas, respectively” (115). Furthermore, her ability to foresee earthquakes does not disappear as a child, for she experiences through “an apocalyptic nightmare of exploded horses”(158), a disastrous earthquake which entombs her husband under their house. Lucky for Esteban, she declares “We have to get him out! He’s still alive and he can hear us!” (160). In this case, Clara’s clairvoyance is recognized as heroic and not a silly whimsy. In the end, Clara even experiences an omen of her own death. Comparatively, then, Maimouna, Ursula and her son Colonel Aureliano Buendia, and Clara transcend any prescribed limitations imposed on them through their mystical powers of seeing. Their visionary powers aids in sustaining not only themselves, but also helps to sustain their families and their countries.

Consequently, then, supernatural elements presented in the novels Chaka, God’s Bits of Wood, One Hundred Years of Solitude, The House of the Spirits, and The Famished Road affirms the theory that there are universal archetypes of the collective unconscious that do indeed appear throughout world literature. This allows literature to be read and interpreted as creative signs of our shared humanity, which transcends

and unites cultures, time periods, and genres. Certainly, the African and Spanish-American narratives presented here substantiate a study of parallel focus. Moreover, the presence of shared and common supernatural primordial images and forces reinforces Carl Jung's argument of human's collective unconscious, since "the collective unconscious contains the whole spiritual heritage of mankind's evolution, born anew in the structure of every individual" (ABC's of the Human Mind. Ed. Alma E. Guinness. Pleasantville, NY: Reader's Digest Association, Inc., 1990: 149). A profound thinker and influential psychologist, Carl Jung defined the ideally healthy human being personality as one that has achieved a balance between the conscious and the unconscious, between interior and exterior life.

Such healthy human being personalities emerge in these characters who have achieved a greater personal autonomy and freedom through their possession of magical powers and / or through their interactions with the supernatural sphere. The inclusion of supernatural archetypes of the collective unconscious is meaningful for the fictive worlds presented in these novels because it empowers the characters to break free of many social and personal constraints caused by poverty, by prejudicial exclusion due to gender, lineage, or politics, and by patriarchal domination. Such supernatural archetypes impel the character's individual journey of emancipation. By integrating with spaces of the imagination, the magical, and the unconscious, these characters can assert greater control over their destinies and immediate realities. They also serve as intermediaries between the supernatural realm and the physical realm, thus verifying the existence of a magically real sphere of reality.

Likewise, the inclusion of supernatural elements allows the African and Spanish-American authors to establish more expansive spaces of time and setting within which to frame their narratives. Both oral and written literature in Africa and Spanish America tend to express an awareness of the place of human interaction in

the cosmic order, and is attune with its spiritual existence within a civilized material reality. As stylistic objectives, these African and Spanish-American novelists offer episodes drawn from real life, including supernatural traditions, as a challenge to the Eurocentric realist stereotypes that appear earlier in colonialist and postcolonialist fiction. The supernatural, then, suggests a need to return to mythical reality, a mythopoeic consciousness, hidden deep within the collective unconscious, which offers more fluid boundaries. Such transformations in the literary sphere reflects the wider arena of transformations taking place in the material and socio-cultural spheres of the twentieth century as well. By examining the novels Chaka, God's Bits of Wood, One Hundred Years of Solitude, The House of the Spirits, and The Famished Road, we actually can witness the decolonization of African and Spanish-American literature. In Chaka, released in 1925, there was a distinct separation of realist elements from images of the supernatural, so much so that it was banned from publication for fifteen years on account of its "pagan witchcraft." Thirty-five years later Sembène Ousmane publishes his postcolonial novel, God's Bits of Wood. Using realism as his genre of choice to depict the historical event of the 1947 Dakar-Niger railway strike, aspects of the supernatural too were relegated to the background. Both novelists used African traditions and culture (including diviners, spirits, and sorcery) to authenticate the African experience depicted in their novels. But no fluid boundaries between the conscious and the unconscious psyche appeared. However, the vanguard of Spanish-American magical realist literature granted the boundless exploration of different levels of realities and phenominal aspects of human existence. The results of this artistic development are One Hundred Years of Solitude, published in 1967, The House of the Spirits, written in 1982, and the 1992 African novel, The Famished Road. In these works, supernatural archetypes of the collective unconscious shine through the emancipated, decolonized genre of magical realism. Thus, the writers Gabriel

García Márquez, Isabel Allende, and Ben Okri express the literary freedom and revisionist possibilities that can be achieved when a balance of the unconscious and the conscious occurs. Like their protagonists, these writers realize self-transformation, autonomy, and authority.

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