The Kingdom of This World: An Interplay of Magic Realism and Surrealism

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[*The Kingdom of This World* by Alejo Carpentier is commonly regarded as a magic realistic novel. The first edition of the novel had a preface which appeared later as a seminal essay on the theory of magic realism. In the preface, Carpentier boldly differentiated magic realism or the marvellous real of Latin America from the European practice of surrealism. Carpentier's glorification of magic realism over surrealism in the preface prepares the reader mentally to consider the novel as an ideal example of magic realistic narrative. But very interestingly, a close reading of the novel shows that there are a good number of surrealistic elements in this novel entwined with the magic realistic ones and they usually go unnoticed by the common readers. This article is an attempt to bring to light this entwinement of magic realistic and surrealistic elements of *The Kingdom of This World* so that a critical reader can observe the interplay of these two different approaches to reality in the same novel.]

Alejo Carpentier (1904 - 180) of Cuba is counted as one of the four early magic realistic novelists of Latin America, the other three being Miguel Angel Asturias (1899 -1974) of Guatemala, Juan Rulfo (1917 - 1986) of Mexico and the magic realistic doyen, Gabriel Garcia Marquez (1927 - 2014) of Colombia (The Kingdom). There are four novels from this early phase of Latin American magic realism which have gained unparalleled fame all over the world. They include Carpentier's *The Kingdom of This World* (1949), Asturias's *Men of Maize* (1949), Rulfo's *Pedro Paramo* (1955) and Marquez's *One Hundred Years of Solitude* (1967). The years of publication of these novels show it clearly that Latin American magic realism started its journey as a mode of narrative with *The Kingdom of This World* in the hands of Carpentier. Its preface of the first edition serving as a theoretical base of this narrative mode further strengthens this claim.

The preface of the first edition of *The Kingdom of This World* (1949) was dropped from the novel it its later editions and it appeared in 1967 as an independent essay with the title 'De lo real maravilloso americano' (On the Marvellous Real in America) in a book of essays titled *Tientos y diferencias* (*Approaches and Distinctions*). In this essay, Carpentier has theorised his new mode of narrative called magic realism or the marvellous real, and, at the same time, has aggressively commented on the European exercise of surrealism showing its weakness and inappropriateness

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as a literary approach to marvellous reality. His comments on surrealism sometimes even appear as direct attack on it. He has not hesitated to describe surrealism as a 'literary ruse' (Carpentier, 'On the Marvelous' 86). He has also commented that certain surrealistic creations of French poets are simply 'manufactured by tricks of prestidigitation' (85).

Carpentier's aggressive comments on surrealistic practices are not however directed to the basic concept of surrealism as developed by Andre Breton in his 'Manifesto of Surrealism'. He is not expected to do so as he was himself a practitioner of surrealism in the 1930s when he lived in Paris (Zamora 75). He has never even mentioned the name of Andre Breton in the essay. Only when Carpentier tells about the failure of the surrealists of Europe in creating the intended marvelous real through a struggle of 'thirty years' (Carpentier, 'On the Marvelous' 84), we infer that he may have had the name of Andre Breton in his mind because the time of Andre Breton's writing 'Manifesto of Surrealism' was around thirty years back from Carpentier's writing the essay. So the target of his attack was not Andre Breton, nor even the concept of surrealism. Only the manufacturing of surrealism 'by tricks of prestidigitation' following the instances of the poets like Comte de Lautréamont (1846 - 1870) was the actual target of Carpentier's attack.

This clarification about Carpentier's attack on surrealism in his essay 'On the Marvelous Real of America' creates in us the germ of a new idea. We begin to think that, though exasperated by the idiotic and inappropriate techniques of some European surrealists, Carpentier was not against the dream reality advocated and promoted by Andre Breton in his 'Manifesto of Surrealism'. Though this idea is apparently contrary to the angry tone of Carpentier's essay, and though this idea is clearly contradictory to the popular view that *The Kingdom of This World* is a bellicose attempt of Carpentier to cleanse Latin American fictional narrative of all surrealistic impurities, with this very idea in mind, we begin a fresh study of the novel *The Kingdom of This World*, and to our amazement, we see that Carpentier has himself nurtured this dream reality of Breton's concept alongside the marvellous real of America in this novel.

Now, in order to present this amazing finding elaborately, we need to clarify two things: Breton's concept of surrealism and Carpentier's concept of magic realism. Let us begin with the famous definition of surrealism given by Breton himself. Breton defines it 'once and for all' and writes: 'SURREALISM, *n.* Psychic automatism in its pure state, by which one proposes to express -- verbally, by means of the written word, or in any other manner -- the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern' (Breton 22).

We can extract some essential characteristics from this definition: i) psychic automatism, ii) actual functioning of thought, and iii) no control of reason. We see that 'psyche' and 'psychic automatism' both refer to the mental action of a singular person. Similarly, 'functioning of thought' and keeping the thought aloof from 'reason' also refer to the mental action of an individual, a lone person. These essential characteristics of surrealism presuppose a common fact that the reality presented through surrealism is essentially a reality perceived in the mind of an

individual, a lone person, as opposed to the reality perceived and experienced by the social community. We can take it even as a postulate of surrealism. Breton has said many things in his 'Manifesto of Surrealism' in support of this postulate.

Breton has once described surrealism as 'the madness that one locks up' (3). Madness obviously refers to one individual's reason-free imagination, opposed to the system-bound actions of the society. At another place, Breton describes it as 'a monologue spoken as rapidly as possible without any intervention on the part of the critical faculties' (19). A monologue is basically a verbal action limited in one's own mind and self, and the external world is obviously barred from this process. Citing Baudelaire Breton says, surrealistic images come to a person 'spontaneously, despotically. He cannot chase them away; for the will is powerless now and no longer controls the faculties' (33). The soul or the mind that experiences the surreal finds himself very alone and singular, says Breton several times. In his words: 'I shall be alone, very alone within myself, indifferent to all the world's ballets' (40). All these words and ideas of Breton, regarding the properties and identity of surrealism, commonly postulate that the reality presented through surrealism is essentially a reality perceived in the mind of an individual, a lone person, as opposed to the reality perceived and experienced by the social community.

Breton has however importantly mentioned one property of surrealism which brings it very close to magic realism. Glorifying the marvellousness of reality that surrealism upholds, Breton says, 'Let us not mince words: the marvelous is always beautiful, anything marvelous is beautiful, in fact only the marvelous is beautiful' (11). We already know that Carpentier also glorifies this marvellousness of reality in his essay 'On the Marvellous Real in America' when he defines and theorises the concept of magic realism. With this commonness of marvellousness, when magic realism and surrealism seem to be losing their borderline of distinction, it is the postulate of surrealism mentioned in the above paragraph which keeps them apart, distinguishes between them and ensures their existence as separate and independent theoretical entities. The postulate says that the reality presented through surrealism is essentially a reality perceived in the mind of an individual, and by saying this, the postulate creates space for magic realism which presents the same sort of reality, but that reality, in the case of magic realism, is perceived, experienced and believed by a social community, not by a single individual.

While defining and theorising magic realism in his essay 'On the Marvellous Real in America', Carpentier elaborates this distinction between surrealism and magic realism in rather different wording. But he means the same distinction. The keyword that Carpentier uses to distinguish magic realism from surrealism is 'faith'. Carpentier says clearly, 'To begin with, the phenomenon of marvelous presupposes faith. - - - Therefore, it seems that the marvelous invoked in disbelief- the case of the Surrealists for so many years- was never anything more than a literary ruse' (Carpentier, 'On the Marvelous' 86). The question is why the same 'marvellous' earns faith in magic realism and fails to earn faith in surrealism. The answer is easy. Magic realism presents the reality of a community who has faith in the 'marvellous'. The people of those communities believe in the marvelous real culturally, spiritually, and sometimes even

socially. So when a fictional narrative presents the marvelous real of their daily life, the narrative earns spontaneous faith of those people. On the contrary, the marvelous of surrealism gets born in the mind of an individual when that individual has lost all control on his imagination. So, the 'marvelous' produced in this way cannot earn faith of anybody other than the producer himself.

But in both cases the 'marvelous' is beautiful if it is created by a real creative talent. Carpentier does not hesitate to appreciate that beautiful 'marvelous' of surrealism. He appreciates that beauty of the 'marvelous' with reference to Lautréamont's sixth song of Maldoror, a piece of oft-quoted surrealistic literature. 'In the sixth song of Maldoror, there is a moment when the hero, pursued by all the police in the world, escapes an "army of agents and spies" by adopting the shapes of diverse animals and making use of his ability to transport himself instantaneously to Peking, Madrid, or Saint Petersburg. This is "marvelous literature" in full force' (Carpentier, 'On the Marvelous' 87). This appreciation of the beauty of the 'marvellous' of both the modes of narrative, namely, magic realism and surrealism, is further reflected in the narrative of his epoch-marking novel *The Kingdom of This World*. As a great writer, Carpentier shows his masterliness in substantiating both forms of the marvellous, the marvellous of magic realism and the marvellous of the surrealism, in this novel. Let us see the nature and process of that substantiation through a critical analysis of the relevant episodes and events of the novel.

The novel opens with a scene at Cap Français, a port-city of the then Santo Domingo. Master Lenormand de Mézy and his slave Ti Noël have stopped at a barber's shop in the city. While his master is being shaved inside the shop, Ti Noël is sitting outside and gazes 'his fill at the four wax heads that adorned the counter by the door' (Carpentier, *The Kingdom*10). 'By an amusing coincidence', in the window of the tripe-shop next door there are calves' heads, 'skinned and each with a sprig of parsley across the tongue' (Carpentier, *The Kingdom*10). It amuses Ti Noël and it prompts a sudden freedom of his imagination because in his slave-life 'threat is piled upon threat' (Breton 2) and he is denied all physical freedom. This sudden freedom of imagination creates a surrealistic image in his mind. He then visualises that 'alongside the pale calves' heads, heads of white men' are served 'on the same table cloth. Just as fowl for a banquet are adorned with their feathers, so some experienced macabre cook might have trimmed heads with their best wigs' (Carpentier, *The Kingdom* 11). A few minutes later, when Lenormand de Mézy comes out from the barber's shop, he buys a calf's head from the tripe-shop and he hands it over to Ti Noël. Ti Noël clasps 'that white, chill skull under his arm, thinking how much it resemble[s] the bald head of his master hidden beneath his wig' (Carpentier, *The Kingdom* 15). The image follows the surrealistic postulate that the reality presented through surrealism is essentially a reality perceived in the mind of an individual. At the same time, it presents the beauty of the marvellous. In a slave's imagination nothing can be more beautiful than a picture of sweet vengeance like this in which he finds his eternal tyrant's head served on the dining table alongwith the head of a calf. *The Kingdom of This World*, though commonly treated as an embodiment of the theory of magic realism, starts with this beautiful surrealistic image.

The next remarkable appearance of the marvellous in the novel is with the episode of Macandal, a legendary hero of Haitian slave revolution. This time the 'marvellous' does not emerge from an individual's faculty of imagination, rather it emerges from a community belief, testifying to its visible association with magic realism, instead of surrealism. In his essay 'On the Marvellous Real in America', Carpentier has himself certified that the legend of Macandal is an ideal example of Latin American magic realism. In the essay Carpentier says effusively, ' in Haiti - - - I found myself in daily contact with something that could be defined as the marvelous real. I was in a land where thousands of men, anxious for freedom, believed in Macandal's lycanthropic powers to the extent that their collective faith produced a miracle on the day of his execution' (Carpentier, 'On the Marvelous' 86-87). Let us observe the craft of Carpentier in depicting the marvellous real associated with the legend of Macandal.

Macandal was a one-armed man, 'a *houngan* of the Rada rite' (Carpentier, *The Kingdom* 36). With superhuman powers 'as the result of his possession by the major gods on several occasions', he became 'the Lord of Poison' (36). 'Endowed with supreme authority by the Rulers of the Other Shore, he had proclaimed the crusade of extermination' (36). He was the chosen one 'to wipe out the whites and create a great empire of free Negroes in Santo Domingo' (36).

This was what the bowlegged Fulah told the white men about the mystery behind the unstoppable spread of the poison everywhere. It was a sort of revelation to the white men. This revelation is the juncture in the progress of events in the novel, because it discloses where the magic lies; and based on that disclosure the whites, who are scientifically enlightened enough to strip any magic to naked and raw reality, set foot to chase the magic man and to prove all his magic as bogus. But, magic remains both concretely real and magical together forever in the belief of the Latin American black people of this baroque culture despite all the efforts of the whites to uproot this belief and replace it by a belief in the scientific reality. The novel gradually unfolds the mystery why this effort of the Europeans to replace the belief in 'the magically real' by the belief in 'the scientifically real' proves vain, and how magic remains magic forever in the soil of Latin America.

The series of magic realistic events that follow the 'revelation' of Fulah, begin with the transfiguration of Macandal. With the information of Fulah, the soldiers carry on week after week a typical and tiring military search for Macandal, beating 'the neighbourhood, tree by tree, gulch by gulch, canebrake by canebrake, without finding any trace of Macandal. After months, the search gradually slows down. But, the flow of marvellous reports about Macandal's does not at all slow down its pace. The black people go on believing and circulating series of marvellous stories about Macandal's busy life of rebellion:

> Some thought he [Macandal] had taken refuge in the interior, among the cloudy heights of the Great Highlands, there where the Negroes danced fandangoes to the rhythm of castanets. Others stated that the houngan had got away on a schooner, and was operating in the region of Jacmel, where many men who had died tilled the land as long as they were kept from tasting salt. [- - -] At night in their quarters and cabins the Negroes

> communicated to one another, with great rejoicing, the strangest news: a green lizard had warmed its back on the roof of the tobacco barn; someone had seen a night moth flying at noon; a big dog, with bristling hair, had dashed through the house, carrying off a haunch of venison; a gannet – so far from the sea! – had shaken the lice from its wings over the arbour of the back patio.
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> They all knew that the green lizard, the night moth, the strange dog, the incredible gannet, were nothing but disguises. As he had the power to take the shape of hoofed animal, bird, fish or insect, Macandal continually visited the plantations of the Plaine to watch over his faithful and find out if they still had faith in his return. In one metamorphosis or another, the one-armed was everywhere, having recovered his corporeal integrity in animal guise. With wings one day, spurs another, galloping or crawling, he had made himself master of the courses of the underground streams, the caverns of the seacoast, and the treetops, and now ruled the whole island. His powers were boundless. He could as easily cover a mare as rest in the cool of cistern, swing on the swaying branches of a *huisache,* or slip through a keyhole. The dogs did not bark at him; he changed his shadow at will. It was because of him that a Negress gave birth to a child with a wild boar's face. At night he appeared on the roads in the skin of a black goat with fire-tipped horns. One day he would give the sign for the real uprising, and the Lords of Back There, headed by Damballah, the Master of the Roads, and Ogoun, Master of the Swords, would bring the thunder and lightning and unleash the cyclone that would round out the work of men's hands. (40 - 42)

The masterly depiction makes it clear that a large section of the black community have full trust in these magically real stories of Macandal. This wide belief, free from any 'faltering between belief and non-belief' (Todorov qtd. in Bowers 25) about the truth of those stories qualifies them as magic realistic and distinguishes them from the *fantastic*. Even when four years later Macandal is caught and brought to burn alive amidst a jubilant gathering, the black people are not perturbed in the least, rather spitefully indifferent to the visible reality of the scene of burning Macandal alive. It is their firm belief that the Whites can do nothing to their hero, the shape-shifter Macandal. He is far above the weak punitive measures of the Whites and is well-protected by their great gods Voodoo or Quetzalcoatl. In Carpentier's narration: 'The fire began to rise towards the Mandingue, licking his legs. - - - The bonds fell off and the body of the Negro rose in the air, flying overhead, until it plunged into the black waves of the sea of slaves. A single cry filled the square: 'Macandal saved!' (Carpentier, *The Kingdom* 51-52).

Analysis of the narrative shows that the easy-going acceptance and the naivety underlying this belief in the 'mystery' or the 'uncanny' continue to fortify the magic realistic narrative mode in which the magic has to become an ordinary and tangible reality of day-to-day life. The narrator himself is also engrossed in that belief. He seems to be sticking to this common *Manndingue* belief that Macandal kept his word, remained in 'the Kingdom of This World' and once more the whites were outwitted by 'the Mighty Powers of the Other Shore'.

The next hero who appears in the narrative to outwit 'the Mighty Powers of the Other Shore' brings with him similarly powerful stories of the American marvellous. He is Dutty Bouckman, the Jamaican. After Macandal disappears in the invisible world, the narrative picks up the story

of this revolutionary hero and the magic realistic narrative mode is sustained through the technique of 'amplification of the scale and categories of reality' (Carpentier, Baroque 86) which has been importantly mentioned as a magic realistic technique by many theorists including Carpentier himself. In the narrative the description of Bouckman's call for the *Negro* Revolution remarkably involves this technique. Let us see how this magic realistic works here.

It was a solemnized pact made at Plaine du Nord that Bouckman would give the call by blowing a conch-shell to launch the planned attack on the colonists and instantly the *Negroes* were to respond to the call. The writer describes that call and its response in a proper magic realistic narrative mode on the principle of magnification. We can notice the magnification in the following excerpt:

> From far off came the sound of a conch-shell trumpet. What was strange was that the slow bellow was answered by others in the hills and forests. And others floated in from farther off by the sea, from the direction of the farms of Milot. It was as though all the shell trumpets of the coast, all the Indian *Lambis*, all the purple conchs that served as doorstops, all the shells that lay alone and petrified at the summits of the hills, had begun to sing in chorus. Suddenly, another conch raised its voice in the main quarters of the plantation. Others, higher pitched, answered from the indigo works, from tobacco shed, from the stable. (*Kingdom* 43)

A sudden event of voices from conches, even from the petrified conches or from conches being used as doorstops, is obviously a reality which has been magnified to 'estado limite' (extreme state). The magnification is not however taking place in an individual's, i.e. the narrator's. 'reason-free' mind. Historically it was a mammoth achievement of the collective effort of the slaves and it directly effected the great slave revolution of 1791 in Haiti. So with the historical support of the public belief, the magnification in the narrative here upholds the greatness of that historical event and sustains the magic realistic flavour of the narrative. This is how the writer shows his mastery in wielding the weapon of *magnification* in a magic realistic narrative.

In part - 2 of this novel of four parts we again meet a depiction of the marvellous which is rather surrealistic in nature. Here the marvellous is the product of Pauline Bonaparte's imagination which was intensified by fake Voodoo rites of Soliman, the slave. Pauline Bonaparte has come to Santo Domingo with her husband General Leclerc who is in the charge of subduing the slave resurrection and meting out due punishment to the rebels. But suddenly plague breaks out and Leclerc dies in the plague. Pauline Bonaparte thinks that the plague is a revenge from the gods and she is seized by a tremendous fear of the rage of those gods. The fear drives 'her still farther towards the world of the powers called up by the spells of Soliman' (Carpentier, *The Kingdom* 99). In order to seek the mercy of those gods, she does everything her slave Soliman suggests. Soliman finds this as an opportunity. The tremendous fear of Pauline and Soliman's use of that fear as an opportunity of exploitation together bring about a series of strange events seemingly looking marvellous.

To prevent the evil miasmas from crossing the water, Soliman sets afloat little boats made of halves of coconuts, all bedecked with ribbons from Pauline's sewing box, as tributes to Aguasou, Lord of the Sea. The triviality of the attempt to please god and thereby to prevent the otherwise unstoppable evil miasmas renders the ritual so strange that it verges on surrealism. Soliman begins to pour over her breasts the blood of birds instead of cool mint water. Soliman circles around Pauline in a strange dance 'wearing only a belt from which a white handkerchief hung as a *cache-sexe*', while Pauline kneels on the floor with her hair hanging loose. Soliman dances and hops about like a bird brandishing a rusty machete. Both of them utter deep groans which, as though wrenched from inside, sounds like the baying of dogs. The scene is surrealistically strange. Nevertheless, the strangeness of these events cannot produce the actual marvellous that surrealism targets to achieve. May be, this is because the effectuation of the events here is not a direct performance of the imaginative mind. Here the imagination of the strangeness is in the mind of Pauline, whereas its effectuation is through the rituals of Soliman.

In part – 3, there is another surrealistic event effectuated through the character Henri Christophe, one hero-turned-villain of the novel. Henri Christophe immured Corneille Breille, once the former's confessor, in the Archbishop's palace. He was condemned to die there, at the foot of a newly plastered wall, 'for the crime of having wanted to go to France knowing all the secrets of the king' (Carpentier, *The kingdom* 131), Henri Christophe. Henri Christophe however could not erase the event of this cruel killing from his guilty conscience. Once in a prayer in the palace, when the priest was uttering the Offertory '*Absolve Dmine, animas omnium fidelium defunctorum ab omni vinculo delictorum*' (137) . . . the name of Corneille Breille stuck in the throat of Henri Christophe. Henri Christophe felt dumb. He saw Corneille Breille alive, standing there before the high altar in his vestments intoning the *Dies Irae*. Henri Christophe, 'his eyes starting from his head, bore it until the *Rex tremende majestatis*' (137). Then a thunderbolt that deafened only the ears of Henri Christophe 'struck the church tower, shivering all the bells at once' (138). The king lay on the floor paralyzed, his eyes 'riveted' on the roof beams. Corneille Breille was sitting on one of these beams in the line of Henri Christophe's vision. Corneille Breille spread his wide arms and legs 'as though to better display his bloodstained brocades' (138). A rhythm was growing in the king's ears which might have been that of 'the drums being beaten in the hills' (138). The king threatened 'all the inhabitants of Limonade with death if a rooster so much as crowed' (138). The reality experienced by Henri Christophe is surreal by all standards set by Breton, namely, i) psychic automatism, ii) actual functioning of thought, iii) no control of reason, iv) madness, and v) despotic descent of images. How the imagination of a man, guilty in his conscience, can punish him by putting him face to face with the avenging surrealistic visions is illustrated here by the case of Henri Christophe. Carpentier's narrative achieves a great 'marvellous' here through an ideal surrealistic event or episode.

We are going to pick up and analyse the last event of the marvellous real from the fourth part of the novel. The fourth chapter ends with some magic realistic painful events of shape-shifting by Ti Noël. All the magic realistic events of shape-shifting now unfortunately accentuate his miseries and tragic reality of life in Plaine du Nord. He is now passing a *free* life but freedom no

longer signifies anything to him. Rather, he is now bearing a life burdened with cumulative insignificance as a man. He talks continually with little sense and meets people who do not even count him as a man. The washerwomen do not think it necessary to put their bare breasts under clothes in his company. In the midst of such miserable things as these, perhaps, the really significant man, Macandal, is superimposed upon him. The shape-shifting magic man Macandal once again seen reviving through Ti Noël. With Macandal's power, he 'willed himself to become a bird, and instantly was a bird. He watched the Surveyors from the top of a branch, digging his beak into the violated flesh of medlar. The next day he willed himself to be a stallion, but he had to run off as fast as he could from a mulatto who tried to lasso him' (Carpentier, *The Kingdom* 178). He transformed himself into a wasp, but was 'soon tired of the monotonous geometry of wax constructions' (178). His next mistake was to become an ant, 'only to find himself carrying heavy loads over interminable paths under the vigilance of big headed ants who reminded him unpleasantly of Lenormand de Mezy's overseers, Henri Christophe's guards and the mulattoes of today' (178- 179).

Ti Noël's last metamorphosis into a goose faced similar sort of hazards. When he attempted to take his place in the clan of the goose, 'he encountered sawtoothed beaks and outstretched necks that kept him at a distance' (183). 'In vain did he reveal to the females where certain watercress was to be found. Their grey tails twitched with displeasure and their yellow eyes regarded him with haughty suspicion (183). Ti Noël quickly got the point that even if he persisted in his efforts for years, he would never be admitted to the rites and duties of the clan of the goose. 'Ti Noël vaguely understood that his rejection by the geese was a punishment for his cowardice. Macandal had disguised himself as an animal for years to serve men, not to abjure the world of men. It was then that the old man, resuming his human form, had a supremely lucid moment'. (110)

Thus, ended the last bout of Ti Noël's experience of magic realistic ecstasy. It left him endowed with an insight into the greatness and philosophical significance of Latin American magic realistic culture or phenomena of life. He is seen enjoying all the magical powers of Macandal. But, all that power is defiling him as a man whereas the same power had dignified and almost deified the status of Macandal. The author's design becomes manifest through it. The author has tried to show that Latin American magic reality, both in its nature and in its cultural part of life, bears a profound significance in the interpretation of life and spirituality of the community. It is the expression of their god and it is also an invitation from their god to cross the limitation of the humans and form a unity with all the mysteries of nature and, at the same time, with all the raw wildness of nature. The response to this divine invitation, of course, needs to keep in its centre a noble cause for humanity, otherwise, i.e., without any such cause, a man's effort to tread on the plain of wild mysteries of nature and to set himself as a part of it leaving behind the corporeal frame of man, is due to meet consequences as tragic and miserable as Ti Noël's.

We have so far analysed four episodes or events and events upholding the 'marvellous real' chosen from the narrative of *The Kingdom of This World* (1949). The analysis has shown it

clearly that in two of those episodes the writer has successfully created and presented the marvellous real maintaining the surrealistic techniques of art and literature. The first of them is the event of Ti Noël's unimpeded imagination of serving his master's head in the dining table alongside the head of a calf displayed at the counter of the tripe-shop. The second episode involves the ghost of Corneille Breille visiting the congregation in the church to punish Henri Christophe. The other two episodes, that we have analysed above, present the marvellous real of Latin America following the principles and techniques of a narrative theory that we know as magic realism. One of these magic realistic episodes involves the story of Macandal and the other involves the cases of metamorphosis by Ti Noël. So it is established that Carpentier has created and presented the 'marvellous' in his novel *The Kingdom of This World* following the principles and techniques of two different theories of reality, namely, surrealism and magic realism. This shatters the common and popular view that *The Kingdom of This World* is a bellicose attempt of Carpentier to cleanse Latin American fictional narrative of all surrealistic impurities. The study also proves it critically that Carpentier has himself nurtured the dream reality of Breton's concept and his own concept of the marvellous real of America side by side in his novel *The Kingdom of This World*.

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