

KEY FEATURES IN THE *RIME OF THE ANCIENT MARINER* AND *THE STORY OF A SHIPWRECKED SAILOR*

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Abstract: The article compares Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" with Gabriel García Márquez's "The Story of a Shipwrecked Sailor" in order to illustrate that fantasy and dreamlike elements are common key characteristics of Romanticism and Magic Realism in the case of these two literary works. "The Rime of the Ancient Mariner" and "The Story of a Shipwrecked Sailor" both describe the hardships and tribulations of two sailors who strive to survive the relentless sea, but who also succeed in establishing a strong bond with nature itself. The comparison analyses the sailors' reactions to death, lack of food and water, the passage of time, sin and redemption. A strong faith in God and the incorporeal soul are common features of both works, as well as strong individualism. Magic Realism concentrates on details and on the material aspect of life, while Romanticism examines the spirit of mankind and everything connected to emotions and nature. Magic Realism depicts beauty, but it also brings to surface the ugliness within beauty, while Romanticism makes beauty sublime. In the end fantasy proves to be just as powerful- or why not- more powerful than reason.

Keywords: Romanticism, Magic Realism, fantasy, Christianity

The Rime of the Ancient Mariner is a Romantic poem written by Samuel Taylor Coleridge in 1797-1798 and published in 1798. Romantic literature took a stand against the system of the bourgeois and opposed idealism to prosaic life. It advocated a strong and radical individuality and was against urban life, by focusing on nature. Many of the heroes described in Romantic works appeared struggling with the evils of the world all by themselves. Individualism supported the humans' inner strength and abilities. People started to trust their own judgment and had the power to control, change and remodel their lives. Romantic writers embraced feeling and imagination and contested reason.

The Story of a Shipwrecked Sailor is a story written by Gabriel García Márquez and published in 1955 that inscribes itself within the Magic Realism literary current. Magic Realism was conceived within the boundaries of the reality of South America, in countries previously ruled by despots. According to this literary current, the individuals have subjective and imperfect perceptions, so the truth should be viewed as a communal and collaborative concept, rather in the thoughts of the individuals. A work of fiction is "magic realistic" if it imposes a system of order just in the same way as a colonial power imposes its vision on order on a subjugated culture. Anything which seems unusual or unfamiliar to Western eyes is "magical", while to a native of that culture everything is "real". One of the main characteristics is that it unites opposites, like life and death and the pre-colonial past with the post-industrial present. Moreover, it is based on a mixture of reality with supernatural elements.

Samuel Taylor Coleridge wrote *The Rime of the Ancient Mariner* for the *Literary Ballads* he published together with Wordsworth. Later on, he added a series of commentaries

on the margins of the poem after suffering various physical and spiritual crises at Greyhound Inn in 1813-1814. Coleridge started a revival of his Christian beliefs and underwent various medical treatments in order to overcome his opium addiction.

The Story of a Shipwrecked Sailor is based on a true account of a sailor who returned to Colombia after a shipwreck of nine days in the Caribbean Sea. In that period Márquez was a journalist and Colombia was under the dictatorship of Rojas Pinilla. The press was censored. The sailor who had survived the shipwreck told Márquez his story after being treated in a hospital under the supervision of armed forces.

First of all, what strikes the reader is the title of these pieces of literature. In the first title the word mariner is an archaism¹, while in the second title the word sailor is a simple word, written in common everyday language. The first piece of literature is a ballad written in verse – as the word “rime” itself suggests- and the second is a short story.

Both literary works start in the same way, by way of placing the main characters on land, not at sea. They are both eager to tell the entire world what had happened to them, but for different reasons. The Mariner does it so as to expiate his sins while the Spanish sailor (20 year Luis Alejandro Velasco) does it so as to tell the true story that lies behind, as he had been forced to lie about the reason of the shipwreck. The first seaman has a respectable age denoted by the adjective “ancient”, while the second seaman is young and inexperienced. The ballad starts with an epilogue which introduces the reader to the universe of the poem (Abrams, 2000:244):

How a Ship having passed the Line was driven by storms to the cold Country towards the South Pole; and how from thence she made her course to the tropical latitude of the Great Pacific Ocean; and of the strange things that befell; and in what manner the Ancient Mariner came back to his own Country.

Márquez’s story does not have an epilogue, but instead it has a long original title which also explains what the literary work is about (Garcia Marquez, 1980:7):

The story of a shipwrecked sailor, who drifted on a life raft for ten days without food or water, was proclaimed a national hero, kissed by beauty queens, made rich through publicity, and then spurned by the government and forgotten for all time.

Therefore, both stories start with a short summary about what they recount. At first sight they are very clear and concise.

The Ancient Mariner is composed of short stanzas and has seven parts. In these parts the reader finds out the story of the Mariner: the Mariner sails together with his crew when a strong storm drives the ship into the South Pole waters where it gets stuck because of the ice. The day when an albatross appears and flies along the ship, the wind starts to blow again and the ship sets sail again. One day, for no logical reason, the sailor kills with his crossbow the albatross which is perceived as a good sign by the crew. Consequently, the ship is blown north to the Equator into a sea without wind, where “Day after day/ we stuck, nor breath, nor

¹ **Mariner**: a person who navigates or assists in navigating a ship, **seaman, sailor**; Middle English, from Anglo-French, from Medieval Latin *marinarius*, from *marinus*; first known use: 14th century, *Merriam Webster Dictionary*, accessed on the 27th of August 2013, <http://www.merriam-webster.com/dictionary/mariner>.

motion/ as idle as a painted ship/ upon a painted ocean” (Abrams, 2000:426). Lack of physical movement brings about death. The simile conveys “a sense of paralysis and the idea of an unreal world” (Delaney et al., 2006:26). The rest of the sailors hang the albatross on the Mariner’s neck as a punishment for having brought disaster upon them. After days of hunger and thirst, Death and Life-in-Death appear on board of a ghost ship and decide to cast dice to see if the sailors are to live or die. All the sailors die, except for the Mariner who still has to pay for his sin. Seven horrifying days follow in which he suffers from remorse, hunger, thirst and sees the spirits of his companions looking at him with disdain, accusing him of their deaths. He manages to liberate himself from the curse the moment he blesses unconsciously in his heart the beautiful sea snakes, which can also be perceived as the slimy creatures of the sea. He realizes that all God’s creatures deserve to be loved and admired. The curse is lifted and the avenging spirit that had driven the ship starts to push the ship towards land, towards England where he is found by a pilot. The ship sinks exactly when it reaches the bay and he is saved by a pilot, the pilot’s boy and a priest who happen to sail that very night. The fact that a priest saves the Mariner reinforces the Christian faith that is present throughout the ballad. Moreover, in order to wash his conscience, to expiate his sin and to satiate his guilt, he is forced to tell his parable to the people that come in his way, to the people appointed by destiny to listen to his tale.

In Márquez’s story the ship also sinks but not because of a storm as the sailor is forced to say by the government, but because of overload, as the ship was carrying contraband from Mobile, a city located in the United States of America. The Colombian sailor, Alejandro Velasco², sets sail on board the destroyer Caldas with his friends from Mobile planning to reach Cartagena. Unfortunately, the ship sinks and they all fall into the depths of the waters. He manages to get into the only skiff that was floating. He sees four of his friends trying to stay at the surface of the sea but, in the end, all four are swallowed mercilessly by the sea. He helplessly sees one of them dying one meter away from the boat. Bearing the powerful sun rays, he is forced to drift ten days and nine freezing nights without any food or water. He encounters two albatrosses in his way. The first albatross is a young little one that also got lost on the sea. Young albatrosses can get lost because they have powerful wings and fly great distances. Blinded by hunger, he catches and kills it so as to eat it. Remembering that it is a sin and a dishonor for sailors to kill albatrosses and horrified by his deed, he resolves to throw it away into the water. That moment the hungry fish of the sea just grab the lifeless body of the albatross and tear it in hundreds of little pieces. Alejandro is amazed by the beauty of the sea, but also terrified by its cruelty. One day he manages to catch a big fish by letting his fingers be beaten by smaller fish so as to bleed and attract fish. Sharks appear as well. He notices that sharks are very punctual and from that moment on they develop the habit of appearing every day at five o’clock. The day he catches a fish he realizes that he does not have any instruments to kill it. He hits it in his boat with one of his oars and tries to take off the meat from its bones with the keys he has in his pocket. He manages to take a small bite and thinks with disgust and horror that he is eating a fish that is probably still alive. This thought is representative for Realism. He makes the fish slide into the water so as to clean it from blood and a shark steals it away. Every night he has conversations with one of his dead

² Alejandro is a war sailor.

friends, Jaime Monjarras. When it gets dark, he sees his friend standing in the same boat and he talks to him.

After some days, Alejandro catches another albatross but this time the albatross is old and this is a definite clue that land is near. He hugs the albatross so as to soften his loneliness and, in the end, he lets it fly away. After a while, he sees land, but being unable to make the boat drift towards the shore, he decides to swim with his last powers. With a medallion of the Virgin Carmen in his teeth he reaches the shore and discovers that he is unable to walk. The place he reaches is called Uraba. He is helped by a woman and a man and taken to Bogotá where the Government gives him honors for surviving the shipwreck and forces him to invent the storm in his story. Publicity agencies give him a lot of money for appearing in different commercials and his story is published and makes him rich. But he decides to tell the journalist Gabriel García Márquez the truth about the shipwreck so as to make it available to the public through *El Espectador* and both he and the writer are severely punished by General Pinilla. The newspaper is prohibited, Velasco is thrown out of the Navy and Márquez is forced to exile abroad. As it can be clearly seen, Gabriel García Márquez drew inspiration from a true event when writing this short story. It is even said that the true writer of this story is Velasco himself.

In the preface of the book, Márquez explains how Alejandro Velasco came to his office and told him the story just as it had happened. This work is officially a non-fiction piece of writing, but many critics assert that this book is pure fiction. In any case, this is the first story written by Márquez in which imagination and fantasy are combined with realistic depictions and events from real life. The CNN Archives wrote about Velasco the following:

He first met García Márquez, then a newspaper reporter, in early 1955 shortly after he washed ashore on Colombia's northern beaches. Velasco survived for 10 days aboard a fragile life raft after he jumped overboard from a sinking Navy warship. The vessel had been overloaded with contraband electrical goods, allegedly being smuggled from the United States to Colombia for the military high command.³

The Rime of the Ancient Mariner is different from other Romantic pieces of literature in the sense that it has a peculiar style: the writer uses archaisms and he transmits a parable to the reader just as Christian medieval ballads did. Apart from this, it is one of the greatest Romantic poems due to its great imagery, theme and fantastic descriptions. As for its figurative language, the poem seems to be tightly connected to Christian hermeneutics for which all biblical texts arrange themselves and their interpretations so as to reach the absolute truth. It postulates the idea that spiritual authority rests in a continually reinterpreted tradition of spiritual texts. According to the critic Jerome MacGunn:

The Mariner interprets his own experience; his interpretation is affirmed but reinterpreted by the poem's narrator, the balladeer and the narrator's reinterpretation is deepened by the scholarly author of the gloss, who

³ CNN Books and News, accessed on the 27th of August 2013, <http://archives.cnn.com/2000/books/news/08/03/life.colombia.marquez.reut/>.

typologically integrates the poem into the tradition of Christian hermeneutics (MacGunn, 1981:40).

Nevertheless, Tim Fulford does not agree:

As in "The Wanderings of Cain" in "The Mariner" traditional interpretations of guilt and punishment are destabilized by the poem's sympathetic treatment of the Mariner. The tension thus created between the Mariner's tale, the narrator, and the gloss is left unresolved. Furthermore, the Mariner himself breaks with hermeneutic tradition when he denies the Christian interpretation of the albatross and shoots it (Fulford, 1991:69).

Furthermore, I would like to continue by pointing out some observations after reading these two impressive works of literature. First of all, both the Ancient Mariner and Alejandro Velasco are the only survivors of the shipwrecks as the writers assert. The first one tells his story to the wedding guest while the second one tells it to Gabriel García Márquez. In the first case, everything is fiction, while in the second the story may be either real or have a small kernel of truth in it. The listeners learn a lot from what they hear and become “a sadder and a wiser man” (Abrams, 2000:438). Moreover, in both cases the listeners refuse to listen, they have to be asked twice in order to pay attention to the stories. As for the wedding guest, his only intention is to celebrate the wedding with the other guests, but he is bewitched by the mariner’s bright eyes: “He holds him with his glittering eye” (Abrams, 2000:423). In the case of Márquez, he accepts the sailor’s proposal to publish his story at the request of one of his fellow journalists. In the end, both listeners are hypnotized by the stories.

In *The Rime of the Ancient Mariner* the storm is real (nature is seen as being violent and capricious), while in *The Story of a Shipwrecked Sailor* the storm does not exist, it is a mere invention. In both stories, the sailors follow the albatrosses because these birds usually fly close to the shores. For the mariner the albatross makes the breeze move the ship, while for Alejandro it is a point of reference in order to find land. They both suffer from thirst, but they have different reactions. The mariner chooses to bite his hand and suck his blood so as to be able to shout to the rest of the sailors that another ship is closing by, while the sailor decides to take small mouthfuls of sea water which affect his lungs. The first reaction is typically Romantic due to its violence and swiftness, while the second is more realistic; it is exactly what an ordinary person would do. Only thirst is described in the case of the mariner, while in Alejandro’s case we also find out about the awful state of his skin, the strong hunger he feels all the time, his beard that grows every day and about the clothes he is wearing.

They are both terrified by the profound silence of the sea and they both see their friends die. The mariner sees how a skeleton ship nears and how Death and Life-in-Death cast dice in order to decide who lives and who dies. The latter wins the mariner and his fate is to live at the boundary of life and death. Each of his mates “turned his face with a ghastly pang/and cursed me with his eye” (Abrams, 2000:428) and, in the end “they dropped dead one by one” (Abrams, 2000:428). The mariner is condemned to see the curse in the dead men’s eyes for seven days and seven nights. All fifty sailors die and their souls pass him by just like the whiz of his crossbow when he shoots the albatross. An interesting thing is that no one in Coleridge’s poem has an actual name, while in Márquez’s story everyone has a name and is

even identified by one of their personality traits. Luis Rengifo, one of the sailor's friends, is described as having a peaceful nature. He says that he will never get seasick. If he gets seasick, the sea itself will get seasick. Right when he drowns one meter away from the sailor's boat, the sailor is convinced that Rengifo's inner peace is stronger than the waves. Unfortunately, he is wrong. Rengifo loses his physical strength at the last moment, before reaching the boat.

The Ancient Mariner doesn't mention material objects at all. Time is not measured precisely. We only know the duration of the shipwreck and that days are separated by nights through various descriptions of the sun and the moon. The latter has a huge influence on the state of the sailors- they drop dead when the moon rises. We don't encounter realistic details.

In *The Story of a Shipwrecked Sailor* we find out the name of the ship, the military destroyer Caldas ("the wolf ship"), and the area in which it sinks (the Caribbean waters). We have precise data: we know the day of the shipwreck (the 28th of February), the hour (11.55) and its duration (10 days and 9 nights). Alejandro even has a watch which he uses in order to know regularly the time. We know exactly what kind of personal objects the sailor has in his pocket: a wristwatch, some keys and three business cards from a store in Mobile. The trait of describing in detail physical things belongs to Magic Realism. The watch appears magical at one point because of its phosphorescent color especially during the night. Alejandro is scared of throwing it away because he thinks that he will be even lonelier without the watch. Phosphorescent is also an evil color, a devilish color, a temptation to which mortals succumb easily; mortals succumb to time.

In *The Story of a Shipwrecked Sailor* one can also find out detailed information about fish in general as technical details are described. For example, Alejandro says at one point that sharks usually attack what is white- they do not distinguish very well other colors. What is more, he even tells the readers that the weak point of a shark is the part of the body under its mouth; if the shark is hit there, it can vomit its intestines. All these details underline the traits of Realism in this story. The moment when the ships sink is perceived by both sailors as a state of dream. While the ancient mariner is rescued by the pilot (a typical Romantic reaction), the Spanish sailor saves himself with his last powers (a typical realistic reaction) by swimming to the shore. With respect to the nature described, Alejandro notices a lot the sky which appears to be red several times. He thinks that his salvation will eventually come from the sky and that rescue planes are looking for him. The allusion to the sky is yet another characteristic of religious faith. The Ancient Mariner perceives the red sea (especially where the shadow of the ship lies) and the water snakes that live in it. He admires the beauty of the snakes, he blesses them and the curse is lifted. The dead albatross that had been tied tight to his neck falls and he can finally sleep.

Alejandro appreciates the beauty of the sea animals, he describes their shapes, their beautiful colors, but he also describes the blood he sees every time a fish is eaten by a bigger fish. He adds a touch of reality to his beautiful colorful descriptions. What shocks the reader is the fact that the Mariner has the dead bird at his neck, while Alejandro has a medallion of the Virgin Carmen. One of them carries the symbol of his sin, while the other carries the symbol of faith. When Alejandro swims to the shore he accidentally lets go of the medallion in the water and becomes confused whether he had seen the shore in that direction or not. He dives deeper into the water, finds the medallion, puts it between his teeth and swims

confidently towards the direction his heart indicates him. His deep faith in God helps him survive. Alejandro feels confused because at some point he cannot make any difference between reality and the visions of land he has.

Both sailors have visions of their friends. The ancient mariner sees how his friends come to life and at some point he makes the ship move, by pulling at the same rope together with his brother's son who obviously is an apparition. Life (the Mariner) unites with death (the son) and becomes Life-in-Death. The ship becomes a ghost ship which is slowly moved by a spirit and through teamwork. In Alejandro's case, everything happens at a smaller scale. He only sees one of his friends, Monjarras, who helps him row. But there is a bigger difference between the two works- the words of the sailors. There is absolutely no communication at all between the mariner and the sailors while they are dead. Nevertheless, Alejandro talks every night to Monjarras about the things the crew used to do. He also hears from time to time Rengifo's voice before drowning. Words are important- they represent life, while silence represents death. These apparitions are fantastic traits of both works and may be a product of imagination that substitutes the loneliness the two sailors feel. From the philosophical point of view, Plato claimed that the incorporeal soul escapes the body in death and Socrates, before his own death, claimed that his followers would bury nothing more than his body because "I shall not remain when I die, but shall go away" (Edwards, 1966:71). For Socrates people are actually incorporeal substances. The user is different from the used, man is different from his own body just like the shoemaker and the harper are different from the tools they work with and from the hands and eyes they use in their work; the soul is the ruler of the body which does not rule itself, so man is the soul (Edwards, 1966:34-36). Moreover, Saint Augustine defines the soul "as a special substance, endowed with reason, adapted to rule the body" (Edwards, 1996:97). He professes that the soul has no quantity and that it sees by means of intelligence. "The soul is not corporeal [...] and yet it is present so effectively in the body as to control all the members of the body and serves as a pivot of action so to speak for all the motions of the body [...]" (Edwards, 1996:99). For Augustine bodily things are seen with bodily eyes and incorporeal things are seen by the soul. However, the dead mariners seem to have physical powers because they can row, so the soul has not left the body completely, representing thus the union between life and death. The sailor finds support and comfort in his friend, while the mariner is haunted and tormented by his fellows as he feels responsible for their deaths.

Alejandro lives in two worlds: the world of the sea and the world of the air. He stands in a boat with half of his body in the water (in the deep boat) and half of his body outside the boat. He has direct contact with the creatures and he is afraid of them. He feels them under his feet, while the Mariner is somewhere up; he admires the creatures from above and he is not scared of them at all. Another difference is that Alejandro always looks in a direction (possibly Cartagena's direction), while the Mariner has no direction.

The shipwreck can be a divine punishment for the mariner for killing the albatross and for Alejandro for smuggling goods. While the mariner understands his sin and seeks redemption, the sailor initially wonders why the shipwreck has happened to him and feels innocent. The sailor commits the same error as the mariner- he kills an albatross for food, but in the end -"Unable to get over my repugnance, I spit out the piece of flesh and kept still for a

long time, with the revolting hash of bloody feathers and bones in my hand.”⁴ Journalist Kakutani describes in his article the language employed by Márquez:

*Though the narrative is completely written from Mr. Velasco's point of view, though it suffers from the multiple cliffhanger structure of serial writing [...] the story does embody - or has been made to embody - many of his mature concerns and takes on a familiar hallucinatory quality in which time and memory are distorted, reality and fantasy blur.*⁵

If we are to analyze these works from the archetypal point of view, the ancient mariner and Alejandro are indeed the archetypes of the shipwrecked sailor, just like Robinson Crusoe, Ahab and other protagonists in English literature. They fight for their lives and, in the end they establish a strong bond with nature itself. Alejandro’s will to survive is strong, while the Mariner gradually loses his will. At a certain point, both characters don’t care whether they live or die; they just want to put an end to life-in-death. It is better to be alive or dead than to be half dead and half alive. Alejandro even concludes that on the sea it is easier to live than to die. He even thinks about tying himself to the boat in case he faints; at least his body or part of his body would be found and buried decently. There is a moment when Alejandro fears land because there is the possibility to reach an island inhabited by cannibals. The concern for the burial of his body alludes to his religious faith. The Mariner thinks at a certain moment that he had died and he considers himself a blessed spirit. The belief in the existence of the soul after death is a precept of Christianity as well.

There are few feminine presences in the two pieces of literature. In the Mariner’s case we have two women: the bride and Life-in- Death. The latter appears described as follows:

*Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Night-mare LIFE-IN-DEATH was she,
Who thicks man's blood with cold.*⁶

As one can see, she is beautiful but her doings are terrible. Death itself is ambiguous; it appears without sex. Death-in- Life appears as Death’s mate. She has the power to preserve life in dead bodies, while Death only kills instantaneously. The other woman is the bride who appears singing together with the bridesmaids. The wedding bells can symbolize a new beginning. In Alejandro’s story there are also two women: Mary Address (an American woman) with whom he had passed plenty of time in Mobile and the woman who finds him on land, a dark girl dressed in white. Not being able to take care of himself, he is still in a state of life-in-death – the dark skin of the girl symbolizes death and the white dress symbolizes life. She is practically the one who decides if he lives or dies by bringing more help or by letting

⁴ Michiko Kakutani , “Books of the Times-Early Garcia Marquez ” in *New York Times*, published April 26, 1986, accessed on the 28th of August, 2013, <http://www.nytimes.com/1986/04/26/books/books-of-the-times-early-garcia-marquez.html>

⁵ Id.

⁶ *The Rime of the Ancient Mariner*, accessed on the 28th of August 28, 2013, <http://www.online-literature.com/coleridge/646/>

him there to die. So he leaves from a woman (from Mobile) in order to reach another woman (to Aruba). The first one goes to church to pray for Alejandro's salvation, while the latter saves him by calling her husband.

Both the Mariner and the sailor cannot distinguish reality anymore. After the Mariner hits his head, he hears two voices. We don't know if these voices are real or if they are just in his mind. They say that he has more penance to do and they wonder why the ship is moving so fast towards north. The movement of the ship parallels the Mariner's trance. The movement of the mind, the imaginary and dreams combine with physical movement. In the end there is no difference between them. They become one and the same. This happens in Alejandro's story as well. Holding on to his last powers, he doesn't know whether the huge yellow tortoise he sees is a product of his imagination and he cannot tell if the ship is moving or not.

The theme of religion is recurrent in both literary works. The Mariner is able to pray only when he expiates his sins; only then is he able to communicate with God. Alejandro prays when he loses his physical strength and his judgment. There is also a biblical allusion to the moment when he finds a blade of grass in his boat and eats it. Afterwards, he does not remember if he had eaten it or not or if that blade had really existed. The blade appears immediately after he releases the second albatross from his hands. It reminds the readers of the dove that Noah released when he wanted to see if the waters had retreated. The dove returned with an olive branch in its beak.

Another thing that saves Alejandro's life is the wound he has in the knee; the pain- a physical, solid thing- keeps him from falling into the sleep of death. At some point his wound appears to him bigger than his body. Sleep is also perceived as something hard to obtain. The Mariner manages to sleep when the albatross falls from his neck and is blessed with rain, while Alejandro sleeps after seven nights when he manages to be at peace with the sea. An important difference between the Mariner and the sailor is that the sailor, at one point, feels really happy on the sea, he integrates in it, he becomes one with the sea; here we can see man's union with nature. Another difference is that the sailor cries at one point, while the Mariner maintains his composure.

In the Rime of the Ancient Mariner, the protagonist is dehumanized by his guilt, by a moral aspect; in Marquez's story, Alejandro is dehumanized by physical objects (he tries to eat his shoes and his credit cards).

The Story of a Shipwrecked Sailor finishes with a question for Alejandro from his acquaintances: if his story is a real one or a fantastic creation of his mind. The sailor asks them back what they consider he had done during those ten days and invites them to free their imagination.

Conclusions

Both Márquez and Coleridge instruct the public through these two impressive pieces of literature. By using literary techniques they brilliantly put on paper the world of the sea with its mysteries, beauty, hallucinations, imagery and death.

Both literary works are similar in their structure by mixing reality with fantastic elements, but also develop various contrasts in their approach. While Romanticism focuses on the supernatural as a separated part of life, Magic Realism integrates it totally to everyday

reality. Magic Realism forges the supernatural and the real in the rhythm of the same song; it represents new incredible sides of reality which are perfectly synchronized with the most realistic depictions. Romanticism mingles the fantastic with the real but yet it keeps them in separate spheres. They both depict the physical and the mental world of humanity, especially the changing states of the human mind.

Nature is analyzed in a prismatic way as all its sides are described. The albatross, as a part of nature, is not depicted only in pure terms, as a symbol of innocence, but also, as Realism marks its body in *The Story of a Shipwrecked Sailor*- it is scabby and the sailor falls sick at the sight of it.

A strong faith in God is a common feature of both works, as well as strong individualism. Their strong faith, determination and confidence mediate for their survival. Both characters pass through a life-in-death state when they fail to distinguish reality as a consequence of their traumatizing experience.

Both literary works emphasize individual evolution and the improvement of society through personal growth. Imagination and reality are combined so as to fully illustrate the passions of life; one cannot be perceived or understood without the other.

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