

The fantastic in children's ideas: comparative peculiarities in Rosa and García Márquez

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Abstract

This study aims to analyze the texts *Partida do audaz navegante* (2001), by João Guimarães Rosa, and *La luz es como el agua* (2005), by Gabriel García Márquez to compare the transposition and/or fusion of the fantastic with the real in the children's universe that permeates these writings. In view of the exposure of the analytical path triggered in this comparative section, the following specific objective was outlined: to identify the resources used in the transposition and/or fusion of the imaginary with the real, in the children's universe of Guimarães and Márquez. To this end, using Content Analysis tool (Bardin, 1977), the research followed the parameters of qualitative studies (Chizzotti, 2005). With the intention of solidifying the theoretical assumptions that were used by these authors, such as: (i) Comparative Literature - Carvalhal (2006), Kaiser (1980), Remak (1994); (ii) about the fantastic - Rodrigues (1988), Todorov (2003), Calvino (2004); (iii) about the analyzes - Bosi (1994), Sperber (1982), Coutinho (1986). In summary, it was concluded, after developing the proposed analysis, that the story by Gabriel García Márquez expresses the impactful force of the fantastic through children's ideas, while the story by João Guimarães Rosa presents some transpositions from the fantastic to the real through the imaginative creativity of the child character Brejeirinha. Propositions of this nature sharpen our view of the different possibilities of comparative reading between literary texts by highlighting different forms of representation

Keywords: Comparative analysis, Latin American writers, fantasy, children's ideas, literature.

Lo fantástico en las ideas de los niños: peculiaridades comparativas en Rosa y García Márquez

Resumen

Este estudio tiene como objetivo analizar los textos *Partida do audaz navegante* (2001), de João Guimarães Rosa, y *La luz es como el agua* (2005), de Gabriel García Márquez, para comparar la transposición y/o fusión de lo fantástico con lo real en el universo infantil que permea estos escritos. En vista de la exposición del camino analítico desencadenado en esta sección comparativa,

se delineó el siguiente objetivo específico: identificar los recursos utilizados en la transposición y/o fusión de lo imaginario con lo real, en el universo infantil de Guimarães y Márquez. Con este fin, utilizando el Análisis de Contenido como herramienta (Bardin, 1977), la investigación siguió los parámetros de los estudios cualitativos (Chizzotti, 2005). Con la intención de solidificar los supuestos teóricos que fueron utilizados por estos autores, como: (i) Literatura Comparada - Carvalho (2006), Kaiser (1980), Remak (1994); (ii) sobre lo fantástico - Rodrigues (1988), Todorov (2003), Calvino (2004); (iii) sobre los análisis - Bosi (1994), Sperber (1982), Coutinho (1986). En resumen, se concluyó, después de desarrollar el análisis propuesto, que el cuento de Gabriel García Márquez expresa la fuerza impactante de lo fantástico a través de las ideas infantiles, mientras que el cuento de João Guimarães Rosa presenta algunas transposiciones de lo fantástico a lo real a través de la creatividad imaginativa del personaje infantil Brejeirinha. Proposiciones de esta naturaleza agudizan nuestra visión de las diferentes posibilidades de lectura comparativa entre textos literarios resaltando distintas formas de representación.

Palabras clave: Análisis comparativo, escritores latinoamericanos, fantasía, ideas de los niños, literatura.

O fantástico nas ideias das crianças: peculiaridades comparativas em Rosa e García Márquez

Resumo

Este estudo tem como objetivo analisar os textos *Partida do audaz navegante* (2001), de João Guimarães Rosa, e *La luz es como el agua* (2005), de Gabriel García Márquez, para comparar a transposição e/ou fusão do fantástico com o real no universo infantil que permeia esses escritos. Diante da exposição do caminho analítico desencadeado nesta seção comparativa, foi delineado o seguinte objetivo específico: identificar os recursos utilizados na transposição e/ou fusão do imaginário com o real, no universo infantil de Guimarães e Márquez. Para isso, utilizando a Análise de Conteúdo como ferramenta (Bardin, 1977), a pesquisa seguiu os parâmetros dos estudos qualitativos (Chizzotti, 2005). Com a intenção de solidificar os pressupostos teóricos que foram utilizados por esses autores, como: (i) Literatura Comparada - Carvalho (2006), Kaiser (1980), Remak (1994); (ii) sobre o fantástico - Rodrigues (1988), Todorov (2003), Calvino (2004); (iii) sobre as análises - Bosi (1994), Sperber (1982), Coutinho (1986). Em resumo, concluiu-se, após desenvolver a análise proposta, que a história de Gabriel García Márquez expressa a força impactante do fantástico através das ideias infantis, enquanto a história de João Guimarães Rosa apresenta algumas transposições do fantástico para o real através da criatividade imaginativa da personagem infantil Brejeirinha. Proposições dessa natureza aguçam nossa visão das diferentes possibilidades de leitura comparativa entre textos literários destacando diferentes formas de apresentação.

Palavras-chave: Análise comparativa, escritores latino-americanos, fantasia, ideias das crianças, literatura.

Introduction

This investigation proposes, when outlining its main objective, to analyze the short story texts “*Partida do audaz navegante*” (The Departure of the Bold Navigator) (2001) by João Guimarães Rosa, and “*La luz es como el agua*” (The Light is like the Water) (2005) by Gabriel García Márquez and to compare the transposition and/or fusion of the fantastic with the real in the children's universe that permeates these writings. Thus, to expose the peculiarities of the analytical path undertaken

in this comparative analysis, the specific objective was chosen to identify the resources used in the transposition and/or fusion of the imaginary with the real in the children's universe of Guimarães and of Márquez.

Given this perspective, this proposition adds contours to a comparative literary study. It is known that investigations within the universe of comparative literature tend to instigate diverse as well as intriguing reflections. In view of this, efforts have been made to better understand this area of human knowledge that, as a discipline, inhabits the literary system. In this context, it is considered extremely important to carry out a study that allows the analysis of texts by authors of different nationalities, but which present convergent themes, taking as a starting point the use of principles of comparative literature. These principles serve as foundations for this study and are based on an analytical approach that highlights aspects of the short stories by Márquez, a Colombian writer, and Rosa, a renowned Brazilian author.

Considering these preliminary ideas, it is worth highlighting that the practically unrestricted possibility of expanding what is explicit in the texts, whether written in prose or poetry, is characteristic of the universe of literature, i.e., there are commonly discovered the unveilings of social propositions, cultural, political and many others related to a certain time, a certain ideology, a certain space, found in the literary arts. Furthermore, there is also the possibility of examining more carefully what is written at different times, in different spaces, by different writers.

So, by demonstrating how much literature is capable of revealing, in human language, eminently human values and concepts – feelings, lifestyles, different thoughts – our choice was made of works by authors who stand out on the national and international scene. Thus, following this line of investigation, we chose to select a short story by João Guimarães Rosa, “Departure of the Bold Navigator” (*Partida do audaz navegante*), and a short story by Gabriel García Márquez, “The Light is like the Water” (*La luz es como el agua*). The two writings have a common theme: the exploration of the “fantastic” in the children's universe.

Each in their own way, the aforementioned authors wrote with originality and insight. Through an innovative and impactful elaboration of words, Guimarães Rosa became known worldwide. Gabriel García Márquez, after traveling extensively in Europe, began writing short stories based on magical realism, recording unusual and fantastic phenomena in his literary composition. The former is a Brazilian writer from Minas Gerais state and the latter a Latin American, Colombian author.

Since this study is configured within the parameters of confrontation, the following concerns were established as guiding questions: (i) How is the transposition and/or fusion of the fantastic with the real established in these two short stories from the perspective of the children's universe? (ii) What are the resources used to carry out this transposition and/or merger?

Such questions guided the establishment of the theoretical-analytical path of this work, composed of the presuppositions about the concept of “fantastic” and the representative specificities to be assessed in the study of these texts. Here in Brazil, research within the context of comparative literature emerged in the 1960s, when the literary critic Antônio Cândido presented to the University of São Paulo (USP), a proposal to open this discipline in the country. Since then, there have been many discussions about this area of knowledge in Brazil.

With this in mind, our proposal was created with the aim of more accurately understanding aspects of the methodology of comparative literature. In this way, our work had a methodological

orientation that was qualitative in nature (Chizzotti, 2005) and used Content Analysis as a study tool (Bardin, 1977). It is our hope that our research corroborates and supports the scientific discipline of comparative literature that follows within the precepts of Carvalhal (2006), Kaiser (1980) and Remak (1994).

On the conceptualization of fantastic

Works considering the “fantastic” gained relevant space in the 19th century and therefore characterized part of the literary production of that time. In fact, they began to appear on the literary scene at the end of the 18th century and, after some systematic adjustments, they began to have greater force in the 19th century.

In general, the fantastic was born from the closer relations between the real world and the imaginary world within the narratives that outlined a temporal and spatial symbiosis with regard to the coexistence of levels of irreconcilable realities, thus giving rise to a direct confrontation with the logic of perceptions. In view of these theoretical expositions, Calvino (2004) expresses that:

It is in the specific terrain of philosophical speculation between the 18th and 19th centuries that the fantastic tale is born: its theme is the relationship between the reality of the world that we inhabit and know through perception and the reality of the world of thought that lives within us and controls us. s. (Calvino, 2004, p. 9)

So, considering the described confrontation established by the fantastic, the relationship between this literary aspect and the individual's interiority becomes evident, i.e., the relationship between what is conscious and what is unconscious is evident.

Given that, the primary objective of the fantastic was the expression of intimate reality - the reality of the imagination - then a great name emerged to offer this theme a prominent place in relation to the world of rationality to solidify this trend: the German writer Hoffmann, who was considered one of the most important precursors of this artistic aspect. From his pages, lines of thought regarding the notion of what is fantastic came to life. We hear about the fantastic, especially in French literature, closely linked to ghostly narration, as well as information about the fantastic in Italian literary production, where it is more strongly related to concepts from the fantasy universe (Calvino, 2004).

It is also worth highlighting that the fantastic had a significant first impulse when dealing with philosophical principles. In the 19th century it took on more visionary aspects in literary narratives that highlighted completely spectacular elements, and in the 20th century it began to present, once again, a strong philosophical tendency.

It is also known that Brazilian literature presented renowned writers of “fantastic” creations in the middle of the 20th century around the 30s and 40s; the authors José J. Veiga and Murilo Rubião highlight this paradigm, as well as the “fantastic” elements in the works of Guimarães Rosa, Moacyr Scliar, among others. In Spanish-American literature, Jorge Luís Borges, Julio Cortázar and Gabriel García Márquez are also at the top of such works. Herein, our focus respectively analyzed the occurrence of the “fantastic” in the works of Rosa (Brazilian) and Márquez (Colombian).

Regarding the definitions of the concept of fantastic, it is pertinent to mention the structuring of the central pillars that we find today, in different authors, on the subject. To this end, the contributions of Rodrigues (1988) and Todorov (2003) are essential.

Based on the fantastic entry itself, the following definition was created by Rodrigues (1988):

[...] the term *fantastic* (from the Latin *phantasticu*, in turn from the Greek *phantastikós*, both originating from *phantasia*) refers to what is created by the imagination, what does not exist in reality, the imaginary, the fabulous. It is therefore best applied to a phenomenon of an artistic nature, such as literature, whose universe is always fictional *par excellence*, no matter how much we want to bring it closer to the real. (Rodrigues, p. 9)

In the above excerpt, the scholar highlighted the basic characteristic of a text written in the paradigms of the fantastic: the exposure of a complex, unusual scene, originating from the imagination. For the author, the fantastic presents itself as an escape from realism.

Thus, with a simple comparison in mind, Rodrigues (1988) continues to prove his reasoning by highlighting that, through unusual facts, there is the establishment of the implausible and, if this establishment is effective, the fantastic begins to prevail because the narratives incorporate characteristics at a high level of ambiguity and fiction. According to Rodrigues (1988),

“if we can transpose boundaries of time and space through dreams, it is also possible to do so through the pure game of imagination, which allows these regressions. Given this description, it is clear that literary art has the best mechanisms for fantastic exposition because it presents such possibilities for regressions” (p.37).

In this perspective, it can be seen that these notions about the fantastic automatically strengthen interrelations with the notions of transposition from the real to the unreal, with the notions of reality and verisimilitude. Interrelations among the notions of transposition from the real to the unreal with regard to regressions can lead to the removal of the limits existing between these two perceptions because the fantastic presents a rupture with reality and the credible by constructing and/or exposing the unreal and the implausible.

Rodrigues (1988) also writes about the fantastic *lato sensu* and the fantastic *stricto sensu*. Regarding the former idea about the fantastic in the broader sense, Rodrigues (1988) states that “when we analyze fragments of texts that escape strict realism, as it was understood in the 19th century (by Realism and Naturalism), we work with the term fantastic in the broadest sense (*lato sensu*)” (p.14).

This sense will be what will guide this study, but for the purpose of clarification, it is also worth noting what the *stricto sensu* meaning of the fantastic is, according to Rodrigues (1988):

The fantastic, in the strict sense, is created from the rejection that the Age of Enlightenment makes of medieval theological thought and all metaphysics. In this sense, he carried out an unprecedented secularization of Western thought. [...] But where would be the place of the fantastic in a society that rejects metaphysics? The fantastic develops precisely through the fracture of this rationality. (Rodrigues, 1988, p. 27)

In addition to this distinction between the fantastic in the broad sense and the fantastic in the strict sense, Rodrigues (1988) presents other definitions that permeate this theoretical field. In general terms, it is prudent to differentiate between what is considered fantastic, magical, wonderful and allegorical realism. In a simplistic way, this author considers the fantastic as being the expression of an unreality that has autonomy in the texts; he considers magical realism to be the exploration of the mysteries of things and beings in narratives. He defined the marvelous as the creation of gods or supernatural beings that interfere in the story described. Regarding the allegorical, he highlighted that it is a resource used to say one thing and mean another.

It is also worth noting what Todorov (2003) developed in his theoretical studies regarding the fantastic. In a more condensed and philosophical way, he focuses his conception of the fantastic as being what exists between the strange and the wonderful. Todorov (2003) clarifies this thought as follows:

The fantastic occurs in this uncertainty; by choosing one or another answer, one leaves the fantastic to enter a neighboring genre, the strange or the wonderful. The fantastic is the hesitation experienced by a being who only knows natural laws, faced with an apparently supernatural event. The concept of fantastic is defined, therefore, in relation to the real and imaginary; and the latter deserve more than a mere mention. (Todorov, p. 31)

Rodrigues (1988) and Todorov (2003) present, basically, the same definition of the fantastic. What is pertinent to highlight is that Todorov (2003) explains, using specificities, the issue of the fantastic giving rise to the reader's interaction with the characters in the narratives, since the perceptions of ambiguities belong to the readers. And, thus, starting from the creation of the necessary ambiguity, the imaginary begins to reveal its own reality, which is illusory.

Furthermore, Todorov also developed a line of reasoning about fantastic discourse and, within this conceptual framework, legitimized the idea that the literary work has a structure that offers, at different levels, the results, the products arising from the perception (of the reader), of the ambiguity that characterizes the fantastic (Todorov, 2003).

Based on this thought, the scholar mentions some features that are established and can structure fantastic discourse. Among them, the following deserve to be highlighted: the use of figurative speech, intentional exaggeration, the modalization and use of the imperfect, the reader's ambiguous perception, temporality, and gradation.

Therefore, in this section, we sought to present some relevant considerations about the fantastic in literature, so that data analysis can be supported by scientific definitions, the findings of which will be presented, based on a thorough assessment herein of the texts, "The Light is like the Water" (*La luz es como el agua*) (2005) by Gabriel García Márquez and "Departure of the bold navigator" (*Partida do andaz navegante*) (2001) by João Guimarães Rosa.

On the analytical course: the thematic and stylistic symbiosis between the real and the fantastic

As Rodrigues (1988) points out, Gabriel García Márquez's texts present a true fusion between what is real and what is imaginary. Thus, in general, in "The Light is like the Water", the imaginary gained an autonomy that, because it was so emphasized, began to merge with the reality presented. This is because, when the children Totó and Joel asked for a boat to sail inside an apartment, the game of imagination came to life within the story, and then the boys' imagination and the reality of the narrative coexisted as if they were one within the established universe by these characters:

In the house in Cartagena de Indias there was a patio with a muelle over the bay, and a refuge for the large yachts. In exchange here in Madrid they lived packed on the fifth floor of number 47 of Paseo de la Castellana. But in the end there was no way she could refuse, because they promised a boat of kingdoms with their sextant and their brujula if they gained the laurel of the third year of primary school, and if they gained it. (Márquez, 2005, p. 36)

With the notion that there is not just a transposition but also a true fusion in Márquez of the real and the imaginary, it was possible to perceive in the above fragment that this so-called fusion came

from an everyday situation in which the children's mother was unable to see the possibility of them having a boat inside an apartment: "--- To start – I say to the mother-, here there are no more navigable waters than the one that sails from the shower" (Márquez, 2005, p. 36). So, transgressing the rationality of adults, through the actions of the two brothers, who were children, Márquez combined within credible reality the implausibility of the imaginary, making what apparently was impossible become a possibility, i.e., the father of one of the children gave in, gave them a boat, and by the way, the boys managed to take it into the apartment. From the challenge indirectly established, the fantastic, gained strength, as it originated from concrete and objective actions that began to represent subjective and imaginary sensations. The boys won a prize at school – concrete and objective action – to be able to win the boat that would take them to the universe of navigation – subjective and imaginary action:

However, on the following Saturday afternoon, the children invited their fellow students to climb the boat up the stairs and managed to get him to the service room.

--- Congratulations – tell Dad what time?

--- Nothing now – tell the kids. The only thing we wanted was to have the boat in the room and it was there. (Márquez, 2005, p. 36)

The act of just wanting the boat in a place that could easily be dominated by children, the servants' room, demonstrated the victory of the challenge indirectly presented by the mother's refusal. In the servants' room, the fantastic would gain freedom, just as children would also be free to do – wish and dream about whatever they wanted - since the adult universe, a universe that is characteristically rational and generally less spontaneous in relation to the imagination, could presents itself as an obstacle to the imaginary life in the reality of those little characters: "--- The boat is in the garage – it reveals the father in the lunchroom. The problem is that there is no way to go up via the elevator or via the stairs, and there is no more space available in the garage" (Márquez, 2005, p. 35). Therefore, it was clear that the fusion of the fantastic with the real in "The Light is like the Water" occurred when the boys stayed at home, alone, within the new universe established solely by them:

On Wednesday night, as on every Wednesday, the parents went to the cinema. The children, masters and lords of the house, shut all the doors and windows, and broke the lit bulb of a lamp in the living room. A stream of golden light, fresh like water, began to pour from the broken bulb, and they let it flow until it reached a height of four hand spans. Then they cut the power, brought out the boat, and sailed at leisure among the islands of the house.

Gradually, the fusion intensified through the comparison exposed in Márquez's short story and the comparison of light with water: "A cry of golden light and fresh as the water [...]" (Márquez, 2005, p. 36). The comparison, unlike the metaphor, is explicit, through the compared term (light), the comparative term (water), the comparative term (how) and the points of comparison (fluidity, freshness)., It can be said therefore, that starting from this unusual fact, the author explained the uninterrupted passage from the implausible to the credible, offering, to what is considered trivial, the impact of irrationality (Rodrigues, 1988).

In the text of "The Light is like the Water", right after the presentation of the comparison that in fact led to the fusion between the fantastic and the real in the universe of the children mentioned, there was another factor that contributed to the intensification of this fusion: the change of narrator. The text, from the beginning, had been presented with a 3rd person narrator, but, at the point

of the first explicit fusion between the world of the conscious and the world of the unconscious, the narrator becomes the 1st person:

This fabulous adventure was the result of my kindness when I participated in a seminar on the poetry of household utensils. Totó asked me how the light came on with just pressing a button, and I didn't have the value of thinking about it sometimes.

-- Light is like water – the contest: one opens the faucet, and sells. (Márquez, 2005, p.

It was then inferred, from this observation that, for the fantastic to gain autonomy and merge with the reality of the narrative, the narrator became a participant in the plot, gaining autonomy as well. In the midst of this fantastic production, it was possible to infer, with this change of narrator, that whoever begins to narrate could be the narrator himself or even the voice of the younger brother, Joel's voice. In this way, nothing is more conducive to the intensification of the referenced fusion than the appreciation of the thinking of the younger child, more free from conventions, more spontaneous: "Totó asked me how it was that the light came on with just pressing a button, and I don't have the value of thinking about it sometimes" (Márquez, 2005, p. 36). In addition to these two possibilities, it is also possible to consider the possibility of the participatory narrator being, at the same time, the omniscient narrator and the voice of the character Joel. With these observations, the ambiguity established by what is considered fantastic was consolidated. According to Rodrigues' ideas (1988), suddenly, in Gabriel García Márquez's text, "the plausible assimilates to the unlikely in a complete narrative coherence, creating an internal verisimilitude. The ambiguity of the text revealed precisely this thought" (p. 13).

After presenting the comparison between light and water, the story in "The Light is like the Water" began exploring the metaphor of the navigator. Starting from this metaphor, the light became the sea in which the two children sailed every Wednesday and in which they learned from their experiences and discovered and broke new paths. Children, being little navigators, overcame their own obstacles and caused changes in their imaginary and objective realities. Furthermore, the main characters of "The Light is like the Water" managed to live with the realities of the imaginary and the universe of consciousness without imposing limits on the passage from one to the other:

So that they continued sailing the miles at night, learning the handling of the sextant and the compass, until the parents priests They returned from the cinema and found them sleeping like angels on solid ground. Months later, eager to go further afield, they picked up a spearfishing outfit. (Márquez, 2005, p. 36)

By asking, as a gift, for diving materials to take more distant "trips", the boys once again carried out an action in the objective world – the action of earning other honors at school – to promote other actions in the world of the fantastic. It was noted, once again, that the challenges were what evoked the actions in both realities, thus giving rise to a clear fusion of them:

The parents did not finally say yes or no. But Totó and Joel, who had been the last in previous years, gained in July two golden gardens and the public recognition of the director. That same afternoon, without anyone going back to ask, they found the home equipment in their original package in the bedroom. So that the next few years, while the parents saw the Last Tango in Paris, they filled the apartment up to the height of two arms, bubbling like tame sharks under the furniture and beds, and rescued from the bottom of the light the things that for years they were lost in the dark. (Márquez, 2005, p. 37)

Navigating in the light, the discoveries also intensified and what for the children was lost, covered

up, trapped, or obscure started to be found, discovered, free, and illuminated. At school, performance jumped from one state to another in the same way they jumped from the objective reality of the rooms in the house to the imaginary reality of the rooms in the house into the sea of light. In this way, what remained was to share the discoveries made with their friends, and during a party they merged the two realities again, this time with more effect, and navigated the waves of light in the apartment, in the absence of their parents, the representatives of the non-possibility of merger:

The following Wednesday, while the parents watched *The Battle of Algiers*, those who passed along La Castellana witnessed a cascade of light pouring from an old building hidden among the trees. It spilled out through the balconies, gushed down the façade in torrents, and streamed along the grand avenue in a golden current that lit up the city all the way to Guadarrama.

At this point in the story “*The Light is like the Water*”, the ambiguity that characterizes writings considered fantastic was once again perceived (Todorov, 2003), as the adventure of the main characters and their friends through the currents of light that went beyond the spaces of the apartment and reached new horizons - a wish that the children wanted to fulfill and which was fulfilled - caused commotion at the same time inside the apartment because the furniture was all in disarray, while the outside of the apartment was flooded with light as firefighters were called to check what was happening. In fact, the ambiguity lies in the fact that, when reading the text, you realize that the parents were not present at the place. The person who called the firefighters was not mentioned in the text, the author does not determine the subject in the following excerpt: “Calls of urgency, the firefighters forced the door” (Márquez, 2005, p. 37). It was thought that possibly people on the street might have called them, but this could not be exactly validated. Therefore, this passage was considered important because it also represents that, with the children immersed in the ocean of light by having illuminated their own imagination and the entire apartment with several lights on, the firefighters would not necessarily have to be real; they could be, symbolically speaking, the representation of parents arriving from the cinema. It is worth remembering that the children’s imagination and the reality of the narrative were closely fused in this part of the story:

Summoned in urgency, the firefighters forced open the door of the fifth floor and found the apartment overflowing with light up to the ceiling. The sofa and leopard-skin armchairs floated at various levels in the living room, among the bottles from the bar and the grand piano with its Manila shawl fluttering mid-water like a golden manta ray. The household utensils, in the fullness of their poetry, flew with their own wings across the kitchen sky (Márquez, 2005, p. 37)

One of the specific objectives of this investigation was to identify the resources used in the transposition and/or fusion of the imaginary with the real. So now, we reach another aspect of these resources by examining the three most significant moments in which the children navigated the light. In the storyline of “*The Light is like the Water*”: The first instance was in the servants’ room where the boys practiced their first act of sailing; the second was after they received the diving equipment, and the third was the moment when they threw a party for their colleagues and, together, started sailing in the flood of all the lights on inside the apartment. In relation to the resources, in summary, those mentioned above were, respectively: the comparison of light with water, which functioned as the moment of insight that established the fusion of the fantastic with the real; then the intensifying factor of the first fusion in the text introduced with the of the change of narrator, and finally, the ambiguity established in the intensification of the third moment of fusion.

In addition to these resources, others could be found. One of them concerns the gradual effects easily noticeable in relation to the three referenced melting points. When there was a second

fusion in the text, Márquez's language began to elucidate effects that were basically poetic: "The domestic utensils, in the fullness of their poetry" [...] (Márquez, 2005, p. 37), which passed to be specific to the moments of fusion. Thus, gradually, comparative images appeared that raised life and everyday life in the sea of light: "[...] they dived like tame sharks under the furniture and beds [...]."; "[...] between the bottles of the bar and the cola piano and its Manila shawl fluttered in the middle of the water like a golden manta" (Márquez, 2005, p. 37). Also contributing to the poetic elaboration of the fusions of the fantastic with the real in "The Light is like the Water", some metaphors and personifications were found, such as: "[...] the people who passed by saw a cascade of light that fell from an old building hidden between the trees. I went out on the balconies [...]."; "[...] Domestic utensils, in the fullness of his poetry, flew with their own wings [...]" (Márquez, 2005, p. 37). These constructions were used to describe characteristics specific to water, which confirms the central comparison of the story. Objects and furniture gained wings and were able to fly, i.e., aspects of the imaginary began to prevail in the writing of "The Water is like the Light". With this, we observed, once again, the autonomy of fantastic realism in Márquez, i.e., there is an escape from reality within reality and the subsequent structuring of the imaginary world in his tale (Rodrigues, 1988).

The poetic effects that gradually appear in the story from the first fusion between the fantastic and the real and which gained intensity, through the exposure of the second and third fusions, also displayed parts of the text that demonstrate the growth gradual development of the boldness of the characters Joel and Totó: In the first fusion of the fantastic with the real, they continued learning how to use a boat to navigate – "So that they continued navigation on Wednesday nights, learning how to manage the sextant and the compass [. .]" (Márquez, 2005, p. 36); In the second most significant fusion, they ventured to discover new places within the universe of the sea of light – "[...] they dove like gentle sharks beneath the furniture and the beds, and from the depths of the light they rescued the things that had been lost for years [...]"

[...]" (Márquez, 2005, p. 37); finally, in the third merger, they were comfortable on the boat, carrying out actions typical of those who sail with some experience:

At the end of the corridor, floating between the waters, Totó was sitting in the stern of the boat, clinging to the oars and with his mask on, searching for the port where he reached the air of the tanks, and Joel was floating in the bow still seeking the height of the polar star with the sextant, and floating throughout the house with his three and seven class companions [...]. (Márquez, 2005, p. 37)

It was then found that, through the gradation of ideas and the also gradual poeticism of language, there was a deepening of the fusion of the fantastic with the real in the children's universe. It was also observed that the deepening of the fusion externalized the growth of the main characters, in "The Light is like the Water", originated from the experiences lived. On the last page of the story, this densification was crowned with the metaphor of drowning caused by the light in the apartment: "[...] and the entire fourth elementary grade of the School of Saint Julian the Hospitaller had drowned on the fifth floor of number 47, Paseo de la Castellana." (Márquez, 2005, p. 38). In this excerpt, the culmination of the third fusion between what is made fantastic and what is real in Márquez became evident. The children's entire nautical adventure took place amidst the things, objects and descriptions of the apartment's decoration, which is why it was not possible, in moments of fantasy, to separate what was typical of the reality of the boys' home and what was part of their fantasy characters. Furthermore, it was noted that the poetic passages were structured under some intentional exaggerations, such as: "[...] the rapid were spilled by the facade [...]", "[...] they found the house beamed with light up to the ceiling [...]", "[...] their thirty-seven classmates eternalized in the very instant of peeing into the geranium pot [...]" (Márquez, 2005, p. 37).

The resources listed by these analyses, such as gradation, ambiguity, exaggeration, metaphors, the exploration of the comparison of water with light, and the change of narrator were some of the aspects cited by Todorov (2003) when mentioning the traits that can structure the discourse of the fantastic.

Next, concerning the fantastic, the story is analyzed “Departure of the Bold Navigator” by João Guimarães Rosa. The fantastic is inferred, but in a more subtle way in relation to what happened in “The Light is like the Water”. The relationship between the fantastic universes of the child Brejeirinha in Rosa’s “Bold Navigator” tale is revealed within the reality of the narrative, but it does not become the expression of a fusion between what is considered unreal and what is considered real. The moments of transposition of the unreality are established, perhaps, in the reality of the plot’s perception.

Notably, the story is narrated in 3rd person, and it begins with the narrator telling about three sisters, a cousin and a mother who were in the kitchen while it was raining. In this setting, the youngest girl, Brejeirinha, begins to narrate a story based on her imagination after she observed and learned a series of impressions about her sister Ciganinha’s relationship with her cousin Zito. In her small reflections on diverse topics, Brejeirinha reaches a crucial point in her daydreams, the point at which she makes clear her desire to want to know about love: “I wanted to know about love...” (Rosa, 2001, p. 167-168). According to Coutinho (1986), Rosa always sought the essence of things and human beings because by inquiring and questioning he instilled reflections on things and people in his works. Starting from the questions, Brejeirinha began the first transposition of her fantastic world of ideas into her own reality, creating Bold Navigator to represent the story of Zito, a cousin who would leave and who had a feeling for Ciganinha. In fact, in order not to speak directly about what she thought, Brejeirinha creates an imaginary universe and speaks to her sisters and her cousin indirectly. The following passage is an example of precisely when this first transposition from the real to the unreal occurred in “Departure of the Bold Navigator”:

— The Aldaz Navigator, who went to discover the other places valetudinarian. He went on the ship on a ship, also, trickery. He went by alone. The places were far, and the sea. The Aldaz Navigator missed, already, his mother, his brothers, his father. He didn’t cry. He needed respective to go [...]” (Rosa, 2001, p. 168)

This first transposition triggered the others, as the girl continued the story throughout the tale. Brejeirinha’s narration was considered fantastic due to the fact that the Bold Navigator was created in the character’s imaginary universe and, in addition, presents different connotations because he is an ambiguous character within the story of the child. This reasoning was structured based on the observation that it is easily possible to relate, as previously mentioned, the Bold Navigator with his cousin Zito, but, in a section of the text, the Bold Navigator also came to represent love itself. Within the continuity of the initial transposition mentioned, the following was found: “--- ‘The girl was parallel, there, far away, alone, stayed, even, they were both on the edge of longing... Love, that is... [...] The Bold... The Bold...’” (Rosa, 2001, p. 172).

In the excerpt above, the character of the girl was found within Brejeirinha’s story, i.e., another reference to Zito and Ciganinha, but the girl used the word love and, soon after, mentioned the Bold Navigator. Therefore, the aforementioned ambiguity was created. In order to emphasize this stylistic resource of double meaning, it was possible to perceive in the text the gradation made in the exposition of the concepts of love. To this end, at the end of a transposition, Brejeirinha said: “[...] Love is original’ ” (Rosa, 2001, p. 172). Then, at the end of another transposition, the girl said: “[...] Love is singular...” (Rosa, 2001, p. 172). Finally, she declared that: “[...] Love, that is... The Bold Navigator [...]” (Rosa, 2001, p. 172).

All the transpositions of Brejeirinha's fantastic universe into the reality of the narrative happened when the girl, through direct speech, gained a voice in the story. As in "The Light is like the Water", the transpositions in Rosa's text occurred when valuing the child's world, a spontaneous world, a world full of curiosities and searches. Brejeirinha's autonomy in the short story "Departure of the Bold Navigator", led to these transpositions. As in Márquez, the presence of the adult was also directly refused in these exhibitions of unreality. Brejeirinha begins her story, in the kitchen, close to her mother, but she gave it fantastic contours during the trip to the stream, away from her mother's presence and only in front of her sisters, who were still playing with dolls, and her cousin Zito.

At the moment she imagined the composition of her Bold Navigator, through the contemplative attitude of the sentimental lives of Ciganinha and Zito, she faced a sad reality, the reality of separation that haunted those two characters. Thus, most of the time, when Brejeirinha told her story within Rosa's storyline, the transposition from the fantastic to the real was prompted by the narrative autonomy offered to the girl and implemented by direct speech. The transition from one reality to another was marked, through the aforementioned resource, in the story in question:

But without letting go, he soon spins around on his little feet, wanting Ciganinha and Zito to listen. Look at them. --- The Bold Navigator didn't like the sea! Did he really have to leave? He loved a girl, thin. But the sea came, with wind, and took his ship, with him inside, scrutinize. The Bold Navigator could do nothing, just the sea, damn it, preliminary. Bold Navigator remembered the girl a lot. Love is original[...]. (Rosa, 2001, p. 172)

These transpositions of Brejeirinha's imagery intensified at the moment when the Bold Navigator was personified, on the banks of the stream, by the bovine ornamentation, the cattle manure found along the way. At this point in the text, the imagination was accurately transported to reality and, together with Brejeirinha, her sisters and Zito also shared this feat:

[...] Brejeirinha jumped and acted, quick to take advantage of opportunities. She had picked up those little yellow flowers – josés-moleques, golden ones and daisies – and came to stick them on the object's surface. [...] Everyone laughed, Ciganinha and Zito clapped. --- "Ready. It's the Bold Navigator..." --- and Brejeirinha riddled him with more things --- bamboo leaves, twigs, twigs. That matter, the "cow", was transformed. (Rosa, 2001, p. 173)

So, it was possible to notice that, when choosing something typical of dry land to represent the realization of what was imagined as being a navigator, it was necessary to instigate a transformation.. "What the children stirred in the bovine made it tender inward, traits it never had—not in Brejeirinha's own imagining, not even there." Only after these changes could he continue further into the stream. With this, the girl, like the other children, began to rediscover, through the transposition and concretization of the invented unreality, the importance of human relationships. This observation was captured, at the end of the text, through another exemplary fragment of a transposition:

--- I know now. The Bold Navigator did not go alone; ready! But he boarded with the girl he loved, they entered the ship, strictly. And ready. The sea went with them, aesthetically. They went alone, in the ship, which became more and more beautiful, more beautiful, the ship... ready: and it turned into fireflies [...]. (Rosa, 2001, p. 174)

For Coutinho (1986), there is a structuring of the theme of girlhood in Rosa's story. In his "Departure of the Bold Navigator", this thought was proven, since, through Brejeirinha's spectacular thoughts and sentimental intensity, reflections about the first encounter with love were raised.

According to the specific objective of this investigative proposal, it became necessary to analyze, also in Rosa, what were the main resources used in the transposition of the fantastic to the real in the children's universe of the text. Taking this objective into consideration, some of the resources

have already been highlighted in this section, such as: direct speech, ambiguity, and the personification of “cow”.

In addition to these resources, others with the same analytical relevance were detected in Rosa's text. According to Bosi (1994), João Guimarães Rosa's prose is poetic and, in the same way as Márquez, the establishment of the children's imaginary universe, in “Departure of the Bold Navigator”, was done in an extremely poetic way, since that children's language was explored in its essence. Thus, terms typical of childish softness offered tones of poetry to the tale: “a little nose that caresses”, “a little rain secreting itself”, “they were on the cusp of longing”, “the light of the sea turned on”, “so pink-love- thorn-longing”, “just dancing”, “asados, the umbrellas”.

Still in the linguistic aspects that permeated the structuring of the explained transposition, we found what Sperber (1982) called instrument words within *Primeiras estórias* (First stories), the book that contains the short story analyzed so far. For the scholar, Rosa's story causes attention to be diverted from the action by the presence of more striking words that become instruments of reflection. With this in mind, it was noted that, preceding the moments of the so-called transpositions of Brejeirinha's imaginary universe into the real one, in “Departure of the bold navigator”, some of these words and/or expressions had the effect of questioning, reflecting, demonstrating discoveries: “infinite concerns”, “speculated”, “appropriated”, “reflected on them” “understood subtleties”, “expected to count”, “intimated her”, “inquired”.

Ratifying Brejeirinha's imaginative autonomy, the word “bold”, assuming the spontaneous register of a child not yet fully literate, was spelled with “l” (in Portuguese) , in the passages that represented the transpositions proposed by the character in question. Furthermore, these same excerpts were marked with quotation marks, to once again highlight the transposition of the fantastic into the real. Exemplifying these two observed occurrences, the following passage follows:

--- ... Send the crew... So, no. Then it rained, it rained. The sea filled, the scheme, the trainer... The Bold Navigator had no way to run and escape, before the ship was torn to pieces. The ship was parabolic... He, afraid, intact, barely had time to think too much about the girl he loved, circumspect [...]. (Rosa, 2001, p. 172)

Also permeating the transposition of the fantastic to the real in Rosa, there was the exposition of the metaphor of the navigator, the one who discovers, who explores, who goes beyond, who leaves - “---. “The Bold Navigator, who went to discover the other places, valetudinarian [...]” (Rosa, 2001, p. 168).

After everything that was observed, in the text of “Departure of the Bold Navigator”, it is also worth highlighting that the establishment of the fantastic carried out by Brejeirinha's art of narration was closely linked to the desire to uncover oneself, to discover oneself, to clarify the original secrets of the setbacks sentimental songs by Ciganinha and Zito. Therefore, there was a denial of the difficult reality of losing something important, at first, and therefore, a new story was created within Rosa's storyline. The loss could occur within the fantastic, it would be a rehearsal for when it happened in reality: “---’Zito, you could be the inglorious pirate sailor, on a very intact ship, far away, far out at sea, a sailor who the never-again, of all?” (Rosa, 2001, p. 168). In a second moment, through fantasy creation, this reality was faced:

[...] The day has come for his ship to go. The Bold Navigator kept flapping his white handkerchief, outside, as he left the ship. The ship went from near to far, but the Bold Navigator did not turn his back on us, behind [...] (Rosa, 2001, p. 169).

With the change in perspective after personifying the Bold Navigator in the concrete figure of the "cow", there was a change in thinking, and consequently, the revelation of the learning provided by the experience of imagining:

--- So, that's it. I'll start again. Bold Navigator, he loved the girl, starting over. Ready. He suddenly felt ashamed of being afraid, he took it for granted, scared. He made an omnipotent jump... He grabbed the girl, from afar, in his arms... Then, that's it. The sea got scared. Arres! Bold Navigator, ready. Now, it's really over: I wrote --- The End! (Rosa, 2001, p. 173)

After a final transposition, the narrator of the text gains his space and the mystery of love was once again established in the text of "Departure of the Bold Navigator":

The Bold. He left. Oscillating, just dancing, foams and waters took him, to the Bold Navigator, forever, from behind, below, below. Its foliage, its flowers and the airy mushroom, long, that a drop of dew, a little drop, that shines --- on the pinnacle of a dry cow shed. (Rosa, 2001, p. 175).

With all these exemplifications, it was concluded that the fantasy was built on the truth that was initially denied. Then, it was faced and discovered, to finally be, once again, veiled. This dynamic is typical of João Guimarães Rosa's works (Sperber, 1982).

Final considerations

In considering a study that could explain thematic similarities, with regard to the literary composition of authors of different nationalities, it was proposed to analyze the transpositions and/or fusions of the imaginary with the real in the children's universe in the short stories "La luz es como el agua" (The Light is like the Water) (2005) by Gabriel García Márquez, and in "Partida do audaz navegante" (Departure of the Bold Navigator) (2001) by João Guimarães Rosa.

With regard to the relationship of these texts between what is considered fantastic and what is considered typical of the reality of the narrative, it was evident that, in "The Light is like the Water" there was a true fusion of these two realities, since it was not possible to accurately separate what belonged to the universe of the objective world of Joel and Totó and what belonged to the fantastic world of these two characters. Thus, it was generally inferred that there was the creation, in Márquez's writing, of a true coexistence between the real world and the world of imagination.

In the case of the text "Departure of the Bold Navigator", it was found that, in fact, there were moments of transposition of Brejeirinha's imagination into her own reality in the narrative. In a more subtle way in relation to Márquez's fantastic exposition, in Rosa's story the spectacular came to life based on Brejeirinha's creative implications. This character is the one who established the division, as well as the relationships, between what was part of her inventive speculation and what was part of her objective reality in the plot.

In summary, these two stories explored the issue of the fantastic universe within the children's universe: one, offering to break down the existing barriers between what is considered fantastic and what is considered real through the exploration of children's spontaneity and the other appropriating the concerns that permeate the child's universe, raised reflections, through well-defined transpositions from the fantastic to the real.

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