



Facets of Magical Realism with special reference to Gabriel Garcia Marquez's *One Hundred Years of Solitude*

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Abstract:

Magical realism has become a popular genre of Latin America and also an international literary mode of the writings of postcolonial. As a narrative mode Magical Realism is alluring because of many reasons, such as it is oxymoron and its contradiction is completely baffling. Through Magical realism the Nobel Prize awarded Colombian novelist Gabriel Garcia Marquez has succeeded in presenting the real, social and political life in Latin America in his novel One Hundred Years of Solitude. In a major part of Garcia's novel the presence of magical realism can be found through the plot, characters, themes and the style, which contributes to the improvement of the literary movement in this area. By using magical realism, Garcia's novel deals with suffering, war and death in the mid-1960 of Colombia. In this novel, Marquez incorporates many supernatural motifs which presents the aspects of magical realism. This paper is an attempt to conduct an empirical analysis to examine the extent to which Magical Realism has been incorporated in Gabriel Garcia Marquez's One Hundred Years of Solitude, and the range of depicting the real, social and political life in Latin America.

Keywords: Magical Realism, postcolonial, oxymoron, hybridity, reticence, supernatural, empirical.

Introduction:

The term magical realism is a literary form in which abnormal, uncanny, bizarre, and fantastic narratives are related as if the happenings were normal. It is characterized by two contradictory perceptions: one is based on the so-called sensible view of reality and the other on the approval of the uncanny as usual reality. The world created by the writers of magical realism, also known as magical realists, is fascinating. One is drawn into engaging with this world, appealed to its disjunction, its different truths and its basic manner of dealing with the everyday life of individuals. Our preconditioned views of reality are transformed in connecting with the magical real world of these writings and we decisively accept that Magical Realism is a kind of realism, but one different from the realism that is acquainted to



the West. To find out the aspects of Magical Realism, the writings of magical realists from Latin America is surely the evident choice. Latin America relishes the supreme reputation of having been able to draw out such amazing results from the Magical realist. This literary mode of Latin American magical realists became widespread in the 1960s. Magical Realism is an unusual style of the fantastic narration in Latin American literature. Latin American writers of the Boom created a style known today as Latin America's contribution to the post vanguard, an international movement severely elaborated in literary experimentation. Magical realism came into trend after the publication of Gabriel Garcia Marquez's prominent novel *One Hundred Years of Solitude*. The novel includes reality and magical which seem at first to be opposites but they are, in fact, perfectly reconcilable. Both the terms are essential in order to convey Marquez's particular conception of the world. Marquez's novel reflects reality not as it is experienced by one observer, but as it is individually practiced by those with dissimilar circumstances. These several viewpoints are especially suitable to the unique reality of Latin America-caught between modernity and pre-industrialization, torn by civil war, and destroyed by imperialism, where the experiences of people differ much more than they might in a more consistent society. Magical realism expresses a reality that incorporates the magical that superstition and religion infuse into the world.

Main Thrust:

Marquez first won international recognition with his masterwork, *One Hundred Years of Solitude*, a significant classic of twentieth century literature. The prominent Colombian novelist Gabriel Garcia Marquez was awarded the Nobel Prize for Literature in 1982 for his contribution in literature. He has written a number of novels and short stories, in which the fantastic and the realistic are joined in a world of imagination, reflecting a region's life and conflicts. Marquez's *One Hundred Years of Solitude* is a classic example of magical realism, in which the uncanny is presented as ordinary, and the ordinary as uncanny. The novel portrays a fantastical story in a fictional setting. Marquez cautiously balances realistic elements of life with outrageous instances. There are many motives of this: one is to familiarize the readers to Marquez's Colombia, where myths, omens, and legends exist alongside with technology and modernity. Another motive for this leads the reader to interrogate what is real and what is fantastic, especially in the realm of politics. It is to force to question the absurdity of our everyday lives. The twisting world of politics is under a great deal of scrutiny in this novel, mostly the chapters that deal with Colonel Aureliano Buendia.



The extraordinary events and characters are fabricated. However the message that Marquez aims to convey elucidates a factual history. The motive behind rendering the politics of the province is to comment on how the nature of Latin American politics is towards denial, absurdity, and never-ending recurrences of misfortune. Marquez's magical proficiency is to merge fantastic with reality by introducing his Colombia to the reader, where myths, portents, and legends occur alongside with technology and modernity. These myths, along with some other elements and events in the novel recount a large portion of Colombian history.

Marquez pledged to depict human experience, a commitment he fulfils with a wealth of fictitious detail we call magic realism. Magic realism is entwined into the narrative style of his writing that constantly distorts the traditional distinction between the unreal and real. His works have something magical, myth and mystery yet they ring so real, this intermingling of tales, truth and imaginary makes us call it magic realism. The uniqueness of his works can be acknowledged in the vision of magic reality. Magical realism is a blend of anachronism and contemporaneity. Anachronism is inherent in Latin American cultures and traditions where magic truly is reality and reality is magical. Contemporaneity however means to destroy false myths that are existing. Some of the particular themes are individuality, the supernatural, real vs. unreal, solitude, propriety, sexuality, incest, and the circularity of time, as well as the style of writing which is portrayed in symbols, allegory and foreshadowing.

Myth and history unconsciously overlay in Marquez's *One Hundred Years of Solitude*. The myth turns out as a medium to convey history to the reader. This novel can also be discussed to as anthropology, where reality is found in language and myth. Mainly there are three main mythical elements which are present in the novel, first one is the conventional stories mentioning the foundations and origins, second is the characters similar to the mythical heroes, and third is the supernatural elements. Magical realism is innate in the novel which is attained by the continuous interweaving of the normal with the extraordinary. The term magical realism strikes at one's conventional sense of naturalistic fiction. The world of Macondo was different there was something magical about it. More than a geographical place it is a state of mind. Through the masterful use of tone and narration, Marquez combines real with the mystic. The unavoidable recurrence of history is also prevailing in the mystical village Macondo. This technique gives the culture a fantastical appearance which is a precise depiction of actual Columbian culture. In Macondo, people are unfazed by the mystical as they encounter it in their everyday lives. This casual reaction makes it easy for the reader to also accept the strange incidents that is real and normal for the people of Macondo. Past



incidents and the complexity of time always controlled the protagonists. The ghosts often visited the characters throughout the novel. The culture of Colombia is known for its many years old traditions and superstitions. In *One Hundred Years of Solitude*, Marquez ties in both aspects in order to signify the culture of this era. However, his approach to magic realism is somewhat eccentric as he uses exaggeration to create fictional.

Like any other work of Marquez, this novel is also created with some facts and much fiction. The fact in this work is that *One Hundred Years of Solitude* is a book which is very personal for the author. He would not have been written this novel if he had not lived the kind of childhood he had. Garcia grew up with his maternal grandparents in Aracataca, Colombia. His childhood narratives tell of a huge house full of ghosts, conversations in code, and characters who could forecast their own demises. However Marquez is a unique illustrator in the treatment of magical realism. He also exhibits that magical realism alone does not make an author eminent. Marquez's imagination, human insight and literary skill, more than his genre, provide the best explanation for his art and popularity. As observed by Gene H. Bell-Villada, "The magic realism in Garcia Marquez's novel forms a broad and diverse spectrum ranging from the literally extraordinary though nonetheless possible, to the farthest extremes of the physically fabulous and unlikely". For example, Colonel Aureliano Buendia tries to kill himself and shoots in the chest, but the bullet exits out his back without hurting him. Marquez elucidates magical realism with the explanation of his characters. In describing Melques, Marquez states, "He is a fugitive from all plagues and catastrophes that had ever lashed mankind". This a very difficult statement to believe, but Marquez continues: "He had survived pellagra in Persia, scurvy in the Malaysian archipelago, leprosy in Alexandria, beriberi in Japan, bubonic plague in Madagascar, an earthquake in Sicily, and a disastrous shipwreck in the Strait of Magellan". Once more time, he is able to make fantastical concepts seem real.

Conclusion:

Throughout the novel *One Hundred Years of Solitude*, Marquez overstates occasions to attain fictional. Though, the overstatement is almost constantly numerically precise and gives each incident a sense of authenticity. Examples of this are Colonel Buendia's thirty two defeated uprisings; the rainstorm that lasts four years, eleven months, and two days; and Fernanda's crisscrossed calendar of sex, containing exactly forty-two "available" days. The literary term Magical realism as a technique of transforming the fantastic into reality is exemplified by Marquez. He has the capacity to change the incredible into the believable, as



signified in *One Hundred Years of Solitude*. Through magical realism he conveys a reality that incorporates magic, superstition, religion and history which are indisputably pervaded into the world. In the novel the magical elements outshined by the characters' responses to them. They seem insensible to the eccentric situations that they face in their lives. Marquez also uses magical realism to exaggerate things that we take for granted in our daily lives. He uses numbers to show limits, however, these numbers also give the story a sense of realism. Marquez achieves this balance to show that humans today are still unconscious to their ways and the things that surround them. Thus, his method of exaggeration of truthful elements to attain a fantastical story is effective in attaining a stability that the reader can relate to.

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