
**The New trends in Latin American bloom “Magical Realism” in
the Novel of Gabriel García Márquez’ *One Hundred Years of
Solitude* – a Postcolonial Study.**

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ABSTRACT:

This paper focus the new trends in Latin American bloom magical realism through the narrative technique of Gabriel García Márquez’ novel One Hundred Years of Solitude this paper also concentrates one of the third world countries Colombia’s culture, life style, food style during the colonial period and after, people migrated one place to other they adopted various life styles and various languages. They didn’t follow a fixed culture, at the same time science and technologies flourished rapidly.

INTRODUCTION:

García Márquez was born in Aracataca, a small Colombian town near the Caribbean coast on March 6, 1927. He was the eldest of the 11 children of Luisa Santiaga Marquez and Gabriel Elijio Garcia, a telegraphist and a wandering homeopathic pharmacist who fathered at least four children outside of his marriage. García Márquez was raised for 10 years by his grandmother and his grandfather, a retired colonel who fought in the devastating 1,000-Day War that hastened Colombia’s loss of the Panamanian isthmus. Affectionately called “Gabo,” Gabriel García Márquez, the Colombian Nobel laureate, journalist and author, was the most celebrated Latin American cultural export of his era. He died, at 87, on April 17, 2014 in his home in Mexico City. The main idea of this paper is to explore the sources of magic realism in Gabriel García Márquez’s *One Hundred Years of Solitude* and to find out the margin of difference between magic realism and fantasy and also this novel reveals the cyclical image of Colombian history.

The critical analysis of the history, culture, literature, and modes of discourse that is specific to the former colonies of England, Spain, France, and other European imperial powers. These studies have focused especially on the Third World countries in Africa, Asia, the Caribbean islands, and South America. Some scholars, however, extend the scope of such analyses also to the discourse and cultural productions of such countries as Australia, Canada, and New Zealand, which achieved independence much earlier than the Third World countries. Postcolonial studies sometimes encompass also aspects of British literature in the eighteenth and nineteenth centuries, viewed through a perspective that reveals the extent to which the social and economic life represented in the literature was tacitly underwritten by colonial exploitation.

Nobel laureate Gabriel García Márquez crafted intoxicating fiction from the fatalism, fantasy, cruelty and heroics of the world that set his mind churning as a child growing up on Colombia's Caribbean coast. One of the most revered and influential writers of his generation, he brought Latin America's charm and maddening contradictions to life in the minds of millions and became the best-known practitioner of "magical realism," a blending of fantastic elements into portrayals of daily life that made the extraordinary seem almost routine.

García Márquez wrote the epic *One Hundred Years of Solitude* in 18 months, living first off loans from friends and then by having his wife pawn their things, starting with the car and furniture. It was the 1967 publication and 1970 translation into English of his most famous novel, "*One Hundred Years of Solitude*," that vaulted the author to stardom. In that novel, the head of the allegorical Buendía family interprets the world according to his perceptions. In a warped chronology of events, Macondo's founding family is regenerated ceaselessly, through revolution, natural disaster and incestuous coupling. Translated into English by the peerless Gregory Rabassa, "*One Hundred Years of Solitude*" has sold tens of millions of copies worldwide. It gave exuberant voice to a region of the world that had previously been viewed as lush but inscrutable, best known by many North Americans and Europeans for its political instability and violence.

According to Encyclopedia Britannica:

'Magic realism' is chiefly a Latin-American narrative style. It is characterized by the matter-of-fact inclusions of fantastic or mythical elements into apparently realistic fiction. Although this style is known in the literature of many cultures for many ages, the term 'magic realism' is a relatively recent one, first applied in the 1940s by Cuban novelist Alejo Carpentier. Many scholars argue that magic realism is a natural outcome of postcolonial writing, which must make sense of at least two separate realities—the reality of the conquerors as well as that of the conquered. So, features of postcolonial socio-economic set up are quite common to find out in magic realism. However, there are also numerous examples of passages containing magic realism without postcolonial elements. (magic realism)

In Europe, the term 'magic realism' is applied to explain the tendency among fiction writers including Franz Kafka, John Fowles and Gunter Grass—to interweave elements of the fantastic and surreal into their otherwise realistic prose. By the mid-1960s, this thrilling stylistic development became a trademark of Latin America's "new novelists" and of the "boom," the term used to describe the sudden international success of Julio Cortazar, Jose Donoso, Carlos Fuentes, Mario Vargas Llosa, and Gabriel García Márquez. Among them, no writer was more famous as an exponent of 'magic realism' than Gabriel García Márquez.

Magic Realism is the most important literary mode of the twentieth- Century. It is a concept first conceived by critics in the 1920s and 1930s contributed to the development of black consciousness and their suppression by the colonizers. (Ashcroft, Griffiths and Tiffin, 2002:122). Magic Realism sometimes in the literary sense referred as a mode of writing that incorporates the "fantastic" in the "mundane" that emerged in the 1960s in Latin American fiction as a reaction to Western Realism.

One of the main features of this genre is the presence of a fantastical element which cannot be explained according to our knowledge of the world, but the magical things really do happen. The characters mostly accept these things without questioning. Another point is that the magic-realist events exist in the gap' between two worlds -- the real and the magic; these two worlds are often represented by the worlds of the dead and the living.

Magic Realism as a narrative technique holds subjective exaggeration, myth, history, time, ambiguous reality and supernaturalism. These ideas are eventually taken rugged method of reality of human existence and its happenings in fixed limits of past into present and present into future. These ideas are contrasted with the action of the past into the present. Luis Leal, an internationally recognized scholar defines Magic Realism as “an attitude toward reality that can be expressed in popular or cultured forms, in elaborate or rustic styles in closed or open structures”. (Luis Leal, 1995. p. 119-123).

As in most of his fiction, in “*One Hundred Years of Solitude*,” the author said he sought to destroy “the lines that separate what seems real from what seems fantastic.” He did so with rapturous virtuosity, emotional insight and humor.

The story of *One Hundred Years of Solitude* is abundant with paragraphs narrated in magic realism, combining imagination with the real. García Márquez's ability to encompass all the fairy tales characters and to create a new story that unites the real and the marvelous in a 'real' way makes his work intriguing and genuine. He consciously uses fairy tales, mythology and history in his writings to enchant his readers with the narrative of magic realism.

One Hundred Years of Solitude tells the story--or legend-- of a family named Buendía in a little town named Macondo--isolated, anachronistic, and representative of countless communities in Latin America. In a century's history García Márquez relates a fantastic fable of seven generations in which individual and family madness and fantasy are intermingled with insignificant as well as moving drama. The prodigious family is the central focus, the axis upon which the novel rotates, giving a fleeting, anecdotal, kaleidoscope view of Macondo's reality. The title is the ultimate analysis of individual as well as of family vital experience. The entire lineage is obliterated shortly after the birth of the “hijo de cola de cerdo”, a long feared curse stemming from the family's tendency to intermarry, and upon the decoding of their fatal destiny which was written with one hundred years' anticipation by a globe-trotting gypsy. The family members appear, disappear, re-appear, and finally are erased from the memory of mankind in a world flavored by the occurrence of political violence, economic exploitation by foreign investors, fraud, and outrageous abuses.

The latter themes, common to Latin American novels of social protest, have achieved new artistic expression. They coexist and are impregnated by the Buendías' world of human fantasy and subjective reality. Neither are they emphasized directly nor do they escape the distortion of a magical perspective. Nonetheless they are definitely present and possibly made to seem even more horrible in their secondary role as a phantasmal, elusive element of the multiple dimensions of human reality. The two worlds, fantastically and photographically real, touch, overlap, and become inseparable. In *One Hundred Years of Solitude*, a passage narrating the first experience of the protagonists with ice and echoing the events of García

Márquez's childhood as put up by Mendoza:

For other writers, I think, a book is born out of an idea, a concept. I always start with an image. . . . When I was a very small boy in Aracataca, my grandfather took me to the circus to see a dromedary. Another day, when I told him I hadn't seen the ice on show, he took me to the banana company's settlement, asked them to open a crate of frozen mullet and made me put my hand in. The whole of *One Hundred Years of Solitude* began with that one image.

In this novel *One Hundred Years of Solitude*, one of the main characters José Arcadio Buendía, in very beginning of the novel that passage, put his hand on the ice and held it there for several minutes as his heart filled with fear and jubilation at the contact with that mysterious thing. Being overwhelmed, he paid more so that his sons could have that phenomenal experience. Though little José Arcadio refused to touch it, Aureliano touched it and withdrew his hand immediately. But his father paid no attention to him. Intoxicated by the evidence of the miracle, he paid another five reales and with his hand on the cake, as if giving testimony on the same interview people know that the bizarre incidents in *One Hundred Years of Solitude* Holy Scriptures, he exclaimed, "This is the great invention of our time" (Marquez, *One Hundred* 18).

Apart from his colorful childhood memories, Márquez is hugely indebted to the socio-political history of Colombia for his magnificent samples of magic realism in *One Hundred Years of Solitude*. For example, the civil war between the Liberals and the Conservatives in the story directly echoes events similar to the historical events of Colombia. José Arcadio Buendía does not want to play with the priest, Father Nicanor, because he cannot see the point of a contest in which the adversaries are in agreement on principles. Father Nicanor, who has never thought of the game in this light, cannot bring himself to play anymore. This implies that much fighting in the world concerns anything but principles, which are either agreed or irrelevant. For instance, Colonel Aureliano Buendía discovers that both Liberals and Conservatives are battling solely for power, and are ready to sacrifice any major points of principle in order to achieve it.

In *One Hundred Years of Solitude* is a huge extent of Colombian history gets into: the arguments over reform in the 19th century, the arrival of the railway, the War of the Thousand Days, the American fruit company, the cinema, the automobile, and the massacre of striking plantation workers in 1928. The most striking fact of modern Colombian history, known simply as the Violence, gets indirect expression in *One Hundred Years of Solitude* through guerillas, gangsters, self-defence groups, the police, the army, and the death of some 200,000 people. Even when it was said to be over, or under control, in 1962, there were still 200 civilians dying per month.

CONCLUSION:

Thus, this paper can easily see through his 'magic realism' to find out its substantial source. In a word, Colombia in *One Hundred Years of Solitude* becomes a generic and celebrated Latin America, a place of innocence, isolation and magic, of high mountains, rainy tropics

and ash-coloured sea. However, internal wars, bureaucrats, blooms, strikes, North American interventions and military rulers are also there. It is a sub-continent presented as carefully suspended between myth and history, and it proves how extensively García Márquez mingled his real life experience with his fictions to mould the effects of magic realism and also this novel is one of the finest examples of Post Colonial studies.

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