

Magical realism in 'One Hundred Years of Solitude' by Gabriel Garcia Marquez

Akhila Valsen

English literature, Christ College, Mysusru

INTRODUCTION

Gabriel Garcia Marquez was born in 1928 Aracataca, Colombia. In the 1950's he worked as journalist, travelling widely in Europe and America before publishing the work which made his name, *One Hundred Years of Solitude*. In 1982 he was awarded the Nobel Prize for Literature. The novel reflects the heat and colour of the Spanish Caribbean, the mythological world of its inhabitants, the exotic mentality of its leaders. According to the Glossary of literary terms by M.H .Abram's, "The term magical realism, originally applied in the 1920's to a school of surrealist German painters, was later used to describe the prose fiction of Jorge Lwis Borges in Argentina, as well as the work of writers in such as Gabriel Garcia Marquez in Columbia, Isabell Allende in Chile, Gunter Grass in Germany, Italo Calvino in Italy and John Fowles and Salman Rushdie in England. These writers, weave in an ever shifting pattern, a sharply etched realism in representing ordinary events and details together with fantastic and dream like elements, as well as with materials derived from myth and fairy tales".(Abrams:156).

Magical realism achieves its effects in large part by exploiting a realistic manner in rendering events that are in themselves fantastic, absurd, or flatly impossible. The term Magical realism is coined by 'magic' and 'realism'. The way of representing unusual supernatural or magical elements covered in realism. When the reader reads a book which has the elements of magical realism drowned in a magical world or dream like atmosphere that seems to be real. It is fantasy mixed with reality. Impossible or supernatural things are conveyed in way that seems to be natural or usual. Readers attain a state of dilemma or perplexity while the story progresses. The elements of magical realism and the efficiency of the writer negates all the doubts of the reader regarding the

presents of unusual events by evoking the belief that they are real rather convincing. The blending and proportion of magic constitutes the amount of effect.

One Hundred Years of Solitude is a novel by Gabriel Garcia Marquez published in the year 1967. The aim of this project is to state the novel as an ideal example of magical realism and to trace out the elements associated with it. The novel always create the magical atmosphere along with the humorous or comic elements. The novel can be observed as a confined history of Latin America. Past and present is intermingled throughout the novel. The last member of the Buendia family, Aureliano Babilonia, decodes the manuscript of the wandering gypsy named Melquiades. The manuscript was about the history as well as the future of the Buendia family lineage, from the foundation of the city of Macondo city by Jose Arcadio Buendia. Aureliano Babilonia understands the history of his grandparents, parents, as well as his own. He becomes more and more curious to know about his future and turns the pages anxiously, while the gigantic storm occurs outside. After completing the manuscript, he along with the entire Macondo, wiped away from the earth. Nothing remains except emptiness. The magic of Garcia Marquezs can be regarded as a result of his rendering the world through a child's eyes: he has said that nothing really important has happened to him since he was eight years old and that the atmosphere of his books is the atmosphere of childhood. Garcia Marquez's native town of Aracataca is the inspiration for much of his fiction, and readers of *One Hundred Years of Solitude* may recognize many parallels between the real-life history of Garcia Marquez's hometown and the history of the fictional town of Macondo. In both towns, foreign fruit companies brought many prosperous plantations to nearby locations at the beginning of the twentieth century. By the time of Garcia Marquez's birth, however, Aracataca had begun a long, slow decline

into poverty and obscurity, a decline mirrored by the fall of Macondo in *One Hundred Years of Solitude*.

One Hundred Years of Solitude reflects political ideas that apply to Latin America as a whole. Latin America once had a thriving population of native Aztecs and Incas, but, slowly, as European explorers arrived, the native population had to adjust to the technology and capitalism that the outsiders brought with them. Similarly, Macondo begins as a very simple settlement, and money and technology become common only when people from the outside world begin to arrive. In addition to mirroring this early virginal stage of Latin America's growth, *One Hundred Years of Solitude* reflects the current political status of various Latin American countries. Just as Macondo undergoes frequent changes in government, Latin American nations, too, seem unable to produce governments that are both stable and organized. The various dictatorships that come into power throughout the course of *One Hundred Years of Solitude*, for example, mirror dictatorships that have ruled in Nicaragua, Panama, and Cuba. Garcia Marquez's real-life political leanings are decidedly revolutionary, even communist: he is a friend of Fidel Castro. But his depictions of cruel dictatorships show that his communist sympathies do not extend to the cruel governments that Communism sometimes produces.

One Hundred Years of Solitude, is partly an attempt to render the reality of Garcia Marquez's own experiences in a fictional narrative. Its importance, however, can also be traced back to the way it appeals to broader spheres of experience. *One Hundred Years of Solitude* is an extremely ambitious novel. To a certain extent, in its sketching of the histories of civil war, plantations, and labour unrest, *One Hundred Years of Solitude* tells a story about Colombian history and, even more broadly, about Latin America's struggles with colonialism and with its own emergence into modernity. Garcia Marquez's masterpiece, however, appeals not just for Latin American experiences, but to larger questions about human nature. It is, in the end, a novel as much about specific social and historical circumstances—disguised by fiction and fantasy—as about the possibility of love and the sadness of alienation and solitude.

One Hundred Years of Solitude is the history of the isolated town of Macondo and of the family who founds it, the Buendías. For years, the town has no contact with the outside world, except for gypsies who

occasionally visit, peddling technologies like ice and telescopes. The patriarch of the family, Jose Arcadio Buendia, is impulsive and inquisitive. He remains a leader who is also deeply solitary, alienating himself from other men in his obsessive investigations into mysterious matters. These character traits are inherited by his descendents throughout the novel. His older child, Jose Arcadio, inherits his vast physical strength and his impetuousness. His younger child, Aureliano, inherits his intense, enigmatic focus. Gradually, the village loses its innocent, solitary state when it establishes contact with other towns in the region. Civil wars begin, bringing violence and death to peaceful Macondo, which, previously, had experienced neither, and Aureliano becomes the leader of the Liberal rebels, achieving fame as Colonel Aureliano Buendia. Macondo changes from an idyllic, magical, and sheltered place to a town irrevocably connected to the outside world through the notoriety of Colonel Buendía. Macondo's governments change several times during and after the war. At one point, Arcadio, the cruelest of the Buendías, rules dictatorially and is eventually shot by a firing squad. Later, a mayor is appointed, and his reign is peaceful until another civil uprising has him killed. After his death, the civil war ends with the signing of a peace treaty. More than a century goes by over the course of the book, and so most of the events that García Márquez describes are the major turning points in the lives of the Buendías: births, deaths, marriages, love affairs. Some of the Buendía men are wild and sexually rapacious, frequenting brothels and taking lovers. Others are quiet and solitary, preferring to shut themselves up in their rooms to make tiny golden fish or to pore over ancient manuscripts. The women, too, range from the outrageously outgoing, like Meme, who once brings home seventy-two friends from boarding school, to the prim and proper Fernanda Del Carpio, who wears a special nightgown with a hole at the crotch when she consummates her marriage with her husband.

A sense of the family's destiny for greatness remains alive in its tenacious matriarch, Ursula Iguarán, and she works devotedly to keep the family together despite its differences. But for the Buendía family, as for the entire village of Macondo, the centrifugal forces of modernity are devastating. Imperialist capitalism reaches Macondo as a banana plantation moves in and exploits the land and the workers, and

the Americans who own the plantation settle in their own fenced-in section of town. Eventually, angry at the inhumane way in which they are treated, the banana workers go on strike. Thousands of them are massacred by the army, which sides with the plantation owners. When the bodies have been dumped into the sea, five years of ceaseless rain begin, creating a flood that sends Macondo into its final decline. As the city, beaten down by years of violence and false progress, begins to slip away, the Buendía family, too, begins its process of final erasure, overcome by nostalgia for bygone days. The book ends almost as it began: the village is once again solitary, isolated. The few remaining Buendía family members turn in upon themselves incestuously, alienated from the outside world and doomed to a solitary ending. In the last scene of the book, the last surviving Buendía translates a set of ancient prophecies and finds that all has been predicted: that the village and its inhabitants have merely been living out a preordained cycle, incorporating great beauty and great, tragic sadness.

The story is magical in its way of approach. The reader transforms and experiences the same state of mind of the characters. The isolated existence of Macondo, the solitude, the loneliness and melancholy of the characters constitutes the mood of the novel. It treats Latin American mythology as historically credible. The inseparability of past, present and future is another main aspect along with the oblivion or forgetfulness. Some characters suffers from over burden of memories some other are amnesiacs. Biblical reflections are visible in the novel. The gypsies are the only connection that Macondo has with outside world. Novel is enriched with symbols which represents the abstract ideas. For example, the 'little gold fishes' symbolises the artistic nature of all Aureliano's. The 'railroad' is also another symbol which indirectly represents the arrival of modernity or modern world in Macondo. The 'English encyclopaedia' that Meme receives from her American friend is the symbolic representation of the invasion of the American plantation owners over Macondo. 'The golden chamber pot' of Fernanda del caprio is a symbol of her dignified status and pride which then later revealed as gold-plated. This revelation represents the hollowness of Fernanda's pride and temporariness of false dignity.

MAGICAL REALISM-AN OVER VIEW

According to the book, *Magic Realism as Past Colonial Discourse* by Stephen Slemon, "The term magical realism first appeared in 1955, thus the term *magischer realismus*, translated as magic realism, was first used by German art critic Franz Roh in 1925 to refer to a painterly style known a New objectivity. It was regarded as an alternative to expressionism. Roh identified magical realism accurate detail smooth photographic clarity and a portrayal of the 'magical nature' of the rational world. Maggie Bower's work *Magical Realism* says, "Roh believed that magical realism was related to, but distinct from surrealism, due to magical realism's focus is on the material object and actual existence of things in the world, as opposed to surrealism's more cerebral psychological and subconscious reality." (Bowers: 9-10)

Irene Guenther in *Magical Realism in Weimer Republic*, regards it as magical realism as a theory or technic is applied to many art forms including literature, painting, and cinema. It does not have an overflow of magic and supernatural things, but rather looks at the mundane through a hyper realistic and often mysterious lens. Magical realism has some rules or tools for its application. It includes fables, myths, and folklore. The elements of magical realism should merge with each other or inter mixed so that they cannot be distinguished. Which means, these elements sustained in a way, depending on each other to create the effect. The reader at the initial level feels complicated and absurd. As the reading progress, his or her mind begins to compromise and accept the occurrence of super natural things as common and usual. He or she gets acquire the idea of the world within a world. The magical world gets legitimacy through the efficient creativity and writer's skill of constructing a work of magical realism. It is difficult to provide a proper definition to the concept of magical realism. Even the scholar also disillusioned the concept or true essence of magical realism which is hard and difficult to explain. It is up to the writer's subjectivity that he or she can adapt or experiment with different styles of experimentation. As for Marquez, he only reconstructed or recreated a magical world within the existing real world.

Some of the most common features implemented in a work of magical realism are fantastical elements, real world setting, authorial reticence, plenitude, hybridity, Meta fiction, heightened awareness of mystery and political criticism. The Mexican critic Luis Leal

summed up the difficulty to define magical realism in his, *Garcia* by writing, "If you can explain it, then it is not magical realism." (Leal: 127-128)

Real world setting is the fundamental aspect of magical realism. A writer does not create any magical world instead he tries to reveal the magical in the real world. Authorial reticence means the lack of explanation about the occurrence of extra ordinary events. The novel progresses as if nothing special happened with the 'logical precision'. The reader then accept the marvellous as normal and common. If the author presents the super natural as extra ordinary, then it would reduce the legitimacy. Then the reader would easily disregard the fantastic as false testimony and can distinguish it from the real.

Fantastic elements are the elements of fantasy. Mythical or supernatural concepts presents in a realistic manner rather than exaggerated events of exclamation or happiness. Plenitude is the abundance of disorienting details. It is the mixing up or layering of varied ethnicities on the basis of a native culture. Usually occurs due to migration, colonial invasion, battles...etc. It will provide a space for the 'marvellous real'. Marvellous does not mean beautiful and pleasant, but extra ordinary, strange and excellent. Hybridity is a feature of magical realism which plot lines that employ hybrid multiple planes of reality that takes place in extreme opposite region such as urban and rural, western and indigenous.

The feature, Meta fiction explores the impact of fiction on reality or the reader and reality on fiction and the reader's role in between. Meta fiction acts as a tool of implementation of another magic realist phenomenon called textualisation. Textualisation signifies two different conditions. First one is the alienation effect that reader feels when he reads the story within a story. Secondly, the textual world enters into the reader's real world. Logic and common sense tends to negate textualisation. But 'magic' being a flexible convention allows it. Heightened awareness of mystery is the crucial and major theme. Magical realist writers brings some ultimate reality through the use of magical elements. In order to obtain the highest level of reality the reader has to go beyond the conventional notions of writing such as exposition, plot advancement, linear time structure. The heightened awareness, here referred, is the connectedness or hidden meaning of life. So the reader has to agree and accept all levels of reality especially mystery.

Magical realism texts indirectly criticise the elite, dominant class of society. So the political criticism is another important factor of magical realism. The alternative world proposed by the magical realism texts works to corrects or subvert the established ideologies like realism and modernism. It provokes the literature of the elite, socially dominant classes and constitutes some influence in the process of decentring.

ELEMENTS OF MAGICAL REALISM IN THE NOVEL

One Hundred Years of Solitude is a typical and ideal example of magical realism. "An empty flask that had been forgotten in a cupboard for a long time became so heavy that it could not be moved. A pan of water on the work table boiled without any fire under it for a half hour until it completely evaporated." (Marquez: 27) This is the way magical realism works. Another unbelievable example is the everlasting oblivion of the people of Macondo. "This is the cow. She must be milked every morning so that she will produce milk, and the milk must be boiled in order to be mixed with coffee to make coffee and milk." (Marquez: 14). The people of Macondo hangs a slip on the neck of the cow to overcome their eternal loss of memory so Macondo can be regarded as a prelapsarian neo-Eden. It was as if the human memory slate has been completely wiped clean. Prelapsarian, means a time before the fall of mankind, as described in the Bible's book of genesis. The above written instances are examples of the fantastic elements in the novel. "This time along with many artifices they brought a flying carpet but they did not offer it as a fundamental contribution to the development of transport, rather as an object of recreation. The people at once dug up their last old pieces to take advantage of a quick flight over the houses of the village." (Marquez: 31) This shows the attitude of the Columbian people towards discoveries and inventions. They are curious but not amazed and concerned about how it could be used to develop the village. "There upon father Nicanor rose six inches above the level of the ground." (Marquez: 82) The levitation of the priest can be explained by means of religion and not my science or logic. "It rained for four years, eleven months and two days." (Marquez: 315) Gradually the people of Macondo accept this continues raining as a normal event. Thus, the

fantastical elements in the novel is represented in a balanced way with realistic part to convince the reader that they are normal.

Marquez inscribed the history of Latin America especially Columbia from 1850s to the 1950s. From the formation of Columbia onwards he indirectly points out the main historical changes occurred in that geographical region. The civil war, issues between Conservatives and Liberals, the investment of U.S government for the construction of Panama Canal for trade purposes, the clash between United Fruit Company and the Columbian Army Soldiers, the development of the town the house of Buendia's, the Biblical connotations, the objectivity in describing events constitutes the real world settings of the novel. Authorial reticence is clearly visible throughout the novel. There is no explanation given for the unusual events occurring in the story showering of yellow flowers, the ascending of Remedios Buendia to heaven, the arrival and staying of Colonel Aureliano Buendia's children, the unusual raining and climatic changes are mysterious with their lack of explanations. Plenitude is another criteria that the novel clearly satisfies. The novel has abundance of various cultures or events intermingled in the native Latin American life. Marquez has efficiently woven the thread of different ethnicities in the Latin American context which was highly influenced by the worldly changes of 1960s to 1970s. Writers from Latin America explored new ideas and came to be internationally renowned in a way that had not happened previously. This flourishing in literature is regarded as the Latin American boom. The different and varied ethnicities growing together with the American baroque; the space in between is where the 'Marvellous real' is seen. Such complex system of layering is visible in the novel.

The cultural hybridity is also another aspect of the novel which states magical realism. As for Marquez, he lived in the cultural heterogeneity learned a distinct, hybrid reality. So this alternative sense of reality that Marquez derived from his childhood space played an important role in the novel. The blood of Jose Arcadio's murdered body finds its way from his home back to the kitchen of the Buendia house where his mother is preparing food. The rain of yellow flowers takes place in Macondo, covering roofs and blocking doors, when the patriarch Jose Arcadio Buendia dies. Another instance is as evidenced in the novel is the

distinction between Macondo and the city where Fernanda comes from.

The opening line of the novel situates what immediately follows as a memory, and stating Macondo as a myth "The world was so recent that many things lacked names and in order to indicate them it was necessary to point." (Marquez: 1). Marquez reflects or recreates his own Eden through Macondo, where everything is ideal and no one died. The alienation effect is tried to establish when Aureliano Babilonia interprets the history of Macondo and his family by the writings of Melquiades. But the story within a story fails when the reader gets perplexed by the predictions of the gypsy on the encyclicals about the future of Macondo. The time-traveling makes it complicated for the reader to consider the history as passed. The reader experiences the solitude and meaninglessness at the same intensity that the author portrays in the novel. Especially in the climax, the entire city of Macondo along with Buendia family destroyed without even a memory. It creates a hollowness or undefinable numbness in the reader. Super natural things are perceived as usual events by the people of Macondo creates absurdity in the readers while the common things like magnet, telescope are objects of dangerous curiosity for the people of Macondo. Marquez reflected the Latin American history through the novel. It gives the idea of Latin American culture to the reader. So the meta-fictional aspects of the novel makes the reader get more acquainted with the novel and its essence of magical realism. The reader tends to relate or empathise with the characters and theme of the text.

Heightened awareness of mystery is the most fundamental aspect of a magical realism text. In the novel, the reader has to accept unrealistic events by negating his sense of logic, radical thinking. *One hundred years of solitude* being an ideal example of magical realism text experiments different literary concepts. It breaks all the conventional norms and rules of novel writing. So the novel brings about the other side of reality or the multiple dimensions of reality by convincing the reader to accept it through the technique of magical realism. Marquez criticises the political follies and fallibility in the novel. 'The oblivion' is a factor which Marquez uses to criticize political leaders who easily forget their promises once they get the power. Latin America once had a thriving population of native Aztecs and Incas, but slowly, as

colonisers invaded, the native population had to adjust to the technology and capitalism that the outsiders brought with them. This change is visible in the development of Macondo which was initially a small settlement later progressed to a city. Marquez gives the glimpses of many political phenomenon like revolution, civil war, dictatorship, and plantation labours unrest. Even though Marquez's political views are revolutionary, his depictions of cruel dictatorship in the novel does not agree with his communist ideology and it is distinct from his political views.

So as a conclusion to this analysis, it is clear that the novel *One Hundred Years of Solitude* is an ideal example of magical realism by satisfying all the features and criteria's of a typical work of magical realism.

GABRIEL GARCIA MARQUEZ AND MAGICAL REALISM

Magical realism is a method that helps to understand the different aspect of reality. The absurd, strange, impossible or supernatural things brings the new dimensions of reality. This leads the reader to the great ultimate truth. Magical realism perceives the unexplainable and undefinable phenomenon in the mysterious universe in a dream like atmosphere. It brings the irrational, magical world exists in the real world, where there is no place for logical, scientific and radical reasoning as well as the sense of interpretation. Reality is a fluid concept as well subjective. To substantiate this point there are examples of 'story within a story' or 'drama within a drama'. The characters of Shakespeare's drama 'Hamlet', watching a drama inside the play totally unawares the fact that they themselves are part of a drama. So there are chances that the people and their actions in the entire universe is witnessed by some others. It proves that it is difficult to give rigid and exact definition to the concept of reality in this sense. Most of the new technologies including Aeroplane, Internet, and Telephone were considered as impossible in the past is now proved to be real as well as possible. Bounding reality as a fixed concept is futile. In Marquez's own words, "I believe the imagination is just an instrument for producing reality and that the source of creation is always, in the last instance, reality. Fantasy, in the sense of pure and simple Walt Disney-style invention without any basis in reality is

the most loathsome things of all. I remember once when I was interested in writing a book of children's stories, I sent you a draft of 'The Sea of Lost Time.' With your usual frankness you said you didn't like it. You thought the problem lay in your not being keen on fantasy and the argument devastated me because children don't like fantasy either. What they do like is imagination. The difference between the one and the other is the same as between a human being and a ventriloquist dummy.'"(Mendoza: 31).

The above instance is an example of Marquez's attitude about free flow of imagination. The readers feel absurd and confused at the initial stage gradually accepts the fantastical elements as an appreciation for the free flow of fantasy. Marquez has the view that the novel is reality represented through a secret code, a kind of conundrum about the world. The reality which the reader deals with in a novel is different from real life, although it is rooted in it. The same thing is true of dreams. Marquez does not agree with a completely fictitious work of fantasy. He wants to present the realities of the world through the lens of fantasy so that it becomes more clear and unambiguous. To those who cannot agree with Marquez for his usage of supernatural elements he gives his answer that,

This is surely because their rationalism prevents them seeing that reality isn't limited to the price of tomatoes and eggs. Everyday life in Latin America proves that reality is full of the most extra ordinary things. To make this point I usually cite the case of the American explorer F.W.Up de Graff who made an incredible journey through the amazon jungle at the end of the last century and saw, among other things a river with boiling water, and a place where the sound of the human voice brought on torrential rain. In Comodoro Rivadavia, in the extreme south of Argentina, winds from the south pole swept a whole circus away and the next day fishermen caught the bodies of lions and giraffes in their net.(Mendoza: 35)

Marquez has explanations for every magical incidents occurs in the novel. There are another examples of real life incidents, which provided the raw materials for the creation of the magical world in this novel. Marquez assures that once a boy turned up in Baranquilla claiming to have a pig's tail. The yellow butterflies around Mauricio Babilonia, also adapted from the real life incident of the author. There was an electrician who visited the ancestral home of the author in Aracataca to change the meter. Once the author who

was a child at that time, saw his grandmother trying to shoo away a yellow butterfly with a duster complaining that whenever the electrician arrives the yellow butterflies follows him. There was a woman whose granddaughter ran away from home spread a news that the girl ascended to heaven. This incident inspired Marquez to send Remedios the beautiful to heaven alive. To add a sense of reality, Remedios ascends to heaven with sheets on her hand on a heavy windy day. A vision of a woman trying to hang the washed sheets out on a line inspired the author. The woman was obstructed by the heavy wind which keeps blowing the sheets away.

For Marquez, imploring magical realism is reality re-imagination. The main reason that Marquez used magical realism as his key literary device, it is the most accurate and proper device to represent the true soul of Colombian identity along with the history of the Spanish colonisation of South America with its cultural heterogeneity of political bloodshed. Marquez's own upbringing in Aracataca, the small coastal town and the childhood enriched with mythical stories and superstition gave the necessary raw materials for his imagination. Marquez's intense creativity and powerful imagination made the characters more alive and realistic. Magical realism is a symbol for the Latin American literature. As by the time Marquez born in Aracataca, Colombia and its identity were connected in an irreparably intertwined blend of both traditional mysticism and contemporary technology and modernity. Marquez's grandparents especially grandmother told him incredulous stories of the utmost supernatural and fantastic, but with a complete naturalness and a brick face.

Colombia went through a century of intermittent civil war after its independence from Spain in 1890. Two political parties crystallised in the 1840: the conservatives whose traditionalist philosophy was based on family, church and state; and liberals who were free thinkers, anti-clerical and economic liberals. The bloodiest of the wars between these two parties was the 'War of the Thousand Days (1899-1908)' which left the country bankrupt and devastated.

The dust, the girls, the convertible touring the streets at dusk; the old defeated soldiers reminiscing with his grandfather about their wars; his aunts weaving their own shrouds; his grandmother talking to the dead, and the dead themselves sighing in empty bedrooms; the Jasmin tree in the garden; the yellow trains laden with

bananas, the streams of fresh water flowing through the shady plantation, the call of curfews in the early morning. All this was to disappear, swept away by the wind, like the wind that swept away Macondo in the last pages of *One Hundred Years of Solitude*. (Mendoza: 14).

The whole story of *One Hundred years of Solitude* were based upon a child hood memory of Marquez. When he was a small boy, his grandfather had taken him to circus to show ice. Marquez wrote the novel in less than two years after spending fifteen years meditating upon the idea of the novel. Marquez was greatly influenced by Sophocles, Franz Kafka, Earnest Hemingway, and Graham Greene. As the title of the novel indicates, solitude is the central theme of the novel. In Marquez's own words,

My grandmother's stories probably gave me the first clues. The myths, legends and beliefs of the people in her town were in a very natural way, all part of her everyday life. With her in mind , I suddenly realized that I wasn't inventing anything at all but simply capturing and recounting a world of omens, premonitions, cures and superstitions that is authentically ours, truly Latin American.....our day-to-day life of Latin America is full of this kind of things. I was able to write *One Hundred Years of Solitude* simply by looking at reality, our reality, without the limitations which rationalists and Stalinists through the ages have tried to impose on it to make it easier for them to understand. (Mendoza: 59-60).

The language in *One Hundred Years of Solitude* has a sparkle, richness and profusion unlike the previous works of Marquez because he adapted the richer language to introduce the other reality of myth or magic. May critics considered the novel as unsurpassable. The novel is about the solitude that each and every individual experience in their life. So that, in this sense, the novel is universally acceptable. Many critics views a parable or an allegory of the history of the human race in the book along with much more complex intentions. But Marquez discarded these by regarding it as unintentional. For him, the novel was a pictorial representation of his world of childhood consist of a sister who ate mud, grandmother who prophesied the future, and countless relatives of the same name who never made much distinction between happiness and insanity.

The story of the Buendia family could be an account of Latin American history. In a sense that the Latin American history is also made up of immense useless enterprises and great dramas which are condemned to oblivion in advance. The people also suffered from insomnia and loss of memory. With the passage of time people merely forgotten the massacre of the banana company workers actually taken place. The thirty three wars, colonel Aureliano Buendia lost was an expression of the political frustrations of the people of Latin America. If the colonel had won the battle, he would have ended up as a brutal and feudal patriarch. Marquez revealed the truth that he attempted to write the same novel when he was eighteen, only focussed on the life of Buendia's.

The solitude of the Buendia family came from their lack of love. In Marquez's own words, "you can see in the book that in a whole century the Aureliano with the pig's tale is the only Buendia to have been conceived with love. The Buendias were incapable of love and this is the key to their solitude and their frustration. Solitude, I believe is the opposite of solidarity." (Mendoza: 72). The occurrences of so many Aurelianos and so many Jose Arcadios is related to a Latin American custom. Marquez gives a clue to distinguish Aureliano's from Jose Arcadio's. Only the Jose Arcadio's reproduces and continues the family line except Jose Arcadio Segundo and Aureliano Segundo. Marquez regards them as being identical twins, they exchanged with each other at the time of their birth.

In the book, folly is inherent in the men (inventions, alchemy, wars) and good sense in the women. The women in the novel apparently guarantee not only the continuity of the line but also of the novel. This is the secret behind Ursula Iguaran's extraordinary longevity. Petra Cotes considered as a mirror image of Fernanda namely a Caribbean woman without the normal prejudices of Andean woman. But Marquez thinks that her personality is related to Ursula iguaran's with a much cruder sense of reality. For Marquez, starting the novel were the most difficult quest or task to complete. In Marquez's own words, "I remember quite distinctly the day that with enormous difficulty I finished the first sentence and I asked myself, terrified, what the hell came next. In fact, until the galleon was discovered in the middle of the jungle I didn't really think the book would get anywhere. But

from the point on the whole thing became a kind of frenzy and very enjoyable as well."(Mendoza: 77).

Macondo is rather a state of mind, a dream world where Marquez establishes his own Utopia. The book was appreciated by the critics for its most outstanding quality. The English translation of the book is regarded as excellent compared to the other translations. Because the language become powerful when it is condensed in English. *One Hundred Years of solitude* was an older and often abandoned project of Marquez which suddenly burst to the fore with the discovery of the one missing piece of the jigsaw- the right tone. Feudal dictatorship is a common feature in almost all the novels of Marquez. In Marquez's own words, "The allocation of roles between men and women in my books was quite unconscious and spontaneous before *One Hundred Years of Solitude*."(Mendoza: 106). The archetypal literary figure, mother earth designed for procreation and epitomized by Ursula Iguaran in the novel is a repeating archetypal figure in other works of Marquez. He openly admits that he is superstitious. There are reflections of this superstitious nature in the characters of the novel. Marquez does not like gold. When Jose Arcadio Buendia discovers the formula for turning metals into gold, shows his son the result of his experiment, his son rejected it by comparing gold with dog's excreta. The artistic efficiency of Marquez made his masterpiece *One Hundred Years of Solitude*, the manifesto of magical realism.

CONCLUSION

The intention of this project was to check whether the novel *One Hundred Years of Solitude* by Gabriel Garcia Marquez, satisfies the criteria's for being a work of magical realism by exploring the elements of magical realism associated with the novel. It is proved that the novel is apt and perfect to regard as a work of magical realism. This novel is a Latin American boom novel and a master piece of Marquez. Marquez depicts not only the history of Latin America, but also the entire human race. In his essay *The Baroque and the Marvellous Real*, Cuban writer Alejo Carpentier defines baroque by a lack of emptiness, a departure from the structure or rules. Carpentier views the baroque as a layering of elements, which translates easily into the post-colonial or trance cultural Latin American atmosphere that he emphasises in *The Kingdom of this World*.

Apart from being a work of magical realism, the novel conveys many themes including subjectivity of experienced reality, the inseparability of past present and future, the power of reading and language. The novel bears some motifs which enhances the mood like the memory and forgetfulness, incestuous relationships, Biblical reflections, arrival of gypsies etc. The novel reflects reality not as it is experienced by one observer, but as it is individually experienced by those with different backgrounds. The repetition of names and events refuses to divide the time into past, present and future. Ursula Iguaran's longevity, the prophecies of Melquiades similarly the ghosts of Melquiades and Jose Arcadio Buendia constitutes the dilemma about past, present and future. So the novel does not follow the linear time structure. There are usages of different languages mentioned in the novel including Guajiro, Spanish, Latin and the multilingual tattoos that cover Jose Arcadio's body. The Latin spoken by Jose Arcadio Buendia, and the Sanskrit learned by Aureliano Babilonia for the purpose of decoding the prophecies of Melquiades.

The quest for Knowledge is the factor that leads the people of Macondo into ultimate destruction. Jose Arcadio Buendia, madly obsessed with the inventions of gypsies wanted to invent new and useful things including alchemy. He isolates himself from all the realities and meditates upon the notes of Melquiades. This crazy madness of impossible ideas drags him to mental insanity. So the thirst for knowledge is regarded as a sin. The biblical story of the fall of Adam and Eve from the Garden of Eden is indirectly related to the fate of Jose Arcadio Buendia and Ursula's leaving of their homeland after committing the sin.

Gypsies are the only outside connection or external link that Macondo has with the outside world. The novel follows the omniscient narrative style primarily concerned with the Buendia's. Novel follows the third person point view. Sometimes uses vivid descriptions to show the reader the world through the eyes of one of the characters. The major conflict of the story is the struggle between old and new ways of life especially; tradition and modernity. The Buendias as well as the entire Macondo is doomed to repeat the same life cycles until they consume themselves, and they are never able to move into the future, destined to live with amnesia. Being the victims of incestuous relationships trapped them in the present without a chance of escape. As an explanation to the incestuous relationships,

Marquez regards it as the result of their solitude and lack of relationship with the outside world compelled them to commit the sin. The entire novel is like a dream that fades away when it is over.