
RESEARCH ARTICLE

Exploring the Elements of Magic Realism in American Literature with Reference to the Works of Gabriel García Márquez In, Particularly “One Hundred Years of Solitude.”

Marium Bushra¹ ✉ Nazma Shaheen², Mehreen Andaleeb³ and Farhat J. Mukhtar⁴

^{1,2,3}Lecturer, Jazan University, Saudi Arabia

⁴Language Instructor, Jazan University, Saudi Arabia

Corresponding Author: Marium Bushra, **E-mail:** mhanif@jazanu.edu.sa

ABSTRACT

This research paper examines how Colombian author Gabriel Garcia Márquez employs magic realism in his writings. This essay will look at the literary representations of reality and dreams in the twenty-first century. He used this strategy to create a plausible scenario that is influenced by Columbian culture in the book One Hundred Years of Solitude. The author wants to raise issues about the absurdity of life and encourage self-actualization. The mythical settlement of Macondo is situated in a realistic environment with some fantastic aspects. This study demonstrates how magic realism psychoanalysis may address some of the most challenging and important subjects in literature.

KEYWORDS

Magic Realism, Dream Allegory, Self-Realization, fantasy elements, realism

ARTICLE INFORMATION

ACCEPTED: 11 January 2024

PUBLISHED: 04 February 2024

DOI: 10.32996/ijels.2024.6.1.8

1. Introduction

Using aspects of fantasy, the literary genre of magical realism depicts ordinary people whose lives come into encounter with the extraordinary. It's a sweet idea that was made well-known in the 20th century by Latino authors and has since spread to countries all over the world, including Japan and England. Magical realism was one of the most recognizable literary movements of the 20th century. The narratives of magical realistic works are heavily influenced by questions of borders, mingling, and transformation. Marquez achieves this delicate balance to demonstrate how unaware modern beings are of their surroundings and their behavior. He achieves a balance that the reader can identify with and accept by exaggerating actual components to create wonderful fiction. His method gives the culture an enigmatic air that accurately captures the authentic Colombian culture, which is made up of a number of outmoded customs and beliefs. Because they frequently interact with the supernatural, the people of Macondo are unconcerned about it.

1.1 Background of the Study

Magical realism initially appeared in Latin America. Garca Márquez learned how to blend historical facts and tales with instances of the odd from the Cuban master Alejo Carpentier, who is credited as being one of the fathers of magic realism. One Hundred Years of Solitude, written by Gabriel Garcia Márquez in 1967, tells the multigenerational story of the Buenda family, whose grandpa José Arcadio Buenda founded the made-up town of Macondo.

The setting of the isolated historic town is plausible. "Magic realism" refers to the blending of a realistic environment with mythical events. Primal urges like passion, greed, and the desire for power drive the people of Macondo, yet these urges are restrained by crude social, political, or economic structures.

1.3 Statement of the problem

Marquez uses numbers often in his treatment of magic realism. This addition improves the account of hypothetical events' authenticity and realism. Marquez asks us to explore the absurdity of our daily lives even though he just presents us with situations that are an exaggeration of what we encounter on a daily basis by giving these fantastical events a reasonable explanation. At one point in the story, it rained for four years, eleven months, and two days. Authors frequently employ magical realism to make an underlying critique of society, particularly of politics and the elite. The popularity of the genre increased in Latin America and other underdeveloped regions of the world that were subjected to economic exploitation and oppression by Western countries.

1.4 Rationale/Significance of the study

Marquez achieves this delicate balance to demonstrate how unaware modern beings are of their surroundings and their behavior. He achieves a balance that the reader can identify with and accept by exaggerating actual components to create wonderful fiction.

1.5 Research Question

How far has Marquez been successful in using the theme of dream realism to stimulate self-examination on the part of readers?

2: Literature Review

Authors establish these plots to reveal a crucial purpose of magical realism. The critical perspective of magical realism is a conflict between reality and abnormality. Three key components characterize magical realism.

a) A realistic scenario.

This genre has traits of urban fantasy, which frequently introduces a touch of the bizarre into well-known environments. However, there are two important differences. First off, urban fantasy writers enjoy their mythical animals, even though magical realism is more likely to include real people. Magical realism can be a strong instrument for social criticism because of its commitment to reality.

b) Supernatural happenings

The worlds that magical realists create are recognizable as ours, but there is always something unique about them. Time, in particular, tends to be fluid and nonlinear; the narration fast-forwards, premonitions are common, and the deceased frequently return. Instead of pondering how it operates, the characters have an emotional response to it. And even if it is never examined in the harsh light of logic, it has an internal logic that is rather dream-like.

c) Magical components

Finally, magical realists become aware of the weirdness of what they refer to as "regular existence." It creates a distorted perception of reality while the supernatural thrives. He presents these fanciful components in a very "regular" way, nevertheless, to strike a balance between them and reality. The characters' responses to the magical components overshadow them. They appear unaware of the unusual circumstances they encounter every day. Marquez also makes use of magic realism to exaggerate aspects of ordinary life that we take for granted. In addition to illustrating extremes, he also gives the story a sense of realism by using numbers.

3. Methodology

This study used a qualitative design. Numerous textual sources were used to explore the concept of magic realism in a literary context. It explores different aspects of magical realism by focusing on the major themes within the framework of the theory of Magical Realism presented by Wendy B. Faris (2004).

The literary form—including magical images presented in minute detail as real, the use of hyperbole, and distortions of chronological time—as well as the cultural work—integration of ancient indigenous and contemporary culture, communal narrative, and characteristics—will also be looked at. The literary form's most notable accomplishment will be challenging (even uprooting) the dominant tradition of realism

4. Analysis and Interpretation of Data

Naturalism, magical realism, and realism all appear in the works of Latin American authors with cross-references to the socio-political situation of that era. The Alchemist by Paulo Coelho, released in Portuguese in 1988, has a strange occurrence that wouldn't occur in reality. Marquez, however, mixes magic with religion.

The narrative opens with a comedy in a mystical location that resembles Eden in certain ways. At that time, Macondo consisted of twenty adobe cottages situated on the bank of a crystal-clear river that meandered over a bed of gigantic, white polished stones resembling paleontological eggs. The next page, however, presents the mystical and mysterious components in the form of "the impatient ghost of José Arcadio Buendía, who caused him to wander throughout the house even in broad daylight.

The borders between the extraordinary and the real seem to blur throughout the entire story. For example, "the people of Macondo lived in constant contrast between hope and despair, uncertainty and understanding, to the point where nobody was certain of the boundaries of reality."

This happens soon after the train arrives in Macondo, at a period when the island is flooded with new inventions, including the phonograph, electric lamp, and telephone. The residents of Macondo doubt the reality of technological progress because they believe that "miraculous rains of yellow flowers" and "flying carpets" are only myths.

After the war, "Macondo acquired a banana plantation," which represents the clash between the old and new ways of living in the book. The strike-related murder of banana plantation workers marked a significant turning point in a series of fated events. Aureliano finally understood that "the rise and fall of the Buendías had always been destined to happen" after the plantation permanently closed down. Aureliano described feeling "as if he was looking into a speaking mirror" when he read about himself. García Márquez referred to Macondo as a "city of mirrors" and persuaded the reader to wonder through realms of reality by using distorted images, mirages, and imaginary pictures of mirrors. Ultimately, with the heavy shadow of apocalyptic prophecies, both Colonel Aureliano Buendía and Arcadio faced the firing squad.

In truth, Marquez employed this method to cast doubt on the realities of Latin American civilization, where people continue to live in fear of urbanization and imperialism. Finally, as the third-person narrative states, "a century of daily episodes were depicted in such a way that they coexisted in one instant, shifting back and forth in time," the argument that time is an endless cycle negates the significance of time.

In this case, the book of the Priest's Levitation describes a paranormal occurrence. People in Latin American cultures frequently turned to religion when they couldn't find a rational or scientific explanation for something. Therefore, Father Nicanor deceives the public into believing that his trick is possible because of the hot chocolate he drinks before every performance and some kind of paranormal activity. The rich banana plantation has its authoritarian police force. Because Garcia Marquez used real-life occurrences and Colombian history, *One Hundred Years of Solitude* is an excellent example of magical realism. Another example is the statement, "This time, along with many artifices, they brought a flying carpet." The inhabitants dug out their few artifacts from the past right away. (31) One may argue that the magic carpet overstated the discoveries made by the Columbians during this historical period. In the drizzle, everyone dressed in full and seemed recuperative, enjoying the clearing, but soon, the pauses were taken for a sign of intensifying rain. (315) The numerical representation of the time span contrasts with the actual literal length, lessening the absurdity of this event. Consequently, these minute details distract the reader. Furthermore, because the people of Macondo have become accustomed to the rain, it is easier for the reader to adjust to this concept. Dates were also distorted and inflated in this book to add to its magical quality. Fantastical happenings are portrayed in magical realism with an overall realistic tone. It gives myths, folktales, and fables relevance in today's society. Characters endowed with fantastical abilities like levitation, telepathy, and telekinesis aid in capturing the sometimes surreal nature of contemporary political reality.

5. Conclusion:

Magic realism is a genre of fiction that combines elements of fantasy and reality. It is characterized by the employment of surreal methods such as transformation, levitation, scale change, dislocation, and metamorphosis to create themes of surrealistic artwork. We find *That in "One Hundred Years of Solitude*, Marquez accounts for events during a century living through the lives of one family in Latin American Macondo, where magic carpets fly, ghosts haunt villagers, and trickles of blood from a killing climb stairs and turn corners to find the victim's mother in her kitchen. His artistic style is mostly influenced by surrealism, a postWorld War I European cultural.

The movement which created eerie, unnerving, illogical scenes and developed techniques to allow the unconscious mind to express itself. It draws comparisons with other realist works like "A Very Old Man with Enormous Wings and The House of Spirits". "Marquez said that surrealism runs through the streets of Latin America. Thus paving the way for future research while analyzing the works of Latin American authors.

Funding: This research received no external funding.

Conflicts of Interest: The authors declare no conflict of interest.

Publisher's Note: All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers.

References

- [1] Akhila, V. (Nov 2022). Magical realism in 'One Hundred Years of Solitude| IJIRT | Volume 8 Issue 6 | ISSN: 2349-6002 IJIRT 153178
- [2] Faris, W B., (2004). *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*. Nashville: Vanderbilt University Press.
- [3] Gene H. B, (2002). *Gabriel Garcia Marquez's One Hundred Years of Solitude: A Casebook*: Oxford University Press,
- [4] Marquez, G G (2007). *A Very Old Man with Enormous Wings*. translated by Gregory Rabassa, *North Dakota State University*
- Linhares, B J. (2015) Theopoetic and Pastoral Counseling. Using Magic Realism and Reframing: A Latin American Perspective. *REFLEXUS - Revista Semestral de Teologia e Ciências das Religiões* 7, no. 9 (March 3, 2015)
- [5] Sreejith R. (2020). A Stylistic study of the selected novels of Gabriel Garcia Marquez. *Journal of Interdisciplinary Cycle Research* <https://doi.org/109>
- [6] Tiwari. M C. (2021). Magic Realism in the Works of Isabel Allende and Gabriel García and Laura Esquivel. *Creative Launcher* 6, no. 5 (December 30, 2021): 30–37. <https://www.redalyc.org/journal/7038/703873561004/html/>