

**Magic Realism: Mingling of fantasy and reality, tragedy and comedy in
Gabriel Garcia Marquez's *One Hundred Years of Solitude* and
Salman Rushdie's *Midnight's Children***

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Salma Sultana

To

my parents

Contents

Abstract	1
Introduction	2-8
Chapter 1.....	9-27
Chapter 2.....	28-47
Chapter 3.....	48-73
Conclusion.....	74-76
Works cited.....	77-79

Abstract

Stories are always fascinating to every walk of life, but stories with magical or fantastical elements with of fairies or ghosts always amuse people. However, being a student of literature, I got an opportunity to look beyond this contemporary vision of magic realism. In postmodern literature, the attribution of magic realism is used to express the historical, cultural and ideological domination of the postcolonial regimes by its dictators. Therefore, in this dissertation I will discuss how all the magical elements are used by different postcolonial writers such as Marquez and Rushdie to express their postcolonial position in conjunction with the postmodern condition.

Introduction

The two devastating wars of the 20th century; the World War I & II have affected the most powerful nations of the world. That was the first time when the world experienced violence on a massive scale. As an aftermath of the war international security and diplomatic systems were developed. In this new world order Western thoughts continued to dominate the traditional, social and moral values. As a consequence of that, modern system includes industrialization, individual political rights, democracy, mass literacy and education, the scientific method of thought, emancipation of women and a religious disbelief where the existence of God is always been in question.

Literature after World War II and the last half of the 20th century is considered as postmodern. However, post modernist literature can be traced to earlier moments such as the Theatre of the Absurd, the Beat Generation and Magical Realism. Some key figures who use these post modern aesthetics in their writing are Samuel Beckett (1889-1906), Jorge Louis Borges (1899-1986), Julio Cortazar (1984-1914), William S. Burroughs (1914-1997) and Gabriel Garcia Marquez (1928-). The character development in a modernist and post modernist plot often explores individual subjectivism that examines the inner states of consciousness of characters. Such type of writing is known as *stream of consciousness* and is associated with the writings of Virginia Woolf and James Joyce. In a chaotic world postmodern literature often works as a parody of the contemporary world. The distinction between high and low culture is attacked by the combination of multiple cultural elements. As a result, writers of post modern literature are often found

to use the technique of magical realism to explore the political, cultural and ideological atmosphere.

The notion of magical realism tends to work against dichotomies, such as, modernity vs. feudality. Nevertheless, writers from different geographical regions; most importantly Latin America and the postcolonial English-speaking world, employ this narrative mode more persistently than others. The economic, political and historical situations of these regions allow them to portray the reality under the shadow of a magical spell. The Postcolonial critic Brenda Coopers in the book *Magic(al) Realism* by Bowers notes:

“Magic realism at its best opposes fundamentalism and purity: it is at odds with racism, ethnicity and the quest for trap roots, origins and homogeneity.”¹

The term magic realism was first coined by Franz Roh in the 1920s. Franz Roh, through painting initiated this term after his observation of the Weimar Republic of Germany. The development of magic realism has gone through three phases. In the 1920s it was first initiated in Germany, after that in the 1940s and 1950s in Latin America and then to the rest of the world. Therefore, in the first chapter of this dissertation, I shall focus on what is magic realism and origins of magic realism. Magic realism is considered as a prevalent story telling genre but certain terms such as, surrealism, allegory, fantastic and science fiction create confusion. Hence, a short focus will be given to all these confused terms. Nevertheless, it needs to be mentioned that the term magic realism has gone through

¹ Bowers, Maggie Ann. *Magic(al) Realism*. P.-4

many radical changes. So to consider magic realism as a particular location based technique will be misleading. Hence, a focus will also be given to the different locations of magic realism. Apart from that, the concept of magic realism includes three variants; such as, postmodernist magical realism, ontological magic realism and postcolonial magic realism. A brief description of all these three variants will also be given in this chapter. Though the idea of magic realism was first expressed through painting, most of the advantages of magic realism have been used in literature. Literature, by its strange seductiveness has expanded the domain of usage of magic realism. Though for older generation magic realism works as more thought provoking but children enjoy the strangeness of magic realism. Thus at the end of the chapter a brief description of the forms of magic realism such as, magic realism in children's literature, in film and in painting will also be given.

The narrative mode of magic realism offers an alternative way to describe reality. Many contemporary writers, for instance, Gabriel Garcia Marquez and Salman Rushdie use this narrative mode more persistently and precisely than others. Their frequently usage of this narrative mode makes it as one of the pertinent narrative modes. Therefore, the second chapter of this dissertation will concentrate on Marquez's usage of marvelous realism in his novel *One Hundred Years of Solitude* (1967).

Alejo Carpentier was strongly influenced by the European post-expressionist art. His affiliation towards the European art and literature made him the originator of Latin American magical realism in mid 20th century. After his return from Europe to Cuba and

having traveled in Haiti, he formed another distinct Latin American magical realist form which he named as *lo realismo maravilloso* or marvelous realism. After the creation of this term many writers from Latin America used this form of writing. Among all the writers Marquez is considered as one of the most influential users of marvelous realism, whose work epitomizes Latin American writing in the later half of the 20th century.

Latin America had been dominated by the various strains of colonization. By following Columbus's third voyage to the New World, the vast territory of Latin America (except Brazil) was colonized by the Spanish. Everything was directed from the centre of Spain; specially the commercial system. An autocratic ruling system was enforced. Trade and exchange of goods were a monopoly of the Spanish crown. Therefore, the historical and cultural concept of Latin America works as a background of Latin American writing. As in the article "Gabriel Garcia Marquez" by Vibha Maurya Marquez asserts:

"There was a constant need for diversion. Jugglers, magicians and fire-eaters arrived and many things happened. The memory I have is of a hot dusty and violent town. The weekends were a regular fiesta when we virtually locked ourselves in the houses. On Mondays there were corpses and wounded people lying in the street."²

Marquez's narrative voice conveys these lines while describing the social and political conditions of his hometown. Marquez experienced all these political and historical diversions from his childhood and was deeply affected by the strains of violence in Latin

² Maurya, Vibha. "Gabriel Garcia Marquez". New Delhi: Social Scientist, Vol. 11, No. 1 (Jan., 1983), P.-55

America. All these incidents allowed Marquez to portray the real condition of Latin America in his writing with the help of marvelous realism. As a result, his narrative voice employs the metaphor of a fictional village Macondo. His novel *One Hundred Years of Solitude* is the cumulative process of portraying scenes of Macondo. Marquez by employing the method of marvelous realism has depicted the process of colonization, settlement, invention of scientific method, civil wars and finally the apocalyptic ruin of the village that once had prevailed in Latin America. As Kumkum Sangari comments:

“Marvellous realism answers an emergent society’s need for renewed self-description and radical assessment, displaces the established categories through which the West has constructed other cultures either in its own image or as alterity, questions the Western capitalist myth of modernization and progress, and asserts without nostalgia an indigenous preindustrial realm of possibilities.”³

After that, the third chapter of this dissertation I will discuss Rushdie’s novel *Midnight’s Children* (1981) and his usage of magical realism in a postcolonial in conjunction with a postmodern context. Rushdie, a British-Indian novelist, writes about Indian culture but he himself is a part of a European audience. His hybrid cultural identity made him portray both an insider and outsider’s life in his writing. In his narration he uses reality as the ‘Dark Age’ of colonialism. Thus the blend of magic with realism in his work intermingles with his self analytical perception and of his inherited postcolonial Indian

³ Sangari, Kumkum. “The Politics of the Possible”. Minneapolis: University of Minnesota Press, No. 7, The Nature and Context of Minority Discourse II (Autumn, 1987), P.- 162

identity. Richard Wright comments, "Fantasy, or the mingling of fantasy and naturalism, is one way of dealing with these problems"⁴. Since in magic realism anything is possible so being inherited a postcolonial identity, Rushdie uses this technique to explore all the dominations in his writing.

Rushdie's novel *Midnight's Children* by portraying the character Saleem shares the fate of individual identity and history under the regime of colonialism. Saleem was one of the one hundred and one babies who were born when India gained its independence. Thus the novel is full of allusions to India's history, literature, myth, popular culture, language. From such a perspective this novel could be considered as an allegory of India's history that encapsulates the hopes, challenges and aspirations of a new country. In this new country by incorporating the technique of magical realism, the author makes a chutnification of Indian history, culture and language. As Cooper in the book *Magic(al) Realism* of Bowers states,

"Magical realism attempts to capture reality by way of a depiction of life's many dimensions, seen and unseen, visible and invisible, rational and mysterious. In the process, such writers walk a political tightrope between capturing this reality and providing precisely the exotic escape from reality desired by some of their western readership."⁵

⁴ Rushdie, Salman. *Imaginary Homelands*. P.-19

⁵ Bowers, Maggie Ann. *Magic(al) realism*. P.-26

However, in both of the writers work, western culture and colonial attitudes create a binary opposition of the magical and the real and make their writing appealing. So, in thesis I will discuss how the technique of magic realism facilitates both Marquez and Rushdie to portray a non-dominant and non-western perspective from a postcolonial and postmodern point of view.

Chapter 1: Magic Realism and Literature

“Anything you want to be, you can be:

You can be just what-all you want.”⁶

That is how Rushdie has defined magic realism through the song of Mary Pereira in his novel *Midnight's Children*. Magic realism, magical realism and marvellous realism have become an omnipresent terms in the discussion of various contemporary works in literature. In recent years the term magic realism; referring to a particular narrative mode, has become a prevalent story-telling genre. The term consists of two opposite words ‘magic’ and ‘realism’ and fusion of both the words form the term ‘magic(al) realism’. Therefore, to understand what is ‘magic realism’; understanding of what is meant by ‘magic’ and what is meant by ‘realism’ are essential. Maggie Ann Bowers in her book *Magic(al) Realism* has given different interpretations of the term ‘magic’ for each of the versions of magic(al) realism.

“...in magic realism ‘magic’ refers to the mystery of life; in marvellous and magical realism ‘magic’ refers to an extraordinary occurrence and particularly to anything spiritual or unaccountable by rational science.”⁷

The term ‘realism’, on the other hand, is a disputed one. In the mid-eighteenth century, the term has been proposed through the concept of mimesis by the Greek philosopher

⁶ Rushdie, Salman. *Midnight's Children*. P.- 173

⁷ Bowers, Maggie Ann. *Magic(al) Realism*. P.- 20

Aristotle. But in relation to art and literature 'realism' as a term has come into use in the mid-twentieth century. It was Aristotle, who at first discovered the idea of portraying the real situation into art. He claimed that 'the act of imitating life or mimics is a natural instinct of humans'. Consequently, there is always a link between our senses and our perceptions about the world which we live in. Thus realism believes that, the external world is real and our senses give us a true picture of life and the world. It is an art that gives the readers or the viewers a feeling of something that exists, had existed or could or should exist. As Rushdie in his cinema screen concept while describing the perspectives of reality says, if anyone "sitting at first at the back row of a cinema hall and gradually moving up, row by row until the nose is almost pressed against the cinema screen. Gradually the stars' faces dissolve into dancing again; tiny details assume grotesque proportions; the illusions dissolve or rather it becomes clear that the illusions itself is reality"⁸. On occasion, when magical realist text appears to overcome the limits of reality, magical incidents are maintained as a supplement of realism. However, novelists such as Henry James in the late nineteenth and early twentieth century discussed the relationship between the novel and the reality and claimed, during that period "the only reason for the existence of the novel is that it does attempt to represent life."⁹ Catherine Belsey named this as 'Classical Realism' because in the late nineteenth century, novels were expected to 'show' rather than to 'tell' the reader the reality. Roh presents the distinguishing features between realism and magic realism in the following manner:

⁸ Rushdie, Salman. *Midnight's Children*. P.-229

⁹ Bowers, Maggie Ann. *Magic(al) Realism*. P.- 22

Realism

History

Mimetic

Familiarization

Logic

Narration

Closure-ridden/ Reductive

Naturalism

Rationalization/

Cause and effect

Magic Realism

Myth/ Legend

Fantastic/ Supplementation

Defamiliarization

Magic

Meta-narration

Open-ended/ Expansive

Romanticism

Imagination/

Negative capability

[Source: Internet] ¹⁰

Moreover, since magic realism fuses two opposite words which are oxymoron (the magical and the realist), the term is often considered as a disruptive narrative mode. The terms magic realism, magical realism and marvellous realism are techniques that encompass imaginative, fantastic or odd imagery which often provoke confusion not only in readers' mind but also in the mind of art historians who struggles to define it. Therefore, critics are still in debate whether to refer this term as "modes, genre or forms of writing or simply cultural concepts"¹¹.

Magic realism has vast historical and cultural contexts. Though it is considered as a Latin American phenomenon but the historical framework of magic realism has been

¹⁰ Simpkins, Scott. "Magical Strategies: The Supplement of Realism." *Twentieth Century Literature*. New York: Hofstra University, Vol. 34, No. 2 (Summer, 1988), P.- 141

¹¹ Bowers, Maggie Ann. *Magic(al) Realism*. P.-3

developed because of German Weimar Republic during 1919- 1923. In the 1920s the term 'magic realism' was first initiated in Germany by Franz Roh, based on the painting of Weimar Republic that captured 'the mystery of life behind the surface of reality'¹². German word *Magischer Realismus* was transformed into Dutch as *magisch realismus* after that in English as 'magic realism' and eventually in Spanish as *realismo magico*. After the introduction to 'magic realism', during the 1940s in Latin America; the Spanish word *lo real maravilloso* was translated to refer both the terms 'marvellous realism' and 'marvellous reality' referring to an 'expression of the mixture of realist and magical views of life in the context of the differing cultures of Latin America expressed through its art and literature'¹³. Later on, in the 1950s the Spanish word *realismo magico* was translated into 'magical realism' or 'magico realism'. The Spanish word *realismo magico* includes 'magical happenings in a realist matter of fact where the supernatural is not only a simple or obvious matter but it also includes an ordinary matter and everyday occurrence'¹⁴. Magic(al) realism has evolved within three principle of revolving points and lots of characters. The key figures who developed the terms were the German art critic Franz Roh; best known for his work in the 1920s, in the mid of twentieth century Cuban writer Alejo Carpentier (1880-1969), the Italian writer Massimo Bontempelli from the 1920s and 1930s, the mid-twentieth-century Latin American literary critic Angel Flores and the late twentieth-century Latin American novelist Gabriel Garcia Marquez. Through their writings and paintings the terms have flourished around Europe; then from Europe the concept moved to Latin America and finally to the rest of the world.

¹² Bowers, Maggie Ann. *Magic(al) Realism*. P.- 2

¹³ Bowers, Maggie Ann. *Magic(al) Realism*. P.-2

¹⁴ Bowers, Maggie Ann. *Magic(al) Realism*. P.-2

Franz Roh's paintings gave a new form to post expressionist art. At first, it was confined in Germany but later on became a predominant art form that influenced an art exhibition by German magic realist painter in New York in 1931 called 'American Realist and Magic Realist'. During the 1930s and 1940s Arturo Uslar- Pietri influenced his fellow Venezuelan writers through his short stories that were most closely related to Roh's post-expressionist magic realism. His writing emphasized the mystery of human living amongst the reality of life rather than following Carpenter's newly marvellous American realism concept. But later on, Carpentier was predominantly remembered as the originator of magic realism in the continent.

Influences of culture have always been a significant factor in the development of magic realists writing. Moreover, during that period a cultural wave of creativity occurred in Latin America known as the "boom". Therefore many writers by using European modernist technique located their writings in Latin America. The wider domains of magic(al) realism included lot of confused terms such as surrealism, realism, the fantastic and allegory. In 1955, Angel Flores in his essay "Magical Realism in Spanish American Fiction" narrates the nature of magic realist text:

"the magic(al) realist text does not depend either on natural or physical law or on the usual conception of the real in Western culture."¹⁵

¹⁵ Simpkins, Scott. "Magical Strategies: The Supplement of Realism." *Twentieth Century Literature*. New York: Hofstra University, Vol. 34, No. 2 (Summer, 1988), P.- 142

Surrealism is considered as a genre related to magic realism and is often bewildered with it. This concept has been identified as an artistic movement that lasted from 1919 to 1939. Both magic realism and surrealism are movements of literature and art that developed in the first half of the 20th century. But both the notions are distinct in case of their applications. Surrealism explores the non-pragmatic, non-realist aspects of human existence while, magical realism “relies upon the lack of judgment and distinction between what is ‘savage’, ‘primitive’ or ‘sophisticated’”¹⁶. Magic(al) realist critic Amaryll Chanady in her study *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy* compares magical realism and surrealism, where she asserts:

“The difference is that the irrational world view in one [magical realism] represents the primitive American mentality, while in the other [surrealism], it corresponds to European superstitions.”¹⁷

Apart from that, fantastic, another frequently associated term which often overlapped with magic realism Tzvetan Todorov in the book *Magic(al) Realism* defines as, “a piece of narrative in which there is constant faltering between belief and non-belief in the supernatural or extraordinary event presented”¹⁸. Todorov found that ‘the fantastic relies upon the reader’s hesitation between natural and supernatural explanations for the fictional events in the text’. He has also mentioned, this hesitation may be shared by the characters of the novel or emphasized in the text to produce a theme of ambiguity and hesitation. For example, in Toni Morison’s *Beloved*, the appearance of a baby ghost

¹⁶ Bowers, Maggie Ann. *Magic(al) Realism*. P.-24

¹⁷ Bowers, Maggie Ann. *Magic(al) Realism*. P.- 25

¹⁸ Bowers, Maggie Ann. *Magic(al) Realism*. P.- 25

presents an extraordinary event within a realist tale. However in a magic realist context this incident will be considered as the narrator's representation of an ordinary event in a realist story. Chanady in the book *Magic(al) Realism* pinpoints the differences between magic(al) realism and the fantastic:

“In contrast to the fantastic, the supernatural in magical realism does not disconcert the reader, and this is the fundamental difference between the two modes. The same phenomena that they are portrayed as problematic by the author of a fantastic narrative are presented in a matter-of-fact manner by the magical realist.”¹⁹

This could easily be applied to Franz Kafka's short story *Metamorphosis*. In *Metamorphosis*, when Gregor Samsa woke up and found himself as an insect he did not seek an explanation for what had happened to him rather he recognized his condition in a matter-of-fact manner. Though he has accepted his fate, he was afraid to share it with his family. His family was shocked to discover him. Finally his tragic death; when he was killed by his own family can be judged as an affirmation of his and his family's rejection of the extraordinariness. This illustrates that, it is possible to have magical elements in a text but unless the magical incidents are considered as a part of everyday reality throughout the text, the text will not be considered as a magical realist text.

Science fiction, another focal phrase, like magic realism is also associated with different genres and terms. Though it is difficult to define science fiction but Robert Scholes

¹⁹ Bowers, Maggie Ann. *Magic(al) Realism*. P.-26

claims science fiction as 'a specific form of fable'. Science fiction differs from a magical realist text, as it requires rational, physical explanation for any unusual occurrence. Simpkins Scott differentiates fantastic literature, magic realism and science fiction in the following manner:

“Magic realism can not be identified with either fantastic literature or with psychological literature, neither with surrealism nor the hermetic literature. Magic realism does not use, like supperrealism, dream motifs: nor does it distort reality or create imaginary worlds, as do fantastic or science fiction: nor does it place important on a psychological analysis of the characters, since there is no attempt to explain the motivation behind their actions or which prevent them from expressing themselves.”²⁰

The interpretations of the terms magic realism, the fantastic, allegory and science fictions are so close to each other that to provide an adequate definition is difficult. Nevertheless, if anyone goes into the heart of each version, he/she will find that all the terms proposed the writers or the readers a real and fantastic scenario in the same matter-of-fact. Thus it is necessary for a magic realist text to accept the magical things as a part of material reality, whether it is seen or unseen. The height of inter-relatedness of magical realism, the fantastic, science fiction and allegory are considered as the vital point that allows the confusion in the readers' as well as in the writers' mind. But such form of writing

²⁰ Simpkins, Scott. "Magical Strategies: The Supplement of Realism." *Twentieth Century Literature*. New York: Hofstra University, Vol. 34, No. 2 (Summer, 1988), P.- 142

whether it is magical realism or the fantastic or science fiction or allegory: it provides the reader with an imaginative mind or future for making a moral vision.

Since magic realism is considered as a particular narrative mode hence to consider magic realism as a particular location based writing will be misleading. However, it needs to be mentioned that often settings of magic realist fictions are based on rural areas where the political power is the center of domination. For instance, the Colombian novelist Marquez locates most of the settings of his novels in the fictional town Macondo (the isolated Caribbean coast of Colombia). This situation is not alike in all situations, as some highly motivated writers have set their magic realist fictions in the larger cities and focused on political life and then social life. For instance, the British Indian writer Salman Rushdie, whose fictions are, situated in the world's largest urban areas; like London, Bombay and New York. It is also noticeable that, the main aspects of Marquez and Rushdie's novels are portrayed from the marginal perspectives of people, lacking political power. Thus often-magic realist texts are associated with those fictions that tell the tales of those who are on the margins of political power and influenced the society through their positions. It implies that much of the magical realist writing has originated in many post colonial countries. Their post colonial identity allows themselves to write about the people who are at the margins of imperial powers and were struggling against the influence of their previous colonial rulers. Hence, magic realism does not belong to one particular era; therefore the adoptive narrative mode of magic realism inherits the features of transgressive and subversive qualities.

Generally a magic realism setting alters between the magic and the real by using the same narrative mode. Thus magic remains 'magic' and real as 'real' (unless a realist narrative has given the same serious treatment) and from this perspective magic realism could be subversive. Conversely, since magic realism crosses the borders between the magic and the real, it creates a further category thus magic realism also could be transgressive. But the transgressive and subversive aspects of magic realism are very flexible in the setting of magic realism. The concept of magic realism has different variants, such as, postmodernist magical realism, ontological magic realism and postcolonial magic realism.

Postmodernist Magical Realism:

Like magic realism postmodernism is another difficult term to define. In the last three decades of the twentieth century Fredric Jameson and Jean-Francois Lyotard provide definitions of postmodernism that emphasizes the importance of history. Bowers in her book *Magic(al) Realism* draws an example from Fredric Jameson's book *postmodernism or The Cultural Logic of Late Capitalism* where she asserts,

"Postmodernism is the attempt to think the present historically in an age that has forgotten how to think historically in the first place."²¹

Magic realism attempts to define the historical context, thus to understand the relationship between the magic realism and postmodernism, understanding the historical context is essential. Through historical context, magic realist works not only situate their

²¹ Bowers, Maggie Ann. *Magic(al) Realism*. P.- 76

texts in a particular context, but also convey questions to an already existing historical assumption. Moreover, in postmodernism, postmodernists usually emphasize on history which represents the lack of absolute historical truth and casts doubt over the existence of fact by indicating its link with narrative and stories. For example, Marquez's novel *One Hundred Years of Solitude* and Rushdie's *Midnight's Children* are prime examples of that which will be discussed in later chapters. Apart from them, another writer Toni Morrison, in his novel *Beloved* also uses the historical background of African American slavery and the stories of slavery from a female slave's perspectives. In the novel, the way Morrison presents the magical realist device of a revenant ghost child in full bodily form it becomes a symbolism for all women who were enslaved and were under the water, drowned or thrown dead in the Atlantic during the middle crossing journey of the slave ships from Africa. All three magic realist writers Marquez, Rushdie and Morrison by using magic realist devices try to disrupt the fixed categories of truth, reality and history which are beyond authoritative discourse.

Ontological Magical Realism:

In 1949 while Alejo Carpentier originated the term 'marvellous realism' he claimed that marvellous realism found a natural home in Latin America. Carpentier suggested it is possible to have a magical realism context where a cultural context is harmonious with the belief system of that culture. But writers for instance, Chanady does not want to associate the term with any particular cultural context. In such case in 1974, Echevarria distinguished two forms of magical realism; one is ontological magical realism and other is epistemological magical realism. Magical realism that has its source of material beliefs

or practices from the cultural context in which the text is set, is ontological magical realism. On the contrary, epistemological magical realism 'takes its inspiration for its magical realist elements from the sources which do not necessarily coincide with the cultural context of the fiction, or for that matter, of the writer'²². Jeanne Delbaere identified that folklore magic realism is similar to ontological magical realism and scholarly magic realism is similar to epistemological magic realism. She claimed, magical realism is either originated from a particular folk tradition or is cultivated from the variety of traditions in order to produce a particular narrative effort.

Nonetheless, the writing style of magic realism gives the writer a negative impression. Writers of ontological magical realism, produces magical realist fiction because that is what they automatically write and they cannot take a distanced intellectual view of their writing. However, a Latin American novelist, Marquez in the book *magic(al) Realism* made this assumption wrong by stating:

"I am a realist writer...because I believe that in Latin American everything is possible, everything is real.....I believe that what we should do is to promote it as a term of reality which can give something new to universal literature."²³

Writers like Marquez, Rushdie and Morison all the magic realist writers writes from the beliefs of their own culture and derive the magical elements from the mythology, cultural

²² Bowers, Maggie Ann. *Magic(al) Realism*. P.-91

²³ Bowers, Maggie Ann. *Magic(al) Realism*. P.- 92

beliefs and folklore from their regions. Marquez derive his magical elements from his grandmother's storytelling, which is full of folktales and superstitions of their rural region of Colombia. Rushdie named Marquez's this method of writing as 'village-world-view'. But Marquez differs from Morison in the fact that, Morison based her magical realism belief from her cultural group rather than any particular location as Marquez does. Her locations vary between city, suburb, town and countryside but her magical realism and are based on the belief system of the African American slaves of the 18th and 19th centuries. The magical realism is remarkable because writers such as Marquez employing the mode not only because he wished to repeat folklore mythologies but also because that he wished to promote a greater depth of understanding of the present circumstances. For instance, Marquez said he uses the concept not just he wants to bring back the Latin American culture but because he wants to present the present-day atmosphere of political corruption of Latin America.

Postcolonial Magical Realism:

Magic realism is the conjunction of two worlds; the magical and the realist. Moreover, commingling of the two worlds in a magic realist text gives a rational and irrational view of the world. However, magical realism is often criticized as it assumes that the magic and the irrational belong to the indigenous and non-European cultures; whereas, irrationality and the real belong to European perspectives. Besides, most of the magical realism writing is based on the postcolonial perspective that challenges the assumptions of an authoritative colonialist attitude.

Like postmodernism, postcolonialism is also a disputed term to define. Moreover, it recognizes the effect of colonialism on other nations, which have gained independence from the rule of an imperial state. It needs to be mentioned that the main purpose of the colonizers was not to impose one nation's rule over another; rather they attempted to dominate to change the thinking process and beliefs of colonized people to accept their (colonizers) cultural attitudes. Besides, literature related to the postcolonialism is considered as a form of colonialism and postcolonialism discourse; that gives a socially and politically determined form of language and expression.

Cultural distortion and displacement is another influential factor for describing a postcolonial situation. However, several discussions have been taken place regarding this assumption. Nevertheless, Slemon's assumption described in the book *Magic(al) Realism* has come out with the fact that magical realism is able to express three postcolonial elements:

“First, due to its dual narrative structure, magical realism is able to present the postcolonial context from both the colonized people and the colonizer's perspectives through its narrative structure as well as its theme.

Second, it is able to produce a text which reveal the tensions and gaps of cultural presentation in such a context.

Third, it provides a means to fill in the gaps of cultural representation in a postcolonial context by recuperating the fragments and voices of forgotten or subsumed histories from the point of view of the colonized.²⁴

Magical realism provides the writers such as Marquez, Rushdie and Morrison a plot to express a non-dominant or non-western perspective from a feminist, postcolonial and postmodernist point of view. However, as the term magic realism was coined from a particular form of painting so different forms of magic realism can also be appeared in other art such as children's culture, film and painting.

Magical Realism in Children's Literature:

Children's literature and television program for children has adopted much of the magical realist works. Fairy tales are considered as another form of magic and children are being accustomed to understand all these narratives. Children love to explore the world through the imagination without losing any connection. They want to think the imaginative world as real world. Moreover they want to resolve unusual situations and restore normality through their imaginary world. As a result, magical realism occurs as an ordinary setting for limited periods and maintains a close connection to reality. Magical realist fictions for children offer an opportunity to explore disruption in their ordinary world. However, magic in children literature has been developed after the influence of German romanticism in the late nineteenth century. But in English the idea of magical realism in children culture was introduced by Edith Nesbit which is known as modern fantasy. Modern fantasy introduced another magic realism element very much related to children

²⁴ Bowers, Maggie Ann. *Magic(al) Realism*. P.- 97

culture, which is phoenix. Through that the modern fantasy emphasizes the relationship between the children and the extraordinary creature. However, Nesbit's work on magical realism differ from contemporary magical realism as she restricted adults from recognizing the ordinary nature of magic. Nesbit on twentieth century children literature emphasizes those aspects that we consider as magical realism.

In the mid-twentieth century the format of modern children's fantasy is developed in a story of an ordinary family and introduced an animal with human behavior. Gradually technological films with sophisticated mode, non-human characters or magical happenings were presented with more seamless realism. Thus children's magical realist fictions provide an access, which prepares them to accept magical realist fictions as adults. At the end of every story a moral teaching or commentary on social prejudice or real political situation is expected.

Magical Realism in Film:

Though films are considered neither magic realist nor magical realism but it is possible to recognize some features of magical realism in many films. In 1986 Fredric Jameson in his essay "On Magic Realism in Film" explores film as the genre of magic realism. In the 1980s Jameson analyzed a few Latin American films that is as like as Franz Roh's painting. In his analysis he found there are a few films which explored a cold, detailed and close force of magic realism and portrayed the shocking reality of gratuitous violence which is similar to the concept of Franz Roh's painting. Alternatively film could be

analyzed as magic realism if the stories are told through the medium of film as it is used to describe in literature.

Additionally, though many films included magical realist elements or events but there are few films that could be able to maintain the narrative mode. For instance, in 1987 German director Wim Wenders in his film *Der Himmel uber Berlin* depicted the conflict of two different and coexisting worlds. In the film, the narrative perspective is indicated by the use of colour of the screen. For instance, when the angles were described it was shot in black and white whereas in case of describing the characters it was in colour. Moreover, majority of the film is told from the angles perspectives and we are asked to identify ourselves from their position. Ultimately it is expected that a magic realist film will be concluded optimistically.

Magical Realism in Painting:

Since the term magical realism was first coined through painting thus majority of the magical realist culture is associated with painting. The movement of the magical realist painting is deeply associated with German post-expressionist movement. For Roh magic realist paintings convey the mystery of the concrete object. In 1925 after the publishing of Roh's book *Post-expressionism, Magic Realism: Problems of the Most Recent European Painting*, painters from different region were greatly influenced by Roh's painting and emerged themselves in painting. However, after observation on their paintings Roh found that their painting differs from each other. Some magic realists painters such as paintings by Otto Dix George Grosz captured the grotesque caricature;

the bodies of the subjects are disproportionately small comparison to their faces. On the other hand, other magic realist paintings such as Alexander Kanoldt's paintings are less obviously magical as they conveyed the traditional still-life subjects.

Franz Roh developed the magic realist painting through his observation on Weimar Republic. However, the Italian artist Giorgio de Chirico was immensely influenced by the horror of the World Wars and the chaos of Weimar Republic. Therefore, he generated most of his expression through painting. Besides, in later years magic realist paintings became associated with North American painters. Painters' such as Edward Hopper, whose paintings is smooth and depicts ordinary city life. Finally the most influential painter except whom the history of magical realism will not be completed is Mexican artist Frida Kahlo. Her paintings mainly portrayed the aspect of indigenous and mixed Mexican culture, which leads her to be associated with the magical realism of Garcia Marquez. However, the most often portrayed object of Kahole's painting is her own body. Most of her works depicted herself, and explore the changes of her inner-self. Through her paintings she expressed the horrified real and the extraordinary magical aspects of life and the event that dominated her life. After her paintings she became one of the most prominent magic realist painters and overshadowed the prominence of magic realist painters of the Weimar Republic.

The term magic realism has become both highly fashionable and disparaging during the last there decades of the twentieth century. But the over-association of magic realism with Latin America and its regional based applications has made the term to be confined

to one particular area based literature. Nevertheless, the narrative mode of magic realism is so appealing towards the writers that many cross-cultural, postcolonial writers outside Latin America accepted it as one of the finest narrative modes. Consequently, criticisms and discussions on magic realism have always been highly appreciable. The narrative technique of magic realism does not impose any judgmental attitudes thus it may impose multiple interpretations of the context and the possible diversity. Magic realism works as an intimate affair between the readers or the viewers and the text or film. But the art form of magic realism relies more upon the beliefs which may change the perspectives and willingness of the readers or viewers. As the narrative mode includes the rationality/ real and the irrationality/magic it could ascertain a vulnerable mode among the readers or viewers.

Chapter 2: Marvelous Realism: Historical and Ideological Disproportion in Gabriel Garcia Marquez's *One Hundred Years of Solitude*

Gabriel Garcia Marquez, the central figure of the Latin 'boom', was born in 1928 in the small town of Aracataca, Colombia. He is a Colombian novelist, short story writer, screenwriter and journalist and is considered as one of the most significant authors of the 20th century. Best known for the novel *One Hundred Years of Solitude*, Marquez is the first Colombian and fourth Latin American who won the Noble prize for literature in 1982. In the period when Marquez started writing, conflicts of the region were the main focus of writing. In most of the major writers' work nature was contemplated as an all-powerful force of writings where social problems continued to find an echo.

Most of Marquez's creation comprises a vivid portrayal of the village Macondo. The portrayal series of Macondo culminates in his novel *One Hundred Years of Solitude*. Through the natural and geographical setting, the author depicts the violence and vindictiveness of Latin American reality. Here, in the rural and tropical village Marquez uses his position of being a magic realist writer, by employing three sources for magic realism: "a confusion of time scale that suggested a mythical time; a mixture of superstition, gossip and exaggeration; and the shock of the new"²⁵. The village is a magical territory with extra ordinary dimensions where memories are transformed into dream. Famous Cuban writer Alejo Carpentier demonstrates this attribute of Latin American writing as 'marvellous realism' and says, "...in Latin American world, you

²⁵ Bowers, Maggie Ann. *Magic(al) Realism*. P.-40

don't need to invent the marvellous; reality itself is marvellous enough for anybody"²⁶. In *One Hundred Years of Solitude* 'magic' refers to the mythical narrative voice, wandering gypsies, magicians flying carpets, the plague of amnesia and forgetfulness, the years of rain that created a great flood, and the apocalypse. However, the word 'reality' encompasses double meaning: on the one hand, it mirrors the belief; alternatively, it also buries the question of belief.

Despite consisting of many magical events, Marquez claims that *One Hundred Years of Solitude* is a novel which is wholly based on reality. The novelist also mentions that the novel is a metaphor of Latin American reality not a history. Since the novelist considered the novel as a reality-based novel, thus it should refer to Colombia and to Latin America in extension. Therefore, a great deal of Colombian history has been exhausted in the novel; such as, arrival of the railway, war of thousands days, arrival of the American fruit company and lastly the massacre of the striking plantation workers. Nevertheless, in the novel the Banana Strike works as a central shaping episode that grounds the political and historical conditions of Latin America.

Colombia was a desperate country and was being torn by the stress and strains of violence, which created a crisis in all spheres of life. As Vibha Maurya says, "Colombia had always been a bastion of Catholic conservatism, political traditionalism and literary purism"²⁷. It also has a long decisive tradition of democracy. Being a magic realist writer, historical tragedies such as civil wars, the rule of a dictator or an act of brutality by the

²⁶ Brushwood, John S. "Reality and Imagination in the Novels of Garcia Marquez". Pittsburgh: Latin American Literary Review, V.13, no.25, (January-June, 1985), P.- 10

²⁷ Maurya, Vibha. "Gabriel Garcia Marquez." P.- 54

army against its own people have always been a part of Marquez's writing. So he uses the metaphor of a fictional village Macondo (name of a banana plantation near Aracataca) to explore the historical and political conditions of Latin America. It was a well-to-do place until it was exploited, corrupted and destroyed by the fruit company. Gradually, after the arrival of Mr. Herbert (the most important man who brings the banana company), the living system of the village started to undergo a subtle change. Workers became aware of their social rights and started to protest against the banana company. Their complaints were based on the social rights of the workers, such as; lack of sanitary facilities in their living quarters, the nonexistence of medical services, terrible working conditions and not being paid in real money but in scrip. The owner of the banana company agreed to sit with the strikers to resolve their problems but the meeting was a trap. The army of the fruit company surrounded the strikers, killed 3,000 innocent people. After gathering all the dead bodies onto the train they (the army) dumped them into the sea.

“He shouted that there was no human power capable of making him go out because he did not want to see the train with two hundred cars loaded with dead people which left Macondo every dusk on its way to the sea.”²⁸

However, this situation describes two things: first, the economic manipulation that occurred at the beginning of the 20th century which created mutiny and revolution in Mexico, Colombia and Cuba. Secondly, a horrible description of how mutiny resulted into a massacre which ruined the inhabitants of Macondo. Moreover, the narrator of the incident Garcia Marquez was a child who lived near a banana plantation. In the story

²⁸ Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.-342

Colonel Aureliano Buendia was a Leader of the Liberal party. Through his (Aureliano Buendia's) position in the party and by underpinning the political condition (conflicts of the Liberals and the Conservatives) of Macondo, Marquez confirms the history of Western imperialism in Latin America and prompts a sympathized voice for the Liberals. This proved that, he was sympathetic to the Liberals. His feelings were expressed perfectly when once Marquez was asked in an interview about the massacre. His answer shocked everyone when he said only a handful of people died in the strike:

“...There was a talk of a massacre, an apocalyptic massacre. Nothing is sure, but there can't have been many deaths. But even three or five deaths in those circumstances at that time... would have been a great catastrophe. It was a problem for me...when I discovered it wasn't a spectacular slaughter. In a book where things are magnified, like *One Hundred Years of Solitude*...I needed to fill whole railway with corpses. I couldn't stick to historical reality. I couldn't say they were three, or seven, or 17deaths. They wouldn't even fill a tiny wagon. So I decided on 3,000 dead because that filled the dimension of the book I was writing. The legend has now been adopted as history...”²⁹

Thus two contradictory legends and two contradictory versions of history have been developed by Marquez in the novel. Though this incident has been employed as a magic realist text's condition but the consideration of the fact also questions how much

²⁹ Carbo, Eduardo Posada. “Fiction as History: The *bananeras* and Gabriel Garcia Marquez's *One Hundred Years of Solitude*”. New York: Cambridge University Press, Vol.30, no.2 (May, 1998), P.- 395-396

accuracy of history has been exploited by Marquez in the novel. In such case, Michael Wood says, “the texture of the novel is made up of legends treated as truths-because they are truths to those who believe them-but also...of real facts that no one believes in”³⁰. Though exaggeration of truth, accounts as a magic realist condition but such altercation creates confusion on the readers’ mind. Nevertheless, incident like, the killing of Aureliano’s sons with ash marks on their foreheads on a Wednesday, prompted T.S. Eliot to entitle one of his poems as “Ash Wednesday”, which again gives some more descriptions of repulsive stories. So history became legend and has been captured in Eliot’s poem.

Marquez was a gifted child filled with stories. Both of his grandparents (whom he contemplated as people of imagination and superstitions) narrated stories of ghosts, spirits and dialogues with dead relatives from their rural region of Colombia. The people of the town to which he belonged to were filled with myth, fantasy and superstitions. All these incidents dominated the life of Marquez immensely. Therefore, instead of urban or industrial landscape he has chosen an isolated community where cultural belief system was based on the mixture of myths, rural superstitions and prophecy. As Kumkum Sangari states,

“Prophecy, the structural observe of memory, is not merely a means of self-enclosure within a relentless circularity, but part of a complex notion of causality that takes into account both the perceived concurrence of

³⁰ Carbo, Eduardo Posada. “Fiction as History: The *bananeras* and Gabriel Garcia Marquez’s *One Hundred Years of Solitude*”. New York: Cambridge University Press, Vol.30, no.2 (May, 1998), P.- 397

mythic time within a cultural multaneity and the felt experience of enclosure within a seemingly deterministic logic.”³¹

The notion of prophecy is very much related with Sophocles, a fortune teller who prophesized the future of people. For the Buendia’s Ursula is a sort of tropical Tiresias, who had the power to foretell the future. Nevertheless, the prophecy of giving birth to a child with pig’s tail became a superstition for the Buendia’s. It was a belief of the inhabitants of the Macondo that, relationships among relatives will result in the birth of a child with the tail of a pig.

“They were afraid that those two healthy products of two races that had interbred over the centuries would suffer the shame of breeding iguanas. There had already been a horrible precedent. An aunt of Ursula’s, married to an uncle of Jose Arcadio Buendia, had a son who went through life wearing loose, baggy trousers and who bled to death after having lived forty-two years in the purest state of virginity, for he been born and had grown up with a cartilaginous tail in the shape of a corkscrew and with a small tuft of hair on the tip.”³²

Two of the relatives of Ursula who were cousins, got married and gave birth to a child with a pig’s tail. As a consequence of that, the Buendia couple (Jose Arcadio Buendia and Ursula Iguaran), who are also cousins got married but out of fear of the myth, refused

³¹ Sangari, Kumkum. “The Politics of the Possible”. Minneapolis: University of Minnesota Press, No. 7, (Autumn, 1987), P.- 175

³² Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.-20

to consummate their marriage. Though the superstition proved wrong when Ursula gave birth to her first child with all human features but eventually this superstition came true when Aureliano III, was born with a pig's tail. Apart from that, though the massacre represents the political chaos of Latin America, but by employing magical power, the author evoked gives a mythical air to the whole scenario. For example, since the massacre had been witnessed by Jose Arcadio, so after returning to the village he tried to describe what he had seen. But he failed to gain attention of the villagers and found people with less interest to hear the incident and not to agree with him about what he had seen in the massacre. Thus the massacre became a myth for the people of Macondo. As Maggie Ann Bower asserts,

“Garcia Marquez is playing with the idea of denial, taking it to an extreme where denial is transformed into complete ignorance. This can be seen as an example of the way in which magical realism can reflect the manipulation of reality by a corrupt government, with the willing convenience of the population until there can no longer be a believable version of the events, only conflicting accounts or denials.”³³

The concept of denial in a magic realist text describes two things: manipulation of the truth and ignorance of the truth. Both the facts act as major feature in a magic realist text. In the novel the author maintains these qualities successfully. Moreover, use of cards by Pilar Ternera to foretell the future of people also evokes the height of involvement of prophecy in their lives. Their dependency over myth, superstitions and prophecy

³³ Bowers, Maggie Ann. *Magic(al) Realism*. P.-41

questions the cultural beliefs of that village. It is a culture which carries the message what everyone in a group knows that outsiders do not know. As cultural anthropologists suggest, "Culture consists of the abstract values, beliefs and perceptions of the world that lie behind people's behavior and that their behavior reflects"³⁴. Cultural messages from the groups we belong to give us information about what is meaningful or important, and who we are in the world and in relation to others -- our identities. Moreover cultures are like underground rivers that run through our lives and relationships (every steps of life/every moments of life) giving us messages that construct our perceptions, attributions, judgments, and ideas of self and other. However, for Buendia's the culture they are maintaining and celebrating is full of myths and superstitions (oral culture). Their written culture is compiled in Melquiades's scripts which they can't read until they reached to their hundred years. Thus within a hybrid culture like Latin America, Marquez used traffic between oral culture and written culture. However, in Macondo people became less interest to stick on oral culture, rather they wanted to be recognized in the world. Thus, different cultural concepts divided the whole village into two groups: the popular culture and the high culture. As a result, though at first the inhabitants of Macondo were hopeful with their scientific inventions but later when the village actually met with its modern scenario, cultural clash occurred between the modern and primitive culture, tribal and rational world.

"He was in the captive-balloon business, which had taken him halfway
around the world with excellent profits, but he had not succeeded in taking

³⁴ Haviland, William A. Cultural Anthropology. 6th ed. USA: Holt, Rinehart and Winston Inc., p.- 29

anyone up in Macondo because they considered that invention backward after having seen and tired the gypsies' flying carpets."³⁵

Captive-balloon which is contemplated as one the most significant inventions in the history of Macondo but instead of using those elements they are more comfortable with the elements introduced by the gypsies. Thus the primitive culture creates conflicts with the modern culture. Besides, though Macondo starts its modernizing process, but settlement, money and technology become popular only when the people from the outer world started arriving in the village. Thus a political subversiveness works in the cultural concept of Macondo which creates an ideological gap among the villagers.

The fable like beginning of the novel represents Macondo as an Eden-like place where magical elements work as a part of every day's life. The village was prosperous, unlearned and youthful until there have arrived a group of gypsies. "The world was so recent that many things lacked names, and in order to indicate them it was necessary to point"³⁶. Through this sentence Marquez has transported his reader into a biblical Eden where everything is so new for them that Aureliano Buendia spends his time to prove that the world is round without knowing that it had been discovered long before. Jose Arcadio Buendia's dream of a town with mirror walls, initiate a biblical scenario where people lived for more than hundred years and were unaware of death. Besides, in the novel magical events also have been exposed through the description of some mixture of excessive acts such as, catastrophe of sex (Aureliano Buendia's having sex with

³⁵ Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.-231

³⁶ Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.-1

donkeys), excessive illness in older age (Ursula's living for one hundred and three years old and suffering from blindness and severe diseases) and appearance of a missing girl from a box (Rebeca's solitude and appearance in an unconditional situation seems as if she came out from a hidden box).

In this biblical paradise, solitude became the central point which expressed the ideological conception of the world. Though Marquez is neither a Marxist nor the novel *One Hundred Years of Solitude* is a Marxist novel but numerous forms of Marxian alienation works in the novel. As Jose David Saldivar says, "...solitude, can be allied metaphorically to the Marxian conception of alienation, on the one hand, and to an allegorical biblical alienation from meaning, on the other"³⁷. Thus Marx and bible influences the different themes of the novel; such as, history, paternity, disobedient children, cities, prophecy, paradise, fall, apocalypse and solitude. The opening sentence of the novel through the marvel of ice assembles a nostalgic and alienated scenario:

"Many years later, as he faced the firing squad, Colonel Aureliano Buendia was to remember that distant afternoon when his father took him to discover ice."³⁸

In the sentence, the magical coldness of ice represents the solitude, which metaphorically freezes the future violence of Macondo. In the novel Marquez uses the metaphor of ice and mirrors to depict the ultimate truth of Macondo where people are caged within a

³⁷ Saldivar, Jose David. "Ideology and Deconstruction in Macondo". Pittsburgh: Latin American Literary Review, Vol. 13, No. 25, (Jan. - Jun., 1985), P.-32

³⁸ Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.- 1

glossy and frozen solitude. Thus the so called solitude represents the isolation and insulation of Latin America prior to the Cuban Revolution. In addition, the beginning lines of the novel hinted two incidents occurred in Macondo many years ago. The first incident describes a firing squad that had happened many years before and indicating another violated incident happened in Macondo. The second incident describes the significance of ice in the history of Macondo. The title of the novel says *One Hundred years of Solitude*, but the beginning lines of the novel say 'many years letter' and we actually don't know for how many years this ice is used to preserve the violated history of Macondo.

The biblical solitude on the other hand, is more related to the characters of the novel. For example, Colonel Aureliano Buendia from his adolescence age lives in solitude. Since he is the first person in the paradise of Macondo, thus living like refugees speaks of his solitary life at the beginning of the world. His dreams of having a city of ice or mirrors reflect the solitude and violated condition of Macondo. Thus the successiveness of history stops and makes a reverse journey to the history of *Oedipus Rex*. Tiresias, from *Oedipus Rex* was the person who had the power to foretell the future. Here, Jose Arcadio Buendia is managing the position by telling the future of the village by showing the ice to his son. Through this, Marquez is dramatizing Macondo's historical violence with the violence of the 19th and the 20th century.

On the other hand, solitude also brings the alienated condition to the characters which convey the Marxian principle of alienation. For example, Colonial Aureliano Buendia's

thirty two civil wars, created a distance in his relationship with his family. His excessive bitterness over the political life indulged him to commit suicide by shooting himself (though death was mysterious). These incidents show how alienation and solitary could lead to one's ultimate solitude. Furthermore, after escaping from the massacre site while Jose Arcadio reached to his village and found no one who could recall the massacre, also brings a solitary condition for the villagers as well for Jose Arcadio Buendia. The massacre is a crucial and violated history for the people of Macondo, forgetting such incident implies the loss of historiography of Macondo. Besides, the way Jose Arcadio was neglected by the villagers seems as if he is roaming around in quest of discovering his identity which once Adam had to do in Paradise after his creation. Lapse of memory and the plague of amnesia generated the sleeping tendency among the villagers. The moment when the population of Macondo started to sleep they started to forget their memory which also means forgetting their identity. They were labeling each and every object in fear of forgetting it. Their labeling process was highly focused when they put a sign which says, "God Exists".

"At the beginning of the road into the swamp they put up a sign that said
MACONDO and another larger one on the main street that said GOD
EXISTS."³⁹

Sleeping is the means of regenerating memory. But for the Macondonian sleeping became a source of losing their memories. Their written signs show that they are living in a godless paradise and to recreate the existence of their God they put a permanent sign, as

³⁹ Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.-49

he is the only source to whom they can turn to for their identity. Death, on the contrary, also brings solitary condition in the village. In the novel two types of death have been explored. First, the massacre and the colonial power of the fruit company which described the horrible condition of death. Secondly, old age, this integrated more acceptable ways of death. Through these death incidents, the novel explores two axis values of death that can neither be taken literally nor be distinguished as the real from the not-so-real. Apart from that, theme of love also works as means of solitary condition. Amaranta's habit of playing at love brings solitude both for herself and her ardent lover Pietro Crespi.

“He would spend the day in the rear of the store writing wild notes, which he would send to Amaranta with flower petals and dried butterflies, and which she should return unopened. He would shut himself up for hours on end to play the zither.On November, All Soul's day, his brother opened the store and found all the lamps lighted, all the music boxes opened, and all the clocks striking an interminable hour, and in the midst of that mad concert he found Pietro Crespi at the desk in the rear with his wrists cut by a razor and his hands thrust into a basin of benzoin.”⁴⁰

Amaranta, who always make people fool by accepting their love proposal, and rejected them very badly at the slightest hint of marriage. After rejecting them, she isolated herself from everyone else around her by locking herself in a room and accepted her solitude.

⁴⁰ Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.-113

But Pietro Crespi could not accept such deeds by Amaranta. Love and rejection in love brought the ultimate solitude for his life, which is death.

However, such isolated condition in Macondo did not last for too long. Since a paradise consists of angels and devils, thus the author introduces the residents of the village with their angels in the shape of gypsies. The gypsies taught the villagers the technique of living in a solitary place through their magical elements such as, flying carpet, a hen who laid hundred eggs, a trained monkey who can read the mind and the multiple –use machine that could at the same time sew on buttons and reduce fevers and also can reduce the bad memories of people. Even the gypsies offered them some everyday objects such as, magnets, magnifying glass, an alchemy set, and false teeth. At first all these techniques made the Patriarch of the Buendia family Jose Arcadio Buendia immensely curious. Soon he engaged himself with the scientific inventions offered by Melquiades (leader of the gypsies) to make the village a well-connected civilized place. Later on, the inhabitants of Macondo also get actively concerned to make the village advanced. Gradually, Macondo became a Middlemarch, a place where people are born, struggle to make do and soon enough die. People who were living a solitary life, mingling of gossip, rumor and gullible events started to intrude their thinking process steadily.

Consequently, the curiosity of the villagers to make the village advent-grade with scientific ideas seems as if they are trying to reconstruct the Eden and wanted to give it a

touch of urbane. The height of their process of progression ends with the arrival of the train along with electricity, movies, telephones, gramophones and cars.

“The innocent yellow train that was to bring so many ambiguities and certainties, so many pleasant and unpleasant moments, so many changes, calamities, and feelings of nostalgia to Macondo.”⁴¹

All these technological inventions brought a vast change in the lives of the people of Macondo. People became enchanted while seeing all those discoveries. However, their celebration faced lot of ambiguities when a group of whores entered and brought corruption, chaos, killing and deconstruction in the village. Such incident worried Ursula and she wished to be poor again. Ursula sighed with grief:

“Dear Lord,” she begged, “makes us poor again the way we were when we founded this town so that you will jot collect for this squandering in the other life.”⁴²

Symbolically, Macondo’s civilization process had the same link to the civilization process that Colombia and Latin America once had with Europe. All that happened in Macondo is a reflection of what had happened in Latin America. To describe the process of modernity in Latin America Anibal Quijano says,

⁴¹ Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.-228

⁴² Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.- 197

“...metamorphosis of modernity in Latin America is not a phenomenon disconnected with the European history of movement. It resulted, to a decisive degree, from Latin America’s colonial relationship to Europe, and its consolidation and prolonged duration (which has still not completely ended) were, in turn, associated with the fact that in Europe, domination could impose, in its own service, the most complete instrumentalization of reasons against liberation.”⁴³

However, this Eden-like place has been exploited when Jose Arcadio Buendia killed his neighbor. Since he is the first person in a sort of paradise, thus a violation of killing has been added in the history of Macondo. Moreover, the train they welcomed as a symbol of their modernization unfortunately used in the massacre as the carrier of dead bodies. Thus, this entire incident dramatizes the history and ideological construction of Macondo. Furthermore, an unnatural incident like, the years of rain bloated into disaster and became a major historical event in the history of Macondo. However, this rain brought solitude in the village by paying homage to two deaths. For example, lily is consider as flower of funeral, when Jose Arcadio Buendia died, a rain of tiny yellow flower fall on Macondo and showed homage to this great figure. Secondly, while the rain stopped and the village was totally destroyed lilies were floating all around the water, which seems as if the flowers were showing tribute to the village for its apocalypse.

⁴³ Quijano, Anibal. “Modernity, Identity and Utopia in Latin America”. Durham: Duke University Press, Vol. 20, No. 3, (Autumn, 1993), P.- 145

“Macondo was in ruins. In the swampy streets, there were the remains of the furniture, animal skeleton covered with red lilies, the last memories of the hordes of newcomers who had fled Macondo as widely as they have arrived. The houses that have been built with such haste during fever had been abandoned.”⁴⁴

The prolonged rain of four years reintegrates the original chaos of Macondo. After the arrival of the banana company in the village, through their technological newness the village became a new place. Nevertheless, in the name of the rejuvenation the residents of Macondo engaged themselves in unlawful activities. Therefore, in the Eden-like place the flood is cleansing the wastes of Macondo and discontinuing into decay.

Additionally, in the novel existence of inhabitants is measured through the usage of language. Language is the basic phenomenon by which man communicates and complies with knowledge. As Thiong’o says, language performed dual character: “it is both as a means of communication and a carrier of culture”⁴⁵. Language is a means of communication and communication creates culture. Therefore, the main purpose of a culture is to create an image about what we are in a specific community. Language as culture makes bridge between me and my own self, me and other selves and me and nature. Along with language, culture transmits all those images through the spoken and written language, which means a specific language throughout the world. Likewise, the residents of Macondo shares two types of language: the oral language and the written

⁴⁴ Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.-336

⁴⁵ Thiong’o, Ngugi wa. *Decolonizing the Mind*, “The Language of African Language”. P.- 13

language. Their oral culture is somehow affected by the notion of prophecy. Hence, the inhabitants of Macondo were suffering from the deformity of language.

“He could not understand why he needed so many words to explain what he felt in war because one was enough: fear.”⁴⁶

Jose Arcadio Buendia, returning from the massacre incident while describing the haunted period found it impossible to describe to his people what he had seen as they were suffering from language disability. Besides, Melquiades codified the past and the future of Macondo. As a result, the reality of the village is limited upon the written word of the aged gypsy which can't read until the residents of Macondo reached to their hundred years. Thus the written words of the aged gypsy influenced the oral language of the village and whole history of Macondo is locked in the parchments of Melquiades. However, at the end, in spite of suffering of language disability Aureliano Buendia deciphers the manuscript and found it has written in Sanskrit.

“Before reaching the final line, however he had already understood that he would never leave the room, for it was foreseen that the city of mirrors (or mirages) would be wiped out by the wind and exiled from the memory of men at the precise moment when Aureliano Babilonia would finish deciphering the parchments, and that everything written on them was unrepeatable since time immemorial and for ever more, because races

⁴⁶ Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.-318

condemned to one hundred years of solitude did not have a second opportunity on earth.”⁴⁷

Hundred years is a long time, a mythical time. In this mythical village, Melquiades is holding the Sophocles's place and prophesizing the future of Macondo through his written word. Through his written word he is also prophesizing that inhabitants of Macondo will live until this manuscript will be read. Moreover, since Melquiades has written the history of Macondo in Sanskrit and the characters in the novel are South-American, thus it creates a contradiction about what culture does this isolated village was maintaining and should maintain. Additionally, Macondo's history is compiled in the manuscript of Melquiades and the novel named *One Hundred Years of Solitude* describes the historical incidents of Macondo, consequently it shows the book we are holding is actually the manuscript of Melquiades.

In *One Hundred Years of Solitude*, Marquez portrays the story of the founding and running village, Macondo and the Buendia family. Jose Arcadio Buendia and Ursula Buendia is the founder of the Buendia family. They run away and found a village called Macondo. Their running away symbolically relates to the story of Eden where Adam and Eve ran away after eating the tree of knowledge. Though Marquez has started the novel with a Biblical setting and tried to give a magical touch to every moment, but later, he was not so successful in maintaining this dreamy and isolated imagination. Marquez was deeply affected by the corruption and violence what he has witnessed during the rule of dictators. The world's political violation stirred him to build a narrow circle of

⁴⁷ Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. P.-422

description that consists of a complete aloofness from the outer world. Thus he wrote an extravagant tale of the dictator who in the novel lives for hundred years. As Alastair Reid comments:

“What Marquez shows us all the time is the humanizing power of the imagination. In all his writing, the imagination is more whimsy, nor a Latin American eccentricity: it is a way of dealing with the mysteries of existence, an essential tool for survival, as we say nowadays.”⁴⁸

However, as a magic realist writer through presenting the history as a ‘fact’, Marquez tries to incorporate the official versions of history and recreate another history. Thus in the novel magic realism lies both in transgressive and subversive excellence. In the novel the historical and political incidents are used as a matter of fact which explores the Western colonialist and imperialist view about the world. Thus Marquez’s marvellous realism contains an interactive narrative mode, encloses stories that exist inside of a social space within which they can be altered and recombined.

⁴⁸ Reid, Alastair. “Garcia Marquez: A Brief Note”. Pittsburgh: Latin American Literary Review, Vol. 13, No. 25, (Jan. - Jun., 1985), P.- 148

Chapter 3: Allegory as Despotism in Salman Rushdie's *Midnight's Children*

Sir Ahmad Salman Rushdie, a British Indian novelist and essayist, is considered as one of the most important figures who developed the technique of magic realism in the Indian sub-continent through his writing. His works have been influenced by both Gabriel Garcia Marquez and Gunter Grass's (a German novelist and playwright) notion of magic realism. Such influences hint at the height of complexity and inter-relatedness of magical realism in his writing. His novel *Midnight's Children* is an epic novel which deals with the transition period of India from the British Raj to independence. In the novel, Rushdie's most famous character Saleem was born at the stroke of midnight, on 15th August, 1947. This was the exact moment when Nehru delivered his independence speech and welcomed his people in this new India:

“Long years ago we made a tryst with destiny, and now the time comes when we shall redeem our pledge, not wholly or in full measure, but very substantially. At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom. A moment comes, which but rarely in history, when we step out from the old to the new, when an age ends, and when the soul of a nation, long suppressed, finds utterance. It is fitting that at this solemn moment we take the pledge of dedication to the service of India and her people and to the still larger cause of humanity.”⁴⁹

⁴⁹ Nehru, Jawaharlal. *The Vintage Book of Indian Writing 1947-1997*. “Tryst With Destiny”. P.-1

Nehru's speech was delivered at the moment when India was going to enter the ranks of a full-fledged independent nation. At this midnight hour India should resolve to redeem its pledge in a substantial manner. Nehru goes on to say, that though India is free, it has not gained its unity. Therefore, he expressed his desire to start with a new vision for the whole world and for the political, social, cultural and spiritual future of humanity. He is reminiscent about the Marxist campaign for the eradication of poverty which he believed will help this new nation to create a new India.

In *Midnight's Children* the narrator Saleem, was born at the stroke of midnight of India's independence along with another one hundred and one children. Consequently, he was also welcomed by the first Prime Minister of the Republic of India. By ensuring the birth to his protagonist, Saleem, during that time, Rushdie made his relationship with the history of British colonialism and imperialism prevailed in India. Such confrontation shows that the novel, *Midnight's Children* is an allegory of Indian history which encapsulates the first thirty years of India's independence. As Verma mentions:

“British India is a historical configuration of the European fantasy of colonialism and imperialism, the fantasy that was finally dissolved in the half first of this century but only to be reinstated by another fantasy or dream, of the sovereign nation-state.”⁵⁰

⁵⁰ Verma, K.D. *The Indian Imagination*. “Indian Writing in English. Structure of Consciousness, Literary History and Critical Theory”. P.-1

Being a political writer, Rushdie was very concerned with the future of India and was deeply affected by the diversity of its population. Thus Saleem, the spokesman of Rushdie, in the novel *Midnight's Children* asserts, "Politics, children: at the best of times a bad dirty business"⁵¹. Rushdie's disdainful attitude towards the politicians is exposed more precisely in the novel *Shame*. In *Shame* he used the allegory of a well-to-do Pakistani family and different political leaders from Pakistan. He differentiates between writers and politicians in the following manner:

"Writers and politicians are natural rivals. Both groups try to make the world in their own images: they fight for the same territory. And the novel is one way of denying the official, politicians' version of truth."⁵²

Political and cultural issues work as an eye wash for the politicians in Rushdie's writing. Though both politicians and writers have the opportunity to fight for the territory, ultimately it is the writers who win. A writer has the full freedom to make a vindication of his thoughts. So his pen can pinch anyone and can recreate any history, which is unknown to the outer world. However, historical truths usually can be described by the people in power in order to justify their position and maintain it. Thus most of the post colonialist writers adopted historical issues and post modernism frequently in their writing. Rushdie maintains this position more persistently than others. Rushdie in his *Imaginary Homelands* states:

⁵¹ Rushdie, Salman. *Midnight's Children*. P.-608

⁵² Rushdie, Salman. *Imaginary Homelands*. P.-14

“History is always ambiguous. Facts are hard to establish, and capable of being given many meanings. Reality is built on prejudice, misconceptions and ignorance as well as on our perceptiveness and knowledge.”⁵³

Saleem described himself as ‘mysteriously handcuffed to history’. Hence, his observation of circumstances and characters are always related with the historical and political ideas of India. For example, in his description of a widow, Saleem actually points to Indira Gandhi, another political leader from the political history of India. As Kaiser Haq asserts, “Mrs. Gandhi draws up a master plan to wipe out the Midnight’s Children, and her ‘labia-lipped’ son, Sanjay, clumsily, brutally, sets it in motion, bulldozing slums and subjecting their inhabitants to forced sterilization”⁵⁴. By using the technique of magical realism Rushdie tried to expose the political violence of India, and side by side also gave a strong assessment of his involvement with the history of India. For example, the room where Saleem was born was saffron and green in colour, which in extinction, symbolized the colours of the Indian flag.

“Suddenly everything is saffron and green. Amina Sinai in a room with saffron walls and green woodwork. In a neighbouring room, Wee Willie Winkie’s Vanita, green-skinned, the whites of her eyes shot with saffron, the baby finally beginning its decent through inner passages that are also,

⁵³ Rushdie, Salman. *Imaginary Homelands*. P.-25

⁵⁴ Haq, Kaiser.. “Salman Rushdie and the Rise of the Indo-Anglian Novel”. A Magazine of the Ab.

no doubt, similarly colourful. Saffron minutes and green seconds tick away on the clocks on the walls.”⁵⁵

Midnight's Children, through its story of the Sinai family leads to the story of India's independence and partition and creates a connection between the two lines of literal and allegorical style. By bestowing Saleem with lots of magical knowledge from his birth, the author gave him an opportunity to survive different historical and political situations. At first he was in India, afterwards he moved to Pakistan through his grandfather's story and then to Bangladesh where he was used as a secret agent of the Pakistani army. His different political and cultural identity and an urge to associate him with those stories draw a thin shadow line between his inner self and nationalism. This hybrid cultural identity leads him to an ambivalent future with a fragmented identity.

Saleem starts his story in Kashmir with the description of his maternal grandfather. The white snow of Kashmir and its coldness gives us a magical aloofness from the entire political dilemma. The valley of Kashmir is Saleem's ancestor which gives a biblical tone to setting of the novel. The story starts at dawn, during the spring. Thus expectation of a biblical setting arises but the following winter belies all the aspirations.

“The world was new again. After a winters' gestation in its eggshell of ice, the valley had beaked its way out into the open, moist and yellow. The new grass bided its time underground; the mountains were retreating to their hill station for the warm season. (In winter, when the valley shrank

⁵⁵ Rushdie, Salman. *Midnight's Children*. P.-153

under the ice, the mountains closed in and snarled like angry jaws around the city on the lake).”⁵⁶

The Valley of Kashmir is a paradise like place but for Rushdie, Kashmir in winter is comparable with an open mouth with teeth. Such descriptions and comments are a source of fascination for the readers. The description of winter makes Kashmir look like a farmyard rather than a paradise. Nevertheless, the sudden migration of the family has annihilated the entire comic scenario. By following the comic scenario, Saleem reveals another political issue which is the Indo-Pak War of 1965 and creates a paradise lost like situation for Saleem’s family. However, the name of Saleem’s grandfather Aadam Aziz evokes another biblical subtext. Though he is not Adam, the progenitor of this world but he is Aadam, the progenitor of the Sinai family. Aadam is introduced with his famous for big cucumber nose which looked like the trunk of Ganesh; the elephant headed God of memory. On one hand, Aadam is represented as Adam, on the other he is compared with the Hindu god Ganesh. Thus all religions are combined in this biblical opening. Apart from that, the emergence of Tai who warned him about his nose, in an equivocal manner, acted as a Tiresias for him.

“It’s the place where the outside world meets the world inside you. If they don’t get on, you feel it here. Then you rub your nose with embarrassment to make the itch go away. A nose like that, little idiot, is a great gift. I say:

⁵⁶ Rushdie, Salman. *Midnight's Children*. P.-5

trust it. When it warns you, look out or you'll be finished. Follow your nose and you'll go far."⁵⁷

Tai's advice for Dr. Aziz to follow his nose creates a link between both the aesthetics and the colonial subject. His counseling foreshadows the massacre of Jallianwalla Bagh in 1919, from where only he was able to escape, as he was punched in his nose and "he sneezes and falls forward, losing 'his balance, following his nose and thereby saving his life'"⁵⁸.

Saleem introduces Dr. Aziz's while his nose bled three drops of blood while hitting 'the nose against a frost-hardened tussock of earth while attempting to pray'⁵⁹. The falling of three drops of blood from Aziz's nose is a symbol of a stream of metaphors and associations where the author draws a connection between his story and the fairy tale of 'Snow White'. In the fairy tale the queen (mother of Snow White), was sitting beside a snow covered framed window and was sewing. Suddenly she pricked her finger and three drops of blood fell on the snow. The queen wished her daughter's skin would be as white as snow, hair as black as ebony and lips as red as blood. Hence the biblical scenario is modified. Three drops of blood fell from Aadam's nose and tears came to his eyes and 'there were diamonds and rubies'. As Jean M. Kane comments:

creation of myth of the Quran, which traces humanity's origins to drops of blood."⁶⁰

These three drops of blood also has been seen on a perforated white sheet while Dr. Aziz was diagnosing the various maladies of his wife-to-be, Naseem. Thus the author discarded the innocence of the fairy tale and stressed a thin line of sexuality which made Aadam a witness of his wife's virginity. However, the effect of blood in Saleem's narration bloodies the whole narration. As Saleem asserts:

"Twelve million votes were coloured red that year, and red is the colour of blood. More blood will flow soon: the type of blood, A and O, Alpha and Omega- and another, a third possibility- must be kept in mind."⁶¹

Alpha and Omega are two Greek words and are use for measurement. They also symbolize A and O type blood. Thus Saleem under the shadow of measurement epitomizes his knowledge and fascination of Western education.

Fantasy, another magical realism element, has always dominates Rushdie's writing. In the novel, most of the fantastic scenario happened after a long intermission while Saleem entered the jungle of Sunderbans in war torn Bangladesh. While he entered the jungle, he was suffering from amnesia and had lost his speaking power. Since he is a magical child thus while losing speaking power he acquired another power, which is sniffing power.

⁶⁰ Kane, Jean M. "The Migrant Intellectual and the Body of History: Salman Rushdie's *Midnight's Children*". Madison: University of Wisconsin Press, Vol.37, no.1, (spring, 1996), P.-94

⁶¹ Rushdie, Salman. *Midnight's Children*. P.- 313

The surreal atmosphere of this place engenders more drama for the readers. Since he possessed the sniffing power he was recruited by the Pakistani army as an intelligence squad in the role of a 'dog' which meant he had to sniff the Bengali freedom fighters.

“They were unwillingly fascinated by this man with his nose like a cucumber and his head which rejected memories families, which contained nothing except smell.....The camp's officer, however, were deaf to Ayooba's request of 'Sir sir can't we just have a real dog sir?'”⁶²

This situation hints at two things: the position of the narrator during the war of liberation in Bangladesh and how people were treated by the Pakistani army. Thus a shadow line has been portrayed between two nations where one is a dominator and the other is dominated. Besides, Saleem's amnesic condition leads him to the Conrad's place where everything became surreal, mess and chaotic for him. The jungle was a hollow place and gave him a sense of otherness: “...But the jungle, like all refuges, was entirely other- was both less and more- than he had expected”⁶³. From the beginning of his story Saleem was jumping from country to country and trying to correspond with that culture. However, it was in the jungle, that the very first time the hollowness of his identity bothered him. He forgot his real name and could summon up only with his nicknames: “Snotnose, Stainface, Baldy, Sniffer, Piece-of-the-moon”⁶⁴. Moreover, since he was used as a 'dog' by the intelligence squad of the Pakistani army, and survived the whole war, was caught only once and escaped alive. Such incident also evokes a magical air. Apart from that,

⁶² Rushdie, Salman. *Midnight's Children*. P.-489

⁶³ Rushdie, Salman. *Midnight's Children*. P.-502

⁶⁴ Rushdie, Salman. *Midnight's Children*. P.-516

Saleem's using the magical ghetto to escape from the Sundarbans evoked the effects of supernatural power in his life.

"Memories of invisibility: in the basket, I learned what it was like, will be like, to be dead. I had acquired the characteristics of ghosts! Present, but insubstantial; actual, but without being or weight...I discovered, in the basket, how ghosts see the world."⁶⁵

The magical basket saved his life but instead of feeling relief he was feeling like a dead person. Such feeling made a death-in-life situation for him and by that the prophecy which was made before his birth that he will die before his death appeared to be true. Fantasy or use of fantastical elements has been associated with the characters of Rushdie. For example, Saleem shares the power of telepathy with the rest of the midnight's children and which made them unique from rest of the world. In his narration Saleem defines telepathy in the following manner:

"Telepathy, then: the kind of thing you're always reading about in the sensational magazines. But I asked for patience-wait. Only wait. It was telepathy: but also more than telepathy. Don't write me off too easily. Telepathy, then: the inner monologues of all the so-called teeming millions, of masses and classes alike, jostled for space within my head."⁶⁶

⁶⁵ Rushdie, Salman. *Midnight's Children*. P.-532

⁶⁶ Rushdie, Salman. *Midnight's Children*. P.-232

Instead of being born on the midnight hour, Saleem was alienated from his playmates. Saleem used his power of telepathy to conduct a conference with the midnight's children to do some welfare for their country. He named their conference M.C.C which he has stolen from the Metro Cub Club.

“...I stole the initials of the Metro Cub Club-which were also the initials of the touring English cricket team-and gave them to the new Midnight Children's Conference, my very own M.C.C.”⁶⁷

Here, again Saleem represents his hybrid mind. English and English culture dominates him not only physically but also mentally. He has been hegemonized by his inner self (ideologically). Thus to start his career he sued support form the English and stolen the name of their cricket team. Furthermore, it was Saleem's telepathic power by which he discovered his own identity. Saleem has two sets of parents, one is virtual (Ahmad and Amina Sinai) and the other is biological (Vanita and Wee Willie Winkle). It was Merry Pereira who exchanged both the children at the time of their birth. Hence instead of being the actual Sinai child, Shiva lived the poor and miserable life and became an antagonist of Saleem. Both the child was endowed with magical powers at the time of their birth. Saleem has the telepathic power and Shiva has the phenomenal strength and destructive force. As Saleem says:

“...among the midnight's children were infants with powers of transmutation, fight, prophecy and wizardry...but two of us were born on

⁶⁷ Rushdie, Salman. *Midnight's Children*. P.-287

the stroke of midnight. Saleem and Shiva, Shiva and Saleem, nose and knees and knees and nose...’’⁶⁸

Subsequently, both Saleem and Shiva were comically and tragically connected to each other and to the birth of India. Circumstance like this could be one reason that, at the very beginning of his story, Saleem gave a definition of magical realism where he said, “there are many stories to tell, too many, such an excess of intertwined lives events miracles places rumors, so dense a commingling of the improbable and the mundane!”⁶⁹. Saleem ends his story in Bombay in a pickle factory. Pickle or pickling made an object mature or ripen. In Rushdie’s writing pickling is not mere making food rather it is used as a metaphor of the narration, which means blending of history or incidents. Saleem described his pickling process in the following manner,

“Every pickle-jar (you will forgive me if I become florid for a moment) contains, therefore, the most exalted of possibilities: the feasibility of chutnification of history; the grand hope of the pickling of time! I, however, have pickled chapters.”⁷⁰

His pickling process on one hand provides some amusement for the readers and on the other hand, it expresses his lack of knowledge of histories. For example, his visits to Bangladesh happened due to his pickling of histories and unfortunately he provides wrong information about the political condition of Bangladesh.

⁶⁸ Rushdie, Salman. *Midnight's Children*. P.-277

⁶⁹ Rushdie, Salman. *Midnight's Children*. P.-4

⁷⁰ Rushdie, Salman. *Midnight's Children*. P.-642

Mary Pereira, however, by changing both the babies alters or pickles the histories of both babies. In a sense she is bearing the truth about midnight's children. Thus, instead of being born of Hindu parents Saleem lived in a Muslim family, is recognized as a Muslim and performed all the Muslim rituals. However, this incident questions the probability of relationship between Hindus and Muslims. Saleem's birth story implies relationship between Hindu and Muslim is possible only in case of pickling. In reality relationship between a Hindu and a Muslim works as a taboo. In *Midnight's Children*, Lifafa Das who is a snake charmer, dared to have relationship with a Muslim woman Zohra. He has been accused as a rapist and was humiliated by his community.

“So, mister: it is you? Mister Hindu, who defiles our daughters? Mister idolater, who sleeps with his sister?”⁷¹

Narrative technique in a magical realism setting works as a bridge between anti- British colonial and anti- neo- American colonial writers. In the novel, through Saleem, Rushdie's narrative voice observes the two most important cultures of India: one is oral and the other is epic narration. Saleem starts his novel with a zest of oral culture where he says, “I was born in the city of Bombay....once upon a time”. This sort of starting gives Saleem's story an impression of grandmother's story telling process where she gathered all the children of the house and narrated stories of fairies. Saleem narrates his story to his wife-to-be Padma and said it is his real life story. Through out the whole story the first person narrator, “I” assured his position in the story and importance of his stories. Consequently, such “I” narrative description is also recounted in the *Arabian Night's*

⁷¹ Rushdie, Salman. *Midnight's Children*. P.-99

stories. Like Scheherazade Saleem's story is also an act of self-preservation. To make his story indispensable around the world he needs to create meaning of every story and make himself a reliable narrator. He states, "I must work fast, faster than Scheherazade, if I am to end up meaning- yes, meaning- something. I admit it: above all things, I fear absurdity"⁷². Fairy tales includes stories of absurdity and illogical description and Saleem's story embraces not only his personal life but also the political lives of India, Pakistan and Bangladesh. Hence, such narrative style questions the authenticity of his stories as he said to Padma, "believe me, don't believe". Since Rushdie is a political writer, his writing not only uses historical issues but also make fun of their attitudes. Thus magical realism allows him to use the narrative structure from *Arabian Night* which works as a safeguard for him and carries proofs of his self-reflexiveness.

Oral tradition also includes prophecy, myth and superstition. Like other magical realist writer's non-European tradition like oral culture influences Rushdie's writing immensely. Since Saleem is a midnight children thus he perceived a prophesized life before and at the moment of his birth. One prophecy was made about the birth of India; it is believed that before delivering his independent speech Nehru consulted with an astrologer about his political life. The astrologer asked him to deliver his speech on August 15th rather than August 14th. So India was born on the 15th of August along with its one thousand and one hundred children. Another prophecy was made at the time of the two midnight's children Saleem and Shiva's birth. Incidents like prophecies indicate the importance of prophecy about the birth of India and it children and giving the whole story a mythical air.

⁷² Rushdie, Salman. *Midnight's Children*. P.-4

“‘A son ... such a son!’ And then it comes, ‘A son, Sahiba, who will never be older than his motherland - neither older nor younger.’
..... ‘There will be two heads- but you shall see only one- there will be knees and a nose, a nose and knees.’ Nose and knees and knees and nose....”⁷³

Lifafa Das by using the Cobra prophesized the future of Amina’s unborn baby. The prophecy became true through the birth of Saleem and Shiva but as Mary Pereira switched them, Amina saw only a nose and knees. Thus the prophecy became a myth for Amina. Saleem is a prophesized child for whom everything was pre-destined. As a result, his life became a handcuff of prophecy. As later on, Lifafa Das has also prophesized, “Spittoons will brain him-doctors will drain him- jungle will claim him- Wizards reclaim him! Solders will try him- tyrants will fry him.He will have sons without sons! He will be old before he is old! *And he will die...before he is dead.*”⁷⁴

Saleem’s narration justified every words that Lifafa Das prophesized before his birth. It was the hit of a spittoon which helped Saleem to achieve purity from his amnesia. His life in the jungle of Sunderbans revealed his true identity. Narrating stories from his past made him a grandparent of history and at last while India was loosing its optimistic future all the children along with Saleem were loosing all their magical powers which imply their death. So Saleem was also died mentally.

⁷³ Rushdie, Salman. *Midnight’s Children*. P.- 114

⁷⁴ Rushdie, Salman. *Midnight’s Children*. P.-115

Additionally, Indian mythology and description of Bollywood movies and Indian street's life have always been a part of Rushdie's writing. *Midnight's Children* includes stories from *The Mahabharata* and Saleem confirms that he took the story from *The Mahabharata* and not from Valmiki's *Ramayana*. He used characters like Shiva, Parvati, and Ganesha which are all from Hindu mythology. By making them as important figures of his story he ensures his curiosity and knowledge about Hindu Mythology. As he states:

“...despite my Muslim background, I'm enough of a Bombayite to be well up in Hindu stories, and actually I'm very fond of the image of trunk-nosed, flap-eared Ganesh solemnly taking dictation!”⁷⁵

However, through this statement Rushdie made a confession that he recounted stories from *Ramayana* because of his fondness of Ganesh's trunk-nose and flap-ear. Such affirmation arouse question if he liked Ganesh so much, then how could he made mistake in the description of Ganesh. For example, he said, Ganesh sat at the feet of the poet Valmiki and took down the *Ramayana*. However, according to the Hindu mythology, Ganesh was an elephant-headed god and was very fond of literature. His intense affection for literature consent him to sit at the feet of the bard Vyasa and take down the entire text of Mahabharata, from the beginning to the end. Such affection for literature is regard as 'unparalleled act of stenographic love'. Apart from that, Saleem's recounting stories from mythology confirms the continuity of oral tradition that is sustained for three generations, such as, Ganesh was Vyasa's audience, Aadam was Tai's audience and Padma is Saleem's audience.

⁷⁵ Rushdie, Salman. *Midnight's Children*. P.-206

However, like other novels of Rushdie, *Midnight's Children* presents the preeminent Indian religion in a subversive manner. Saleem was switched with Shiva which is the name of a Hindu God. Saleem's biological parents were Hindus and if he would not have been switched, he might have been holding Shiva's place. But in reality Saleem is Shiva and Shiva is Saleem and this duality creates problem for the readers'. After Saleem and Shiva there comes Parvati-the-Witch. Parvati is one of the Goddesses of Hindus and in the novel, who later on gave birth to Ganesha (actual name is Aadam but Saleem named him Ganesh because of his flap ear). Saleem's connection to religion expresses his desire to perpetuate the midnight's strain for decades. Saleem's dualism in description and characterization made the novel ambiguous. Saleem described the function of duality as:

“the duality of up against down, good against evil...metaphorically, all conceivable oppositions, Alpha against Omega, father against mother.”⁷⁶

In the novel Rushdie used a very simple childhood game which gives a nostalgic air and side by side presents the game of dualism. The beauty has been exploited in his discussion of the snakes and ladders game. At one hand, it shows Rushdie's ability to present childhood memories in a nostalgic way, on the other hand, his sense of popular culture, which he used to reconstruct his thematic alternatives. Every snake is followed by a ladder. Ladders go upward, which is good and snake sends one sliding downward which is bad. However, Bowers describes duality as a technique of self-reflexiveness. She says, “double narrative structure introduces a self-reflexive element to the narration which makes the reader aware that the narrator is conscious of the way in which the

⁷⁶ Rushdie, Salman. *Midnight's Children*. P.-194

narrative is constructed”⁷⁷. Apart from that, in Saleem’s life snake works as a means of saving life, as once snake position was used to reduce his typhoid fever.

“Snakes can lead to triumph, just as ladders can be descended: my grandfather, knowing I would die anyway, administered to cobra poison. The family stood and watched while poison spread through the child’s body...and six hours later, my temperature had returned to normal.”⁷⁸

In Hindu religion god Shiva is led by snakes, so snakes are also worshiped like a god. Since Saleem is the real Shiva thus snakes always save his life. Moreover, snakes change their skins time after time and they did it any time. In the novel Saleem’s character is like a snake as he changes his narration and his identity is not fixed. At one point of his story, he said he is ‘falling apart’; in his delusion period he structured another story where he lied about Shiva’s death and confessed later on, “To tell the truth, I lied about Shiva’s death”⁷⁹. Since Saleem is narrating his own story, it should be accurate, pickling or lying works as a paradox for the readers.

“I feel victim to the temptation of every autobiographer, to the illusion that since the past exists only in one’s memories and the words which strive to encapsulate them, it is possible to create past events simply by saying they occurred.”⁸⁰

⁷⁷ Bowers, Maggie Ann. *Magic(al) Realism*. P.-80

⁷⁸ Rushdie, Salman. *Midnight’s Children*. P.-204

⁷⁹ Rushdie, Salman. *Midnight’s Children*. P.-619

⁸⁰ Rushdie, Salman. *Midnight’s Children*. P.-619

Apart from that, Saleem, in spite of being the real Shiva was leading Saleem's life. As a result his urge to be a god has been demolished. Therefore he shared relationship of hatred with Shiva (the real Sinai child). For example, the sitting style of the god Shiva is like Buddha and he made a parody of that by denoting Shiva as Buddha.

“The Buddha, however, was not granted nostalgia at first. He had taken to sitting crossed-legged under a sundri-tree; his eyes and mind seemed empty, and at night, he no longer awoke.”⁸¹

As Shiva took Saleem's place thus Shiva could be compared with Buddha which in a sense means 'Bud-dha' or 'Bud-dhu'. In some extent Bud-dha also can be associated with Gandhi, who at the time of India's independence instead of raising his voice against the British, celebrated the silent period. Apart from that, through the description of Shiva's bastard child through out India, Saleem pointed to the British, who at the time of their leaving raped thousand of women and gave birth to illegitimatized children.

In addition, cultural hybridity and East-West conflict are part of Rushdie's novel. The relationship between the British and the Indians has a vertiginous place in his narration. The communication between these two nations always creates misunderstanding and cause of cultural and racial conflict. Whenever these two nations wants to meet, like E.M. Forster's *A Passage to India*, questions arises. Saleem is Indian by birth and his fragmented identity hints to the colonized history of India. Thus most of his thoughts were dominated by Western culture and characters. His westernized mind is explored

⁸¹ Rushdie, Salman. *Midnight's Children*. P.-508

more explicitly when he used the metaphor of cinema to describe the perspective of reality:

“Reality is a question of perspective: the further you get from the past, the more concrete and plausible it seems- but as you approach the present, it inevitably seems more and more incredible.”⁸²

Saleem described reality from the perspective of the cinema hall. If anyone sitting at first in the back row of a cinema hall, gradually starts moving up until his nose is pressed against the screen. The more he/she approached his view of reality will keep altering. The dots on the screen will appear closer and become actuality. Only from a distance can illusions seem plausible. Rushdie lived most of his life outside India and write about India from a place which made him a more attentive observer his country. His narration concludes that things look good from a distance; the more one gets nearer the more illusions will be shattered. Rushdie’s narrative voice confirms that:

“It may be that when the Indian writer who writes from outside India tries to reflect that world, he is obliged to deal in broken mirrors, some of whose fragments have been irretrievably lost.”⁸³

A mirror is a reflection of one’s own self the more one will get further from it the more he will be able to know about the differences. It is a broken mirror which can give different pictures form different angles. Rushdie comments, “The broken glass is not

⁸² Rushdie, Salman. *Midnight’s Children*. P.- 229

⁸³ Rushdie, Salman. *Imaginary Homelands*. P.-11

merely a mirror of nostalgia. It is also, I believe, a useful tool with which to work in the present”⁸⁴. Rushdie’s overseas knowledge helped him to present a vivacious study on Indian culture. Rushdie’s knowledge of Indian culture was not limited only to its history but also in the description of characters. In *Midnight’s Children* characters are taken from both India and the West. The post colonial Indian identity of the characters fuses the effect of their own and European culture that prevails in the mind of Indians. As Saleem states:

“Once upon a time there were Radha and Krishna, and Rama and Sita, and Laila and Majnu; also (because we are not unaffected by the West) Romeo and Juliet, and Spencer Tracy and Katharine Hepburn.”⁸⁵

Conversely, by portraying Aadam Aziz, as a medical doctor Saleem shows the importance of Western education over generation. Aadam’s failure to heed Tai’s advice and his use of a stethoscope, gives him the impression of an elephant’s trunk with his cucumber nose. Symbolically it conveys his rejection of Indian medicine for European knowledge. Moreover, Saleem was describing his story according to the time of the Mountbatten clock. It was ‘Mountbatten’s ticktock’ made by the English that gave birth to the midnight’s children and taught Saleem the history of British colonialism and imperialism. Thus to understand the historical impact of the English Saleem used that

⁸⁴ Rushdie, Salman. *Imaginary Homelands*. P.-12

⁸⁵ Rushdie, Salman. *Midnight’s Children*. P.-359

clock which he believed will give the 'tickthak' time of the events. As he said, "Mountbatten's ticktock...English-made, it beats with relentless accuracy."⁸⁶

India is a multi-lingual country. It has around fifteen major languages and numerous minor one. Language has always been a source of power and domination. Since, India has been ruled by the British Empire thus "English language in Indian writing is nothing more than a post colonial anomaly which at one point seems like the bastard child of Empire"⁸⁷. English language in Indian writing is sometimes called "Hinglish" rather than "English". Rushdie, being a post colonial writer has observed the domination and his writing in English remarks new English for the Indian literature known as 'Angrezi'. As Tabis Khair asserts, "...Rushdie's use of 'Angrezi' marks not the invention of a new language, but a stylized appropriation of an other perception of an old language"⁸⁸. In the novel, *Midnight's Children* Saleem's using metaphors and phrases like, Adam's-apple of my eye, Rani of Jhasni, most importantly his nick name Piece-of-the-moon and naming Buddha after the Urdu word, made him a master of the Angrezi language. "The Urdu word 'buddha' meaning old man, is pronounced with the Ds hard and plosive. But there is also Buddha, with soft-tongued Ds, meaning he-who-achieved-enlightenment-under-the-bodhi-tree"⁸⁹. Here, by giving explanation for Buddha's name the narrator showing his linguistic as well as religious knowledge. Sometimes he is using oracular language, sometimes political language or even sometimes reciting Urdu poetry and making chutnification of the language. However, using lots of dots in the middle of discourse

⁸⁶ Rushdie, Salman. *Midnight's Children*. P.-142

⁸⁷ Rushdie, Salman and Elizabeth West. Eds. "Introduction." *The Vintage Book of Indian Writing*. P.- xii

⁸⁸ Kahir, Tabis. "Language Problems of Dialogue and Mapping." *Babu Fiction*. P.-115

⁸⁹ Rushdie, Salman. *Midnight's Children*. P.-487

made his language fragmented like his identity. It seems as if he is not sure about what he is saying and to recall the story he needs to pause.

Rushdie being a post colonial writer through his chutnification of language attempted to achieve a self-reflexive or organic 'english'. Rushdie himself asserts, "...those peoples who were once colonized by the language are now rapidly remaking it, domesticating it, becoming more and more relaxed about the way they use it"⁹⁰. Since Saleem was born when Nehru was delivering his independence speech, there is a close relationship between Nehru and Saleem in case of language. Though Nehru was an Indian he has been educated in the West. The way he delivered his speech seems like an Englishman is trying to map out the future of the country by using his Western knowledge with metaphors and ideas from the West. Consequently, Saleem in the novel through his chutnification of language tried to express his acquaintance of the languages.

Historical metafiction is an eminent narrative mode in twentieth century literature. In Rushdie's writing history has been explored from each and every perspective. The multiplicity of historical perspectives gives equal value to each character but at the same hand brings about a lot of confusion. Rushdie's multiple perspectives provide him with an opportunity to relate his writing to magical realism in conjunction with post modernist approach to history. As Neil Ten Kortenaar in the book *Magic(al) Realism* comments, "Rushdie's novel is a meditation on the textuality of history"⁹¹. Saleem's story includes two narrative approaches, one is magic and the other is realism. These two dimensions of

⁹⁰ Rushdie, Salman. *Imaginary Homelands*. P.-64

⁹¹ Bowers, Maggie Bowers. *Magic(al) Realism*. P.-78

description hint at a gap between the discourses. One gap could be counted as gap of difficulty of cultural expression for the colonized towards the colonial people and the other is filled with expression of an alternative from the colonized point of view. Saleem's story starts when India was born, as a result a fairy tale narrative structure and a woman as his audience works as a safeguard for him. In a fairy tale anything is possible in any time. As Marry Pereira's song suggests, "Anything you want to be, you can be: / You can be just what all you want"⁹².

On the other hand, women, for Saleem work as a supplement to create pure textual events. A country is considered as equal to a mother; the land as mother, the mother as land. It is a mother who gives birth to another life and it is a country which gives a home to subsequent generations. A single mother's child can differ from each other, so each nation is different from the other. As Saleem narrates, "Women have made me; and also unmade. From Reverend mother to the widow, and even beyond It is, perhaps, a matter of connection: is not mother-India, Bharat-Mata, commonly thought of as female?"⁹³. It was a woman who changed him during his birth and only she knows the truth of his birth. As he is describing the history of India 'Bharat-Mata' so ultimately he is describing the condition of his mother to another mother, Padma. In the novel, Saleem's audience's name is Padma, a woman. It is Padma's voice which makes us aware of the limitations of histories. But every time Saleem's explanation convinced Padma to believe in him. Consequently, Padma is the name of a river, "The river here has a familiar name: Padma. But the name is a local deception; in reality the river is still Her,

⁹² Rushdie, Salman. *Midnight's Children*. P.-173

⁹³ Rushdie, Salman. *Midnight's Children*. P.-565

the mother-water, goddess Ganga streaming down to earth through Shiva's hair"⁹⁴. A river has no boundary, it changes colour according to its position. Since Saleem is telling his story orally and there is no written document, the accuracy of the events can be questioned. He may change certain events, and after him may be when Padma will narrate this story to the next generation she also might have modified it. Therefore, there will always be a constant struggle for the truth and the chutnification process of history will go through a continuous process. As Michael Reder states,

“This ‘chutnification’ of Indian cultural history tends to be wholesome in essence, may be occasionally subversive in taste, but ultimately an appetizer, a plea for the steady looking-back and urgent self-mirroring. Rushdie is not mad at India; he is sad, like most of us.”⁹⁵

Allegory plays a vital role in Rushdie's writing which affects both the plot and magical aspects of the novel. In the novel, *Midnight's Children* the narrator is simply turning back and telling his story and the story of India. The novel starts with a fairy tale impression and through different historical issues the narrator visits different countries both physically and mentally. Nevertheless, Saleem's physical and mental degradation degenerates in to pickle histories and characters which made the novel pessimistic. His Pickling identity cracked him physically and mentally and provide with an unstable identity. As Booker M. Keith comments: “...theme of unstable identity involves Saleem Sinai in *Midnight's Children*, who are physically (or at least so he believes) crackling and

⁹⁴ Rushdie, Salman. *Midnight's Children*. P.-500

⁹⁵ Reder, Michael. “Salman Rushdie: Biography”. P.-232

fragmenting into pieces”⁹⁶. As a result, after rescuing by Parvati-the-Witch (has come to Dacca with Picture Singh and his troupe of magicians), when Saleem returned to Bombay hoped that it will be a peaceful place. But unfortunately he found it, as chaotic and distorted as ever. “Our Bombay: it looks like a hand but it’s really a mouth, always open, always hungry, swallowing food and talent from everywhere else in India”⁹⁷. At the end of the novel the children have lost all their powers so just India is losing its optimism. The novel thus acquires an air of pessimism. Rushdie asserts,

“I want to make one last point about the description of India that *Midnight’s Children* attempts. It is a point about pessimism. But I do not see the book as despairing or nihilistic. The point of view of the narrator is not entirely that of the author. What I tried to do was to set up a tension in the text, a paradoxical opposition between the form and content of the narrative.”⁹⁸

Throughout the whole novel, Rushdie’s use of magical realism draws an imprecise line between fantasy and reality, between tragedy and comedy. In *Midnight’s Children* Saleem’s unreliable memory infuses the narration with comedy and fantasy. All of his history rather than having a literal meaning, consists a deeper and personal meaning. By such confrontation, Rushdie has offered an insight to the important events of India’s post-independent history.

⁹⁶ Booker, M. Keith. “Beauty and the Beast: Dualism as Despotism in the Fiction of Salman Rushdie”. Baltimore: The Johns Hopkins University Press, Vol..7, no.4, (winter 1990), P.-982

⁹⁷ Rushdie, Salman. *Midnight’s Children*. P.- 171-172

⁹⁸ Rushdie, Salman. *Imaginary Homelands*. P.-16

Conclusion

Gabriel Garcia Marquez and Salman Rushdie's social position allows them to employ a non-mimetic narrative mode in their writing where political problems acquire certain meaning. Their writing includes a postmodernist skepticism that prevailed in Europe and America. Such non-mimetic and non-western modes ponder the peculiarity that triumphs in the West. In such a case, the expansion of modern and postmodern novels appears to reprocess the readiness of the political and cultural concept in Latin America and in India. In my research, both Marquez and Rushdie employ the technique of marvelous realism and magical realism to disclose the historical and cultural panorama of Latin America and India.

Marquez's marvelous realism exposed the cultural heterogeneity of Latin America that differed from and determined the linear history of the West and shaped Latin American history. Historical and cultural sedimentation such as myth, oral narrative, magic, suspicion, Western rationalism, cultural conflicts and violence represented history of the process of colonization conducted by the Spanish. Like Borges, Marquez uses the supplementation of realism to examine the textual magic in his writing. In the novel *One Hundred Years of Solitude*, Marquez used an isolated community whose cultural beliefs have been made up of American myths and Christian and rural suspicion. In spite of all the magical events Marquez claims the novel is based on reality and asserts, "disproportion is a part of our reality too. Our reality is in itself out of all proportions"⁹⁹.

⁹⁹ Simpkins, Scott. "Magical Strategies: The Supplement of Realism". *Twentieth Century Literature*. New York: Hofstra University, Vol. 34, No. 2 (Summer, 1988), P.- 144

Jose Arcadio Buendía and Ursula Iguaran's bizarre expectations of having a real life in the inherited supernatural area enveloped the disappointments of the characters which finally turned into nothing but illusions. Though the novel is written from a Western perspective, it presented the other ways of looking at the world, which lies in the shadow of Western realism.

Rushdie, on the other hand, by employing his insider-outsider position, exposed the diverse and class-divided relationships with the colonial culture and the English language. The diversity of Indian culture always remains a subject of Rushdie's writing which impose the homogeneities of fabricated culture, to control the political aspects. The narrator of *Midnight's Children* Saleem, through his story re-describes modern India. Rushdie by using the technique of magical realism scrutinizes Saleem's unreliable memory which infuses between fantasy and comedy. By considering history as a part of his writing, Rushdie draws a line between reality and fantasy, tragedy and comedy. Michael Reder asserts:

“Rushdie seems to insist that what we often want to view as opposites really come together, that the best way to understand that world may be through fantasy, and that what we often take as reality is no more than stories.”¹⁰⁰

Our overall examination of these two magic realist writers proves that both Marquez and Rushdie were educated in Europe and their Western knowledge, thought and

¹⁰⁰ Reder, Michael. “Salman Rushdie: Biography.” P.- 227

literature have high level of personal freedom. Their Western education made them as the 'citizens of the world'. As a result, though their ways of living were affected by the system of colonialism, they were protected from poverty and prejudice by the virtue of their education and social status. Timothy Brennan in the book *Magic(al) Realism* by Bowers asserts:

"Both Marquez and Rushdie...tempered and subvert the routine appeals by the writers of anti-colonial commitment to 'native' discourse by showing not only the inevitability but the benefits of what has been left behind. Their discourse, instead of telling a story reviling Europeans for their dishonourable past, stylistically alludes to the past and appropriates it for their own use."¹⁰¹

Hybrid writers are always open to two worlds, national and international, political and cultural systems of colonialism and neo colonialism. Magic realism as opposed to post colonialism and post modernism works as a gulf to portray the political and cultural diversity that prevails in Latin America and India. The simultaneity of both historical and political analysis forms the ideological and social positions of the writers.

¹⁰¹ Bowers, Maggie Ann. *Magic(al) Realism*. P.-125

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