

The Use of 'Magical Realism' in the Works of Gabriel Garcia Marquez: A Descriptive Study

YASH DEEP SINGH,
Department of Humanities, Graphic Era Hill University,
Dehradun, Uttarakhand, India 248002
DOI:10.48047/pne.2018.55.1.34

Abstract

Known for own brand of magical realism, Gabriel Garcia Marquez is one of the most renowned writers of the 20th century. Marquez creates a surreal and dreamlike ambiance that blurs the lines between reality and fantasy in books and short tales by fusing parts of the actual world with mythical and magical events. The use of magical realism in Marquez's most well-known books, including 'One Hundred Years of Solitude', 'Love in the Time of Cholera', and 'The Autumn of the Patriarch', is examined in this study. The study looks at the different ways in which Marquez's usage of magical realism reflects the political, social, and cultural upbringing. It examines the symbolism and imagery used to convey a sense of magical realism and considers how this strategy affects how the reader interprets Marquez's works. The study also examines the literary influences that helped Marquez develop the writing style, including Latin American literature and Franz Kafka's works. The case that Marquez's use of magical realism in these works is a potent method for delving into a variety of challenging themes and concepts, such as identity, memory, love, and power. Marquez has secured the position in the canon of great literature because to this distinctive and effective literary device.

Keywords: Magical Realism, Reality, Symbolism, Surrealism, Culture.

Introduction:

The Nobel Prize-winning author from Colombia, 'Gabriel Garcia Marquez', is largely recognized as one of the most influential and important authors of the 20th century. All of Marquez's writing is renowned for its vivid, colorful descriptions, rich symbolism, and complex narrative patterns. Magical realism is a literary method that blends aspects of fantasy or the supernatural with realistic storytelling to create a world where the boundaries between reality

and imagination are hazy. Because it incorporates Colombian folklore, history, and mythology, Marquez's use of magical realism is particularly noteworthy. A literary device that combines parts of the mystical and the real to create a singular and strange world, is one of the most recognizable aspects of Marquez's writing (**Ahmad et al. 2012**). In the middle of the 20th century, the literary genre known as magical realism gained popularity. It has its roots in Latin America. It can be identified by the way magical or supernatural aspects are woven into a realistic story, frequently in a way that blurs the distinction between the two. According to magical realism, the bizarre is depicted as commonplace and daily, while the ordinary is given a feeling of surprise and mystery. The use of magical realism by Marquez is likely most apparent in the masterpiece, "One Hundred Years of Solitude." In the made-up village of Macondo, the book chronicles the history of the Buendia family across numerous generations. Through the course of the book, Marquez deftly combines the mystical with the mundane, creating a universe that is both fanciful and firmly grounded in reality. Remedios the Beauty, for instance, is a character that first appears in the book. Men are driven to insanity and suicide when they are around Remedios because of the stunning beauty. Remedios is claimed to have risen into heaven after dying, taking only clothing along (**Adams, J. 2011**).

A distinctive feature of Marquez's writing that contributes to the wonder and enchantment of the works is the mingling of the real and the supernatural. "Chronicle of a Death Foretold" is another instance of Marquez's usage of magical realism. The tragedy of Santiago Nasar's murder, a young man who was assassinated on the eve of the wedding, is told in the novella. Marquez employs magical realism to examine the ways that many characters perceive and interpret the events leading up to the murder from multiple points of view throughout the novel. The narrator describes, for instance, how the town's residents were informed of the murder yet did nothing about it. The warning manifested itself in the shape of a common dream in which circling birds and a blood-red sky were depicted. This dream is a paranormal component of the story that is woven into it in a way that is both enigmatic and unsettling. Scholars and critics of literature have praised and decried Marquez's use of magical realism. Some claim it is a special and original technique that aids in generating a sense of enchantment and wonder in all these writing. Some people have criticized it for being highly symbolic and challenging to understand (**Anderson, S. 2016**). It doesn't matter how one views Marquez's use of magical realism; its influence on literature cannot be disputed. Marquez's works has influenced number of authors

and artists. People can find the inspiration in the writing of Haruki Murakami, Isabel Allende and Salman Rushdie. One of the distinguishing characteristics of Gabriel Garcia Marquez's literary style is the usage of magical realism, which is a recurrent theme in all works. Marquez creates a universe that is both mystical and firmly rooted in reality by fusing the magical with the everyday. Readers all across the world continue to be inspired and enthralled by such writings, which have had a significant impact on the literary world (Kim, S. H., & Kornelije, K. 2011)

Literature Review:

On 6th March, 1927, Gabriel Garcia Marquez was born in Aracataca, Colombia. Known for distinctive writing style and heavy use of magical realism, Marquez is regarded as the most influential authors of the 20th century. Short stories for several publications and newspapers marked the beginning of Marquez's writing career in the 1950s. One of the writings "One Hundred Years of Solitude," is the most well-known book, in 1967, solidifying Marquez position as a literary titan. The literary genre known as 'magical realism' first appeared in Latin American literature in the middle of the 20th century. The bizarre and the real are combined in its peculiar narrative style, which defies established literary conventions. The master of magical realism is considered to be Colombian author Gabriel Garcia Marquez. Marquez works are known for the inventive brilliance and capacity to transcend conventional narrative frameworks (Dar, S. H. 2017). This literature review will look at how Gabriel Garcia Marquez uses magical realism in the writings.

Magical Realism: The work of Gabriel Garcia Marquez are filled with a sense of magic and wonder. The use of magical realism gives the writing a dreamlike aspect that carries the reader to a fanciful and bizarre realm. The use of magical realism is perfectly demonstrated in 'One Hundred Years of Solitude', one of the most well-known works. The sufferings of the Buendia family across numerous generations are described in this book. It takes place in the fictitious town of Macondo, a magical and mystic locale. A woman ascending into heaven, an epidemic of insomnia, and a guy who lives for more than 200 years are just a few of the bizarre events that occur throughout the book. In the short story "A Very Old Man with Enormous Wings," Marquez introduces a character that is a cross between a human and a bird. The old man's entrance sparks a lot of excitement and curiosity in the little village where the narrative is set. The villagers initially think the old man is an angel, but when they learn that the old man cannot

fly and possesses no supernatural abilities, they start to treat the man like a sideshow attraction. The tale serves as a criticism on how we often take advantage of and dehumanize individuals who are different (**Hatjakes, A. 2008**).

Marquez employs magical realism in more than only the books and short tales. Tactic is used in the memoir, *Living to Tell the Tale*, to evoke nostalgia and to think back on one's own experiences. Marquez childhood, family, and travels are all vividly described in the memoir. Marquez creates a universe that is both realistic and fanciful by utilizing magical realism to obfuscate the distinction between fact and fiction. For Marquez, magical realism is more than a literary technique—it's a way of life. Magical realism has its roots in the storytelling culture of Latin America, which places a great priority on myth and imagination. As Marquez once stated, **"Reality is not what happened to us, but what we remember and how we remember it."** The core of his use of magical realism is captured in this sentence. Instead of attempting to recreate reality as it actually occurred, Marquez is more interested in forging a brand-new world based on memory and imagination.

Impact of Magical Realism: The literary and cultural effects of Marquez's usage of magical realism are significant. All of the writings have encouraged a new generation of authors to investigate the potential of the fantastical and the bizarre. In the works of authors like Toni Morrison, Salman Rushdie, and Isabel Allende, magical realism has emerged as a significant literary movement. The usage of magical realism by Marquez has had a profound impact on Latin American culture. These writings and notions of the worth of creativity and narrative have had an impact on generations of Latin American authors and artists. The books and stories have become cultural touchstones. The usage of magical realism in Marquez's works has been incorporated into the literary and cultural heritage of the region and has contributed to the development of a feeling of cultural identity for Latin America (**Roy, S. D. 2012**).

Significance of Magical Realism: The literary and societal relevance of Garcia Marquez's usage of magical realism is substantial. Marquez can use it as a starting point for exploring the intricacies of the human experience. With the ability to build a universe that is both fanciful and realistic because to magical realism, which also enables to explore the themes of love, death, and identity in a fresh and engaging way. The usage of magical realism had a big impact on Latin American literature and influenced a whole generation of authors to utilize it. The usage of

magical realism in Garcia Marquez's writings is also a reflection of Latin America's unique cultural identity. The mysticism and fusion of indigenous and European traditions in Latin American culture are well known. Garcia Marquez uses magical realism in all the writing as a tool to study Latin American culture's history, traditions, and beliefs while also capturing its essence. Last but not least, Garcia Marquez's usage of magical realism has had a big impact on the literature industry. All the writings have served as an inspiration to innumerable authors all over the world, and Marquez is regarded as one of the pioneers of this style. With authors like Isabel Allende, Salman Rushdie, and Haruki Murakami utilizing this method in their writings, magical realism has grown to be an important literary tradition (Ahmad, M. 2015)

Critical Interpretation: The usage of magical realism by Marquez has drawn criticism and differing interpretations. The usage of magical realism by Marquez, according to critics, is a reflection of the social and cultural reality of Latin America, where myths and legends play a significant role in defining cultural identity. "Magical realism reflects the Latin American reality, where the supernatural is a part of everyday life," claims Jean Franco. Others have seen Marquez's use of magical realism as a critique of the accepted idea of reality. In the words of Wendy B. Faris, "Magical realism challenges the reader's perception of reality, creating a narrative that transcends the conventional definition of reality (Birns et al. 2016).

Objectives of the study:

To explore the use of 'magical realism' in the works of Gabriel Garcia Marquez

Research Methodology:

This study is empirical in nature. In this study 203 respondents were contacted to explore the association of gender and age among Malls and Retail shops of India. The data analysis was done with the help of the frequency distribution.

Data Analysis and Interpretation:

**Table 1 Gabriel Garcia Marquez's use of magical realism in his works often involves
blending the magical and the mundane**

Particulars	Agree	Disagree	Can't Say	Total
-------------	-------	----------	-----------	-------

Respondents	167	19	17	203
% Age	82.27	9.36	8.37	100

Table 1 presents that with the statement Gabriel Garcia Marquez's use of magical realism in his works often involves blending the magical and the mundane, it is found that 82.27% of the respondents agree with this statement.

Table 2 Magical realism in Gabriel Garcia Marquez's works is not simply a plot device but a way of creating meaning and symbolism

Particulars	Agree	Disagree	Can't Say	Total
Respondents	165	17	21	203
% Age	81.28	8.37	10.34	100

Table 2 presents that with the statement magical realism in Gabriel Garcia Marquez's works is not simply a plot device but a way of creating meaning and symbolism, it is found that 81.28% of the respondents agree with this statement.

Table 3 Garcia Marquez's use of magical realism is deeply rooted in his Colombian heritage and Latin American culture

Particulars	Agree	Disagree	Can't Say	Total
Respondents	161	19	23	203
% Age	79.31	9.36	11.33	100

Table 3 presents that with the statement Garcia Marquez's use of magical realism is deeply rooted in his Colombian heritage and Latin American culture, it is found that 79.31% of the respondents agree with this statement.

Table 4 Garcia Marquez's works are compared to the surrealist movement in art, which also sought to challenge reality and explore the subconscious

Particulars	Agree	Disagree	Can't Say	Total
Respondents	159	19	25	203
% Age	78.33	9.36	12.32	100

Table 4 presents that with the statement Garcia Marquez's works are often compared to the surrealist movement in art, which also sought to challenge reality and explore the subconscious, it is found that 78.33% of the respondents agree with this statement.

Conclusion:

Ultimately, Gabriel Garcia Marquez's usage of magical realism in the writing has had a significant influence on literature. Marquez explores complex issues like love, death, and power in a profoundly meaningful way thanks to the distinctive approach of fusing the actual world with magical components. Readers can explore the highly imaginative worlds without being restricted by the rules of literature because of the way Marquez delivers stories. Through these writings, including "One Hundred Years of Solitude" and "Love in the Time of Cholera," Marquez has shown the capacity to take readers to a location where enchantment and reality collide. A stronger emotional connection to the characters and a better comprehension of human nature are the outcomes. Marquez's writings forever altered the literary landscape and inspired other writers to explore magical realism in their own works. Generations to come will be affected by and shaped by Marquez legacy in the literary world. The literary world has been forever changed by Gabriel Garcia Marquez's use of magical realism, which also gives readers a singular and unforgettable experience.

References:

- Cooper, B. (2012). *Magical realism in West African fiction*. routledge.
- Bell, M. (2010). *García Márquez, magical realism and world literature*. Cambridge University Press.
- Wojda, D. (2009). Bruno Schulz and the magical realism of Gabriel García Márquez in one hundred years of solitude. In (Un)masking Bruno Schulz (pp. 173-193). Brill.
- Hart, S. M. (2012). From realism to neo-realism to magical realism: The algebra of memory. *romance studies*, 30(3-4), 251-267.

- Polanco, M. (2010). Rethinking narrative therapy: An examination of bilingualism and magical realism. *Journal of systemic therapies*, 29(2), 1-14.
- Cubillos, C. (2009). *Beyond magic realism and universal archetypes: Understanding Gabriel García Márquez*. California State University, Dominguez Hills.
- Ahmad, M., Afsar, A., & Masood, S. (2015). Elements of Social Protest in Gabriel García Márquez's *Chronicle of a Death Foretold*: A Study in Magical Realism. *라틴아메리카연구*, 28(2), 1-17.
- Hart, S. M. (2013). *Gabriel García Márquez*. Reaktion Books.
- Siskind, M. (2011). The genres of world literature: The case of magical realism. In *The Routledge Companion to World Literature* (pp. 345-355). Routledge.
- López-Calvo, I. (2016). Translation, Unreliable Narrators, and the Comical Use of (Pseudo-) Magical Realism in *Of Love and Other Demons*. *Gabriel García Márquez in Retrospect: A Collection*, 183-94.
- Arva, E. L. (2008). Writing the vanishing reality: Hyperreality and magical realism. *Journal of Narrative Theory*, 38(1), 60-85.
- von Feigenblatt, O. F. (2009). Garcia Marquez' Magical Realism as a Representation of Latin America's Socio-Political Reality: Developmental Simultaneity and Exceptionalism in Latin America as Expressed in Historiographic Metafiction. *The Expression*, 2(1), 1-6.
- Yadav, S. (2016). Magic Realism and Indian Aesthetics: An Attempt to Analyse 'A Very Old Man with Enormous Wings.'. *Imperial Journal of Interdisciplinary Research*, 2(5), 929-36.
- Aldama, F. L. (2012). Magical Realism. In *The Routledge Companion to Latino/a Literature* (pp. 350-357). Routledge.