

One Hundred Years of Solitude as a Magical Realist Novel

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Abstract

The term “magic realism” was coined by Franz Roh, a German art critic in his work *Post-Expressionism, Magic Realism: Problems of the Most Recent European Painting* (1925) to describe a new form of post-expressionistic painting. The term "magical realism" was coined by Angel Flores in his article "Magical Realism in Spanish American Fiction"(1955). The term "magical realism" was used in relation to Latin American fiction to refer to the narrative fiction that includes magical happenings in a realist matter-of-fact narrative. According to Flores, 1935 is the starting point of this new era of Latin American literature, with the publication of Jorge Luis Borges's *A Universal History of Infamy* (1935). The term "magical realism" is currently used to refer to literature that has magical and extraordinary events and characters rendered by an objective narrative.

Marquez's *One Hundred Years of Solitude* (1967) is the quintessential magical realist novel which displays the transgressive mode of fiction associated with Marquez. This mode arises out of a need to challenge fixed boundaries, making itself a new craft of fiction writing. Myth, history, tragedy, politics, family and more fill the kaleidoscopic hybrid space of *One Hundred Years of Solitude*. The transgressive act of the novel functions at three levels: consciousness, characters and reality.

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Marquez's *One Hundred Years of Solitude* (1967) is the quintessential magical realist novel which displays the transgressive mode of fiction associated with Marquez. This mode arises out of a need to challenge fixed boundaries, making itself a new craft of fiction writing. The raw materials for *One Hundred Years of Solitude* were mainly provided by Marquez's childhood with his grandparents and extended family in the town of Aracataca. The seeds of the transgressive mode of magical realism were sown in the formative years of Marquez's childhood. Myth, history, tragedy, politics, family and more fill the kaleidoscopic hybrid space of *One Hundred Years of Solitude*. The transgressive act of the novel functions at three levels: consciousness, characters and reality.

The Transgressing Consciousness

While writing *One Hundred Years of Solitude*, Marquez realized that his voice had the same echoes as his grandmother's: "how my grandmother used to tell stories, the wildest things with a completely natural tone of voice" (Ruch). He adds that his "grandmother told them with a brick face" (Ruch and Sellman). This brick faced consciousness is the narrative tool that Marquez uses to subvert accepted reality and to move into fictional realms that challenge the defining norms of fiction. This narrating consciousness has an oral character that may be traced to his grandmother. The oral tradition perceives the magical and the real in the same way. He emulates the speaking voice of the oral tradition so successfully that in the novel the narrating consciousness transgresses the boundaries in a neutral and detached tone, telling the story from an objective perspective, treating the magical and the real as the same.

The narrating consciousness in the novel has a "stance" that "is often characterized as childlike or naive because magical events are accepted...as children seem to accept such events in stories, without questioning reality" (Faris 94). Subsequently, the narrating consciousness functions like a centrifugal force generating different methods of subverting fictional thresholds. Conventional ideas, for instance, of time, life and death in *One Hundred Years of Solitude* are replaced by radical and innovative ones. Consequently, it facilitates the intersection of the commonplace and the incredible, significant aspects of the charismatic, self sufficient and transgressing consciousness of the oral tradition familiar to Marquez. The juxtaposition of the opposites creates a magical effect bordering the supernatural.

The objective speaking voice of the oral tradition is influenced by its subjective understanding of events. In magical realism, memory feeds on reality; but as it moves in its own

hybrid space, it necessarily gives birth to myth. Thus, memory changes its normal functioning; as it conjures up events from reality, it produces mythical elements reflecting back to the transgressive vision of the narrating consciousness. The novel represents the ways in which the narrating consciousness has transgressed the familiar to defamiliarize it, for the purpose of commenting on the individual and the society.

Memory transgresses characters and events in the novel. The novel begins in the middle of the events and the reader "goes back in time" to witness the "memory that opens the novel" (Pelayo 92). One finds memory establishing its role as a transgressive vehicle, as

Colonel Aureliano Buendia standing in front of a firing squad, which is a future event, remembers the day when his father, Jose Arcadio Buendia took him to see ice for the first time, which is a past event: "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"(Marquez 1). The beginning "serves as a paradigm of the overall narrational pattern" (Sims 11). The pattern that the narrating consciousness follows is therefore circular, a constant moving between the past, the present and the future.

In the novel, the space occupied by Macondo is marked by a boundary which is new, flexible and porous because "the world was so recent that many things lacked names,..." (Marquez 1). Becoming an expert in the use of the instruments that the gypsy Melquiades gives him, Jose Arcadio Buendia, the founder of Macondo, retreats into his laboratory and conceives "a notion of space that allowed him to navigate across unknown seas, to visit uninhabited territories, and to establish relations with splendid beings without having to leave his study" (Marquez 4). The patriarch of the Buendia family lays the foundation for the mingling of the magical and the real in his "imagined space" (Gullon 29). The matriarch, Ursula Iguaran, who is the embodiment of practicality and strength, impregnates the narrative space. Thus, memory and space, together with motif and hyperbole, work to garner command over the nostalgic and meandering pattern of Marquez's transgressive fictional craft.

The first large scale extraordinary event that involves all of the Macondites is the insomnia plague, which is first mentioned with the arrival of Visitacion. Visitacion is a Guajiro Indian woman who arrives with her brother in Macondo. One is told that she and her brother were "in flight from a plague of insomnia that had been scourging their tribe

for several years" (Marquez 38). Nothing more is mentioned about the insomnia plague till the mysterious arrival of the child Rebeca, who is adopted by the Buendias. One night Rebeca is found on a rocker sucking her finger with her eyes lighted up like those of a cat. Immediately, Visitacion recognized the eyes which were symptoms of the insomnia plague. Jose Arcadio Buendia thinks nothing of it until the family realizes that they have not slept for fifty hours. Extraordinary things begin to happen: "In that state of hallucinated lucidity, not only did they see the images of their own dreams, but saw the images dreamed by others" (Marquez 46). The people do not attribute any supernatural or magical explanation to the plague, as they come to a matter of fact discovery that the plague was spreading through food and drink. Together with this, the loss of memory is an effect of the insomnia plague. Aureliano ingeniously comes up with the plan to label everything with its name so that nothing is forgotten. The insomnia plague

brings a succumbing to "an imaginary reality" which was not practical, but comforting for the people who "went on living in a reality that was slipping away, momentarily captured by words, but which would escape irremediably when they forgot the values of the written letters" (Marquez 49). Words would lose their meaning and significance in the imaginary reality that makes the Macondites lose their memory and isolate them from daily life. This isolation and memory loss is destructive and they initiate the decline of the Buendia family and Macondo itself. For Marquez, memory has different connotations: "Memory in Garcia Marquez's view is synonymous with redemption: to remember is to overcome, to defeat the forces of evil" (Stavans 64).

The redemptive function of memory is evident in the Banana massacre which is a real event that happened in Cienaga in 1928. The Banana massacre was caused when the workers of the United Fruit Company protested against the injustice suffered by them. After many days of striking, the men and women were told to gather at the railway station for a negotiation with an official from the government. As it turns out, the government had no intention of solving the problems of the workers. The train never arrived, but a Lieutenant went on the roof of the station and read out an order signed by the general and his secretary authorizing the army to shoot if the workers did not surrender within five minutes. The men and women did not surrender and what followed is related by the narrating consciousness in horrifying images. Jose Arcadio Segundo, the great grandson of Jose Arcadio Buendia and the leader of the strike, was not killed, but this is the searing memory he has to live with:

He realized that he was riding on an endless and silent train and that his head was caked with dry blood...Prepared to sleep for many hours, safe from the terror and the horror, he made himself comfortable on the side that pained him less, and only then did he discover that he was lying against dead people...in the flashes of light...he saw the man corpses, woman corpses, child corpses who would be thrown into the sea like rejected bananas. (Marquez 312)

Marquez goes on to say that as a confirmation of the number of dead, on one of the anniversaries of the massacre, the speaker of the Senate asked for a minute of silence in memory of the three thousand people who died. In the novel, when Jose Arcadio Segundo manages to reach Macondo, he asks the people about the massacre. To his shock, he finds that the women he talks to say that there have been no deaths in Macondo since the time of his Uncle, Colonel Aureliano Buendia. No one believes that there was a train full of dead bodies.

The unending wars of Colonel Aureliano serve as a critique of war and political violence. With superhuman energy he "organized thirty-two armed uprisings and he lost them all" (Marquez 106). The Hyperbole serves to amplify his portrait:

He had seventeen male children by seventeen different women and they were exterminated one after the other on a single night before the oldest one had reached the age of thirty-five. He survived fourteen attempts on his life,

seventy-three ambushes, and a firing squad. He lived through a dose of strychnine in his coffee that was enough to kill a horse. He refused the Order of Merit, which the President of the Republic awarded him...the only wound that he received was the one he gave himself in the chest with a pistol and the bullet came out through his back without damaging any vital organ. (Marquez 106-07)

The extraordinary lives of the two sons of Jose Arcadio Buendia and Ursula, Jose Arcadio and Colonel Aureliano, reflect the subversive nature of this reality that is further exposed by other episodes. When he returns he tells his family:

Under a bright noonday sun in the Gulf of Bengal his ship had killed a sea dragon, in the stomach of which they found the helmet, the buckles, and the weapons of a Crusader. In the Caribbean he had seen the ghost of the pirate ship of Victor Hugues, with its sails torn by the winds of death, the masts chewed by sea worms, and still looking for the course to Guadeloupe. (Marquez 94)

Jose Arcadio has lived the extraordinary life of a sailor and his death is equally incredible:

As soon as Jose Arcadio closed the bedroom door the sound of a pistol shot echoed through the house. A trickle of blood came out under the door, crossed the living room, went out into the street, continued on in a straight line across the uneven terraces, went down steps and climbed over curbs, passed along the Street of the Turks,...made a right angle at the Buendia house, went in under the closed door, crossed through the parlor, hugging the walls so as not to stain the rugs... and passed without being seen under Amaranta's chair...through the pantry and came out in the kitchen, where Orsula was getting ready to crack thirty-six eggs to make bread.(Marquez 135)

Thus, a mingling of the imagined space with the familiar space is brought about by the transgressing consciousness. Other incidents that occur in the hybrid space include Remedios's ascension, death's visit to Amaranta and consequent prediction that she will die when she

finishes her shroud, the rain of yellow flowers when Jose Arcadio Buendia dies and the levitation of Pather Nicanor Reyna after drinking chocolate.

The recurrence of names becomes a motif that possesses great significance. The intention behind the repetition is to reinforce the feeling of circularity and more importantly, futility (Gullon 31). The repetition of names from one generation to another is reason enough for the descendant to inherit the same qualities as the ancestor. For example, Jose Arcadio, the son of Jose Arcadio Buendia, is good humoured but dies mysteriously; Jose Arcadio Segundo, the great grandson, leads the Banana strike and then is fated to live with the traumatic memory of the massacre. Again, Colonel Aureliano fights many wars but ends up disillusioned making gold fishes. Finally, there is Aureliano Babilonia, who unknowingly commits incest with his aunt Amaranta Ursula, and who deciphers the manuscript, which, while he reads, simultaneously brings about the extermination of Macondo. The process of naming runs counter to itself, turning back to the same mistakes, fears and failures as the ancestor. This truth is exclaimed by Ursula: "I know all of this by heart,...It's as if time had turned around and we were back at the beginning" (Marquez 199).

The transgressing narrative consciousness displaces the bricks in the wall of reality, to see beyond reality and to embrace magic and myth. Marquez has crafted the narrating consciousness in such a way that it transgresses into a world where reality and magic overlap: the world of his grandmother that converges with the world of modern fiction. What makes Marquez's narrating consciousness different is the way in which he has incorporated the outlook of the oral tradition of his community into it. He gives to the narrating consciousness knowledge and understanding of the two worlds. The power and reach of the narrating consciousness is, therefore, enhanced by its transgressive facet given to it by the oral tradition. Finally, Marquez's transgressing consciousness weaves a narrative that is a juxtaposition of the imperfection, weakness and brutality of reality and history.

Transgressing Characters

The transgressive nature of the characters springs from the transgressing consciousness that leaps beyond the tight restrictions of reality, thereby infusing the characters with subversive qualities. They take root in the hybrid space of Marquez's fiction, which is a world where reality is disrupted in order to make place for magic and myth. The characters possess their own peculiarities; they are abnormal or sub-normal. They are exaggerations, which suggest that their natures do not lead to truth, but to a challenging of truth. The characters form complex dimensions and extensions of the transgressing consciousness; they form the subversive dynamic that contributes to overturning the established boundaries.

Jose Arcadio Buendia is the eccentric patriarch who sets the precedent for his descendants in the novel. Jose Arcadio Buendia and Ursula Iguaran were cousins. Ignoring the families' protests, they marry. Ursula is afraid of consummating the marriage because of the fear produced in her by her mother of their child being born with a pig's tail. One tragic night, Jose Arcadio Buendia kills a man named Prudencio Aguilar, who loses to him in a cockfight. The reason for the murder was that Prudencio insulted him by saying that the rooster might do Ursula some good because there was a rumour that Jose Arcadio Buendia was impotent. Furious, Jose

Arcadio Buendia kills him with a spear. The ghost of Prudencio Aguilar then starts to haunt them and Jose Arcadio Buendia decides that he and Ursula would leave their village. Marquez explains how Macondo was established as a village. As an enterprising man, Jose Arcadio Buendia helps in the setting up of Macondo. Jose Arcadio Buendia is also impulsive with a wild imagination and an obsession for science. Thus, Jose Arcadio Buendia possesses the adventurous nature that challenges the limits of reality.

Ursula is the tenacious matriarch who holds the family together. She is its centre and lives for more than a century. Ursula fills the fictional space with domesticity; she also possesses an insightfulness and strength that sees through her troubled family. It is she who realizes that time is moving in a circle as she says many times in the novel. Ursula herself undermines time by dying between the age of one hundred and fifteen and one hundred and twenty-two. She takes care of even her great great grandchildren Renata Remedios (Meme), Jose Arcadio and Amaranta Ursula. She also takes care of Meme's bastard son, Aureliano Babilonia.

The Jose Arcadios and Aurelianos, who are the descendants of Jose Arcadio Buendia and Ursula, bear most importantly, the stigma of their inherited names. The Jose Arcadios are the physical and sensualist type, while the Aurelianos are the sober, rational, slightly cold yet inspired thinking type, whose ways of death are as telling as their paths of life: whereas the Jose Arcadios all die suffering as victims of murder or disease (their "tragic sign"), all three Aurelianos die with their eyes open and their mental powers fully intact.

Colonel Aureliano Buendia engages in a long drawn war that proves to be futile. The thirty-two failed uprisings, fourteen assassination attempts, seventy-three ambushes and seventeen sons who died before the age of thirty-five take their toll on him. Disillusionment follows when Colonel Aureliano realizes that he was in the war solely because of his pride and not because of the Liberal party. On the day of the signing of the treaty of Neerlandia, Colonel Aureliano tries to shoot himself. The bullet "followed such a neat path that the doctor was able to put a cord soaked in iodine in through the chest and withdraw it from the back" (Marquez 183). He finally dies on a bright evening while urinating against the chestnut tree, where his father was tied till he died. Amaranta, Jose Arcadio and Colonel Aureliano's only sister, remains a spinster. She is visited by death that appears as a woman in blue with long hair. The encounter does not disturb Amaranta's daily life:

Death did not tell her when she was going to die or whether her hour was assigned...but ordered her to begin sewing her own shroud on the next sixth of April. She was authorized to make it as complicated and as fine as she wanted,...and she was told that she would die without pain, fear, or bitterness at dusk on the day that she finished it.(Marquez 284)

Marquez refers to the elastic nature of life in this event. Remedios the Beauty, Amaranta's grandniece, in turn, overturns reality as she does not die, but ascends to the sky. Before Remedios ascends to the sky, strange events occurred as a result of her fatal effect on men. One day while Remedios the Beauty was taking a bath, a man climbed on the roof and removed the tiles so that he could come down to the bathroom. At that moment, the roof collapsed and the

man died. When the body was removed, there was the strong odour of Remedios on the man's skin. Remedios the Beauty thus overturns reality with her natural but fatal body odour.

The twins, Jose Arcadio Segundo and Aureliano Segundo who are Remedios the Beauty's brothers, also overturn reality by their eccentricities. In them, there is a reversal of the usual qualities inherited by the Jose Arcadios and the Aurelianos. This is the outcome of their mischievous mixing up of their names while they were little boys, with the result that their names are changed forever. Like their ancestors, they live extraordinary lives that magnify reality which is but tragic. Aureliano Segundo inherits the sexual prowess of Jose Arcadio. Jose Arcadio Segundo, on the other hand, is solitary and pensive like the Aurelianos. Having no real relationship with anyone in the family, he shuts himself in the workshop to talk to Colonel Aureliano Buendia. He then takes the job of a foreman in the banana plantation. With the trouble from the Banana strike, Jose Arcadio Segundo, along with other leaders, is imprisoned.

The memory that Jose Arcadio Segundo has of the Banana massacre enables him to challenge the history that is imposed on the people of Macondo. He is the sole survivor and the only one who is not secretly killed by the government in its effort to exterminate all the unionists, arsonists and rebels. After the massacre, Jose Arcadio Segundo takes refuge in Melquiades' room, trying to decipher Melquiades' parchments and to preserve his memory of the massacre. When the soldiers come to the Buendia house they search the rooms and finally reach Melquiades' room. Aureliano Segundo and their mother Santa Sofia de la Piedad open the room knowing that Jose Arcadio Segundo would be killed, but to their shock the officer does not see Jose Arcadio Segundo. He found in Melquiades' room "the repose that he had not had for one single instant during his previous life" (Marquez 318). Thus, Jose Arcadio Segundo living in Melquiades' room disrupts reality by being invisible to the soldiers who look at the room "with the same eyes as Colonel Aureliano Buendia" (Marquez 318). Another fact that is crucial to the novel is Jose Arcadio Segundo teaching his nephew, Aureliano Babilonia, Meme's son, to decipher Melquiades' parchments. Without Aureliano Babilonia, the parchments would not be unravelled and the story would not reach its apocalyptic end.

Aureliano Babilonia is the illegitimate son of Renata Remedios (Meme) and Mauricio Babilonia. He is born in the convent where Fernanda sends Renata Remedios. Fernanda reluctantly takes Aureliano Babilonia when he is brought by a nun and keeps his origin secret. Looking very similar to Colonel Aureliano, Aureliano stays in Melquiades' room and reads endlessly. Melquiades also tells Aureliano that he would have time to learn Sanskrit because the parchments would be deciphered only after they were a hundred years old. He falls in love with Amaranta Ursula without knowing that she is his aunt. She dies giving birth to a pig tailed baby out of the incestuous relation. Leaving the house in sorrow, Aureliano returns to find that his son is being eaten by the ants. Horrified, Aureliano remembers the epigraph of the parchments: "The first of the line is tied to a tree and the last is being eaten by the ants" (Marquez 420). Thus, he finds that Amaranta Ursula was his aunt. Thus, the characters embody the past, present and future of their family. Their identities are not fixed but flexible and constantly in flux. The ancestor returns in descendent to perform new transgressions of reality and history.

Transgressing Reality

Time, solitude and death constitute the fictional metaphors that recur in Marquez's writings. The reality that they represent is a subverted one that accepts the strange and the unacceptable as ordinary states of existence for them. Time, solitude and death are the strands by which "individual and collective destinies are meshed" (Gullon 30). By their recurrence they manifest the cycle of birth and rebirth, the transformation of reality into myth, the blessing or curse of ancestors. Marquez is indebted to Borges for his concept of time. Borges envisioned time as an endless repetition and Marquez adopted this in his fiction. In "The Garden of Forking Paths" Borges says: "This web of time-the strands of which approach one another, bifurcate, intersect or ignore each other through the centuries-embrace every possibility" (qtd. in Ruch). The limitless possibility of meandering of time enhances the circumstance for solitude, which causes the characters to live a death-in-life, thus bringing them closer to real physical death which they overthrow. In *One Hundred Years of Solitude*, time moves with innumerable possibilities with the help of the transgressing consciousness and the transgressing characters.

The transgressing consciousness mirrors the multiplicity in *One Hundred Years of Solitude* and treads many strands to tell the story of the Buendia family: ". . . the history of the family was a machine with unavoidable repetitions, a turning wheel that would have gone on spilling into eternity were it not for the progressive and irremediable wearing of the axle" (Marquez 402). These words concluded by Pilar Ternera, an outsider to the Buendia family, who outlives Ursula and who also bears the illegitimate sons of Colonel Aureliano and Jose Arcadio gives an image of the circularity of time in the novel. Time, thus perpetually repeats, bifurcates and intersects in an irremediable circle. Ursula realizes the circularity of time when she speaks and lives with her children, grandchildren, great grandchildren and great great grandchildren. The main purpose of Marquez is to show the futility of successive generations to save the family and Macondo from the impending destruction. In this regard, Patricia Tobin remarks: "Time is not spent, but is squandered and wasted because the past and the future panels of time collapsed into a present of eternal novelty" (43). Every character, every event, every revelation and every struggle open new facets of eccentricity, pathos, violence and morbidity. This is true when Aureliano Babilonia discovers at the ends that Melquiades had placed the events in the parchments "in order of man's conventional time, but had concentrated a century of daily episodes in such a way that they coexisted in one instant" (Marquez 421).

Yet the disadvantage of living in an eternal present is that the succeeding generations do not learn from the mistakes of the preceding one. The characters do not know this; so they continue to cross the same boundaries and repeat the same transgressions in some form or another. For instance, besides the well known characteristics inherited by the series of Jose Arcadios and the Aurelianos, other characters also repeat the qualities of their ancestors. The novel begins with the incest between Jose Arcadio Buendia and Ursula Iguaran and ends with the incest between Aureliano Babilonia and Amaranta Ursula. At the beginning Jose Arcadio Buendia is seen fascinated by the parchments brought by Melquiades. The deciphering of the parchments by the last in the line, Aureliano Babilonia, coincides with the annihilation of the family.

It is ironic that a big family like the Buendias is plagued by a solitude that becomes an inevitable part of their spiritual experience, "which they brought on themselves for their inability

to fall in love, their strangely held superstitious beliefs, and the foundation of the family from an incestuous marriage” (Pelayo 101). All the characters suffer from varied transmutations of solitude. Jose Arcadio Buendia with his fascination for new inventions and experimentation descends into the “solitude of madness” (Gullon 30). Ursula also bears the solitude of holding the family together with a husband who has become incapable of doing it. Jose Arcadio, the first born, leaves Macondo to wander as a sailor. Amaranta bears her loneliness by rejecting Pietro Crespi and Colonel Gerineldo Marquez and dying a spinster. Jose Arcadio Segundo’s memory of the Banana massacre draws him into a solitude that he spends in Melquiades’s room. Aureliano Segundo, on the other hand, surrenders on the solitude of his eating and drunken sprees. Aureliano Babilonia treated by Fernanda as non-existent, strikes a relationship with Jose Arcadio Segundo when he ventures into Melquiades’s room, where everyone forgets about his existence. As a family condemned to live in isolation they are driven to solitude.

In the fiction of Marquez, death is not the end of life but it is life itself. The transgressive mode he employs allows characters to continue living as ghosts or resurrects them back to life. The certainty of death is swept away and is replaced by the certainty of an alternative existence. In *One Hundred Years of Solitude*, the reason that Jose Arcadio Buendia and Ursula leave their village is because the ghost of Prudencio Aguilar, the man whom Jose Arcadio Buendia killed, starts to haunt them. But the ghost of Prudencio Aguilar follows them to Macondo. When Jose Arcadio Buendia breaks down mentally and is tied to the chestnut tree, Prudencio Aguilar becomes his companion. In the "imagined space" of Jose Arcadio Buendia, boundaries collapse and death is subverted. Being used to the ghost of Prudencio Aguilar, Jose Arcadio Buendia, in his dementia, converses with him and gradually slips into an intermediate space of reality and dream. This is the "intermediate room," which the narrating consciousness mentions, into which he enters.

Melquiades, the elusive and wise gypsy who brings magic to Macondo, also dies but returns alive again. He becomes old, difficult to communicate with and solitary. He is engrossed in the parchments that nobody can understand. One day he tells Arcadio that he has found immortality and on another day, Colonel Aureliano hears him say, "I have died of fever on the dunes of Singapore" (Marquez 75). Melquiades then dies on the same day, drowning in a river where he takes his bath. It is when Aureliano Segundo tries to decipher the documents in Melquiades' room that Melquiades appears to him. Thus, the reality of death is transgressed since "fluid boundaries between the worlds of the living and the dead are traced only to be crossed" (Faris 22). Ursula, the matriarch, exhibits what Zamora calls the "simultaneity of selves" (503). This is most apparent when Amaranta Ursula and Aureliano Babilonia find her dead but she has not realized it yet and yells that she is alive. A moment later, she says to herself that she really is dead.

The cycle of repetition takes with it death, time and solitude in a resurgent movement that emerges with every turn of events. The limits of death are overturned and its finality is shattered. In some cases, its hold on the body disappears and is transformed into a living experience.

Conclusion

Marquez's fiction produces a reality that is immensely magnified, containing truths that would otherwise be unknown. The boundaries of the fictional space of magical realism allow all elements of life to pass through it. The boundaries are porous, fluid and ever-shifting in which life becomes an unpredictable experience where anything is possible. In *One Hundred Years of Solitude*, it is the transgressing narrative consciousness which lays down the parameters for the storytelling that subverts all fictional criteria.

In *One Hundred Years of Solitude*, the transgressing narrative consciousness describes real and mythical events such as the insomnia plague, the banana massacre, the flying carpets of the gypsies, the four year rain, the unending wars, all taking place in Macondo, which can be called the hybrid space where reality and myth converge. The transgressing characters of Garcia Marquez are products of the "unbridled reality" that he refers to in his Nobel speech. Time, solitude and death are prominent themes in the fiction of Marquez. In magical realism, they become alternative states of existence. The history of the Buendia family is like a wheel that turns eternally, with the turning causing inevitable destruction. The endless turning of the wheel always brings back the present. This tragically traps the characters in a repetitive circle of futility. Solitude pervades each generation of the Buendia family and becomes an inevitable part of their heritage. Held in the wheel of time, solitude emerges again and again to cross all barriers of life. In Marquez's fiction, death activates another chapter of existence.

The transgressive character of magical realism, brought about by the merging of reality and myth, captures the potentiality of human aspiration, inspiration and imagination. It captures the essence of human life in all its overwhelming and stark complexity. This is discovered when that which is possible in reality and that which is amplified in myth are made concrete in the hybrid space of a magical realism. The transgressive technique provides insight to an aimless generation who alienates itself without purpose. It learns that power festers when used wrongly and that the present cannot repeat the past, but makes it an opportunity to create new history. Having transgressed all perceivable boundaries, it can be said that Marquez's vision is not to be understood in the Aristotelian sense as being an imitation of life but that the reality is mythic because it unleashes the hidden motives of his characters as well as the dark recesses of their personalities. These elemental energies generate the kind of logic that may be identified with Marquez's world of magical realism. It may be said that Marquez's vision is mystical in that it perceives the corrupt and diseased in a manner that exposes a reality, piercing and jagged, mundane and fabulous, in its truthfulness.

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