

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
DJILLALI LIABES UNIVERSITY OF SIDI BEL ABBES – ALGERIA-  
FACULTY OF LETTERS AND ARTS  
DEPARTMENT OF ENGLISH



**AESTHETICS AND LATINO AMERICAN ARTISTIC EXPRESSION:  
A CASE STUDY OF MAGICAL REALISM IN GABRIEL GARCIA MARQUEZ'S  
*ONE HUNDRED YEARS OF SOLITUDE***

THESIS SUBMITTED TO THE DEPARTMENT OF ENGLISH IN CANDIDACY FOR THE  
DEGREE OF “ DOCTORAT” IN LITERATURE

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**Academic Year 2016/2017**

*“He who works with his hands is a laborer*

*.He who works with his hands and his head is a craftsman.*

*He who works with his hands , his head and his heart is an artist.”*

**Francis of Assisi (1181,1226)**

**DEDICATIONS**

*To the loving memory of my dearest father*

*To my mother who is the candle that lights my life.*

*To the soul of my daughter*

*To my strength and power, my dear husband*

## ACKNOWLEDGMENTS

I have benefitted from the support, supervision and guidance of a brilliant teacher, generous woman, devoted person, Professor Fewzia BEDJAOUI, whose intellectual mentorship, encouragement, and patience made this project possible.

Heartfelt thanks to the brilliant and supporting members of the jury:

Pr. Belabbes OUERRAD      University of Djillali Liabes, SBA

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for the time and energy they devote to evaluate my work.

My gratitude is expressed to all the teachers I met in my life. I treasure every single second I spent with my father who was and will always be my best friend, my greatest mentor and my motivation. I am eternally grateful for the knowledge he shared with me and the irreplaceable life lessons that I live by. I am honored to be his daughter. A special thank to my dearest mother. Words cannot describe how lucky I am to have her in my life. I feel fortunate for being surrounded by the strength and support of my husband.

# **Abstract**

## Abstract

Literature has a major impact on the development of the society since it shapes different civilizations. It gives us a detailed preview of human experiences, allowing us to connect on basic levels of desire and emotion. The Latino American society however witnessed the sequence of civil wars, dictatorships, violations of human rights, and poverty is nothing short of outstanding. 20th and 21st-century Latin America is marked by an almost innumerable amount of conflicts and military dictatorships. This may lead us to say that Latino American literature is a literature that reflects the combats of the Latino American society because it assumes responsibility, and expresses a will to liberty independent of time and space. It woke up people's consciousness, shaped people's thoughts and behaviors, and brought up revolutions, demonstrations, and dissidence through the expression of *reality* in a *magical* literary world. Yet, Latin American authors as Gabriel Garcia Marquez created a precious legacy, consisting of knowledge and experiences that could help Latin America in the 21st century to "make the world not better, but good". Indeed, Garcia Marquez is the writer of *One Hundred Years of Solitude* and the author of a magnificent achievement of creativity and fiction, full of political and cultural sensitivity and poignancy. Themes included in his works are rarely discussed unless criticism concerning these works casts a net wide enough to include his novel as being considered as the first demonstration of contemporary Magical Realism. The present thesis aspires to offer the reader of Garcia Marquez an analysis of his novels, based on the key notions of Magical Realism, solitude and circular time, beside Latin American demystification of literature and reality.

**Key words:** Artist-Author- Latin America - Magical Realism

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# **General Introduction**

## GENERAL INTRODUCTION

Literature can be defined as an artistic mean of communication expressed through words that are parts of language components , it is as John Paul Sartre describes it “ *Les Belles Lettres*”, it speaks to the readers hearts, minds and souls, because it has a direct impact on their emotional and psychological perceptions. Writers are like painters , both of them use dreams and symbols to express their aesthetic world and offer pleasure and enjoyments to their audiences. Painters use palettes , colors and shapes to attract their fans and viewers whereas, authors use words and metaphors to make the reader travel towards endless journeys and unknown destinies.

Besides, in literature writers work with magic, for them magic is considered as an energy that is acquired through studying books and also to depict their real life, they describe reality in a magical way and this what led us encounter the world of Magical Realism. Indeed, the two opposing words of Magical Realism make us meet the world of art to depict reality in a magical way. However, Magical Realism is commonly associated with Latino American literature. Authors like Gabriel Garcia Marquez (1927-2014) of Columbia, Julio Cortazar(1914-1984) of Argentina, Carlos Fuentes (1928-2012) of Mexico, and Alejo Carpentier (1904-1980) of Cuba used magical realist techniques to represent Latin American literature to the front stage of the world literature.

Contemporary Japanese literature is also known for its use of Magical Realism. Famed Japanese authors such as Kobo Abe(1924-1993), Haruki Murakami(1949) , Yasunari Kawabata(1899-1912), and Kenzaburo Oe (1935) have experimented with magical realist elements in their writings . The term since its origins within the area of painting, suggests a working definition that can be effective for intensive textual analysis of several novels. In order to offer a new approach which can enable us ding in the world of Magical Realism from Latin America towards a more multicultural framework.

In 1925 the German art critic Franz Roh (1890- 1965) coined the term Magic Realism . He used this expression to refer it to a group of painters appeared in Germany in the 1920s and called themselves Post-Expressionist. Post Expressionism painting art came as an influence of two opposing groups of painters that arose in the twentieth century ; the Impressionists who consider nature as a motif that makes their art flourish and impress their audiences. However, the Expressionist art reflects the hard living experiences that painters have lived and experienced and then expressed through their paintings.

Roh rejected the Post-Expressionism term as being an art that gathered the art version of two distinct styles and wanted to create an other new ,different one and call it “ *Magical Realism*” that favored a return to the representation of reality from a new perspectives. Through a focus on ordinary objects, the painter uncovers the mystery hidden in them, making them appear more real. Magical Realism then carried its growth from the art of painting where Europe and mainly Germany was the birthplace and then moves to the Latin American continent as the starting departure of the literary Magical Realism, yet, this new art seems to correspond to two different traditions, one graphic and mainly European, the other literary and mainly Latino American.

The thesis aims to analyze how Magical Realism is presented as a vital tool in employing magic and fantastic elements with reality to create an aspect of Magical Realism. The writing of this thesis intends to identify the origins of the term in art, (paintings) and literature and also to introduce readers to a magic innovative and engaging fiction that may serve in their real life, increases understanding and appreciation of the richness of Latino art and culture , encourages dialogue and discussion and excites further inquiry and creative expression of the Latin American Society as a land of art.

The research questions that might be related to the choice of the topic can be set as follows:

- 1) How did the term Magical Realism make its way from the visual to literary arts?
- 2) Why is Magic Realism so closely associated with Latino American writers ?

The hypotheses can be set as follows:

- 1) Magical Realism looks like an illusion, as a picture that could have a lot of meanings. These meanings are explained as normal occurrences that are presented in a manner which allows the “*real*” and the “*fantastic*” to be accepted in the same stream of thought and writing.
- 2) The Latino Americans writers used it to illustrate/portrait the Latin American society the case of the Colombian writer ; Gabriel Garcia Marquez and his masterpiece *One Hundred Years Of Solitude*.

The term Latino, as used by authors of different perspectives on the subject of Latino art in particular, refers to the descendants of people of Latin America, the Spanish-speaking Caribbean, and the Iberian Peninsula who were either born in or moved to the United States. Today, the Latino community’s numbers are growing rapidly. Latinos already outnumber non-Hispanic whites in New Mexico and California, and by 2050 the U.S. Census estimates that roughly one in three Americans will be Latinos. Beyond their ties to Latin America, by birth or heritage, the fifty-three million Latinos in the United States are geographically disaggregated, often bilingual group of over two dozen nationalities and different levels of assimilation, with regional characteristics giving definition to hyphenated existence, Mexican-Americans, Cuban-Americans, Dominican-Americans, etc, alongside the recognition of other groups, including Puerto Ricans, who have made an impact on the cultural map of the United States. The present research attempts to provide a broad overview of the Latino American world where art is shadowing the social life of the Latino Americans.

In the world of art Magic Realism found particular currency in Latin America during 1950 to describe a form of literature in which social realism is combined with indigenous myth, folkloric storytelling, imaginary worlds and supernatural narrators. The most famous example of literary Magic Realism remains Gabriel García Márquez's novel: *Cien Años de Soledad (One Hundred Years of Solitude 1967)* which is the case study of the thesis.

The present Research has been divided into four main chapters. The first one deals with general overviews of Magical Realism from being a painting style to an aesthetic literary genre of fiction in which magical elements blend with the real world, and its controversial concepts by different painters and authors. The second chapter is related to the different viewpoints of scholars in addition to some selected writers who visualized literature as an aesthetic involvement with a text that creates dimensionality, enabling the reader to construct a personal, human, and lived experience through human response that creates the distinction between reading literature and living literature.

However, the third chapter deals with the Latino American society as a land of art with its various concepts where the Latino American artists and writers examine historical and social contexts of cultural production and include various genres to examine aesthetic expression of diverse Latino American authors including but not limited to Mexicans, Peruvians, Cubans, Columbians. The fourth chapter deals with the study of Gabriel Garcia Marquez's novel: *One Hundred Years Of Solitude* as a novel that knocks to the reader's imagination and invites him/her to discover the beauty of a magical world full of harmony, passion, experiences, struggles and remedies.

The book covers the political and cultural struggles of the Latino American life through the story of the Buendia family from a Magical Realistic point of view. It also focuses on the difference between the magical elements and the reality surroundings and how artistically the author has portrayed it in his novel. Magical Realism throughout the story, serves to

express the character's feelings, offers a view of the character's world, exaggerates exact plot points or ideas, and provides comic relief to balance out some of the story's more depressing elements.

Indeed, the Latino Americans succeeded to portray the real-life events of the Latino American Society through art and fiction. Latino American Literature provides us with the possibility to get into the world of imagination, and to leave apart the real one for a couple of hours. It gives us the possibility to be another character in the story we read, to judge it from our perspectives, to imagine the ending of it.

Harvard Referencing Style has been used as a reference to the present thesis.

## **CHAPTER 1**

# **Literature From The Painting Art To The Art Of Writing**

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**Literature From The Painting Art To The Art of Writing**

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## CHAPTER ONE

### Literature From The Painting Art To The Art of Writing

#### 1. 1 Introduction

The present chapter aims at presenting an overview ,both written and painted of the concept of Magical Realism, it analyzes it as a form of artistic style and literary genre and how it was described by different painters (artists) and authors .It is said that the German art critic Franz Roh (1923- 1965), coined the term to refer it to a group of paintings .This art was first used after World War I. Franz Roh at first called it Post-Expressionism, but changed it later to Magical Realism to make it new, original and different from other painting styles.

As an art form, Magical Realism reflected ordinary painting subjects in a mysterious way. The subjects painted by magical realists were ordinary, but presented in a way that was far from boring. In other words , the subject matter of Magic Realism paintings include commonplace objects from everyday life mixed with elements of the fantastic, drawing from the artist's imagination and then transformed into a magical creation. Artists make it spread all over the world, when it died out in Germany, American artists like: Paul Cadmus (1904 -1999) and George Tooker (1920- 2011) painted works of art that closely matched the aesthetics of Roh's Magical Realism.

#### 1.2 Magical Realism as a Visual Art

As it has been mentioned so far, the German art critic Franz Roh was the founder of the painting world of Magic Realism as being an art that appears as a result of the integration of the two painting schools: the Impressionist and the Expressionist and become the influence of many artists and writers who introduce it in their writings. The word phrase Magical Realism appears to be a contradiction in terms, yet it is a valid concept for a very powerful artistic form. As a painting art, Magical Realism starts in Germany in a discussion of paintings in the 1920's , and then carried its growth to Europe, Central and Latin America in 1950's as a land that the artistic literary genre of Magical

Realism grew in . The subjects painted by magical realists were ordinary but presented in an amazing and enjoyable way. The paintings depicted everyday objects with rich and attractive details to create a magical image. The following is an example of Andrew Wyeth (1919- 2009) painting of a Magical Realist portrait:



*Andrew Wyeth's (1917 – 2009 ) Christina's World (1948)*  
*(<https://www.google.dz/search>)*

\* Andrew Wyeth's *Christina's World* aimed at portraying Magic Realism as an art that described many phenomena and mysteries in life that are not easily understood.

In Andrew Wyeth's *Christina's World* pictured above, we first see a young girl, who is looking with at a rural farm in the distance. The picture is exposed in New York, Museum of Modern Art. As we look more closely, we notice that the girl's arms are thin and deformed. Andrew said that the woman in the portrait is not, in fact, a young woman, but Christina Olson, disabled and in her fifties, as she drags herself through the field toward her house on the skyline.

Furthermore, in addition to Roh definition and view about Magical Realism, many artists and writers have contributed to its development, the case of : painters as: Charles Sheeler (1883- 1965), George Tooker (1920- 2011), James Wyeth (1946,1968), the writers as: Alejo Carpentier (1904-1980), the Italian writer Massimo Bontempelli (1878-1960) from the 1920s and 1930s, the mid-twentieth-century Latin American literary critic Angel Flores(1883-1924) and the late twentieth-century Latin American novelist Gabriel García Márquez (1927-2014).

Indeed, the world has witnessed many historical events such as the wars. The rise of the World war I gave birth to the rise of great number of artists who revolt against the war's disasters through their arts. The group starts in Germany and then spread around Europe in 1925 and called themselves "The Impressionists" under the leadership of Camille Pissaro (1830-1903) . They called themselves the impressionists because they wanted to impress the world with their art and because they painted what impress them most such as nature and landscapes. As a reaction to the Impressionists , an other painting group appear and called themselves the Expressionists under the leadership of Marc Chagall (1887-1985), they called themselves so because they wanted to show and express to people around the world their discomfort and sufferings endured

by the effects of the war. The expressionist rebelled against nature, painting things that were either nonexistent or so disfigured.

### **1.2.1 The Impressionist Painting Style**

In 1874 a group of young artists set up their own exhibition and created their own world of art in Paris, they decided to proceed without salon. The artists called themselves : Anonymous Society of Painters ( ASP), sculptors, printmakers etc. Among them: Claude Monet (1840-1926), Pierre-Auguste Renoir(1841-1919), Berthe Morisot (1841-1895), Paul Cezanne(1839-1906), Edgar Degas(1834-1917) , Alfred Sisley (1839- 1899) and Camille Pissarro (1830 - 1903).They all belong to working classes, they challenged a lot before gaining fame and become widely admired .Impressionists were impressed by nature, the development of colorful tools allowed the painters to paint outdoors where they could observe the mixture and beauty of the changing colors and using it in their paintings.

The Impressionists backgrounds, beliefs and even paintings styles varied from one to the other, but what they shared at the beginning of the movement was a desire to create a fresh way of looking at things and a new kind of painting. They loved painting outdoors , the changing face of nature increases their interests in capturing light and color, they even focused on middle class spending their moments in gardens and parks , the case of the painter Camille Pissarro and his approach of painting outdoors. Authors praised the impressionists because of their depiction of the modern way of life.



**Farm at Montfoucault, 1874 (Camille Pissarro 1830-1903)**

( <https://www.google.dz/imgres>)

- Camille Pissarro interested in the working, rural people whose lives were intimately connected to the soil.

The Impressionists paintings symbolize reality as it surrounds them. Their main concerns were modern life and the way ordinary people live and spend their times, they seek subjects from the external world of nature as well as their daily life situation. An example of that is Renoir's(1841-1919) "The Skiff "(1875) , Renoir liked creating decorative beautiful paintings.

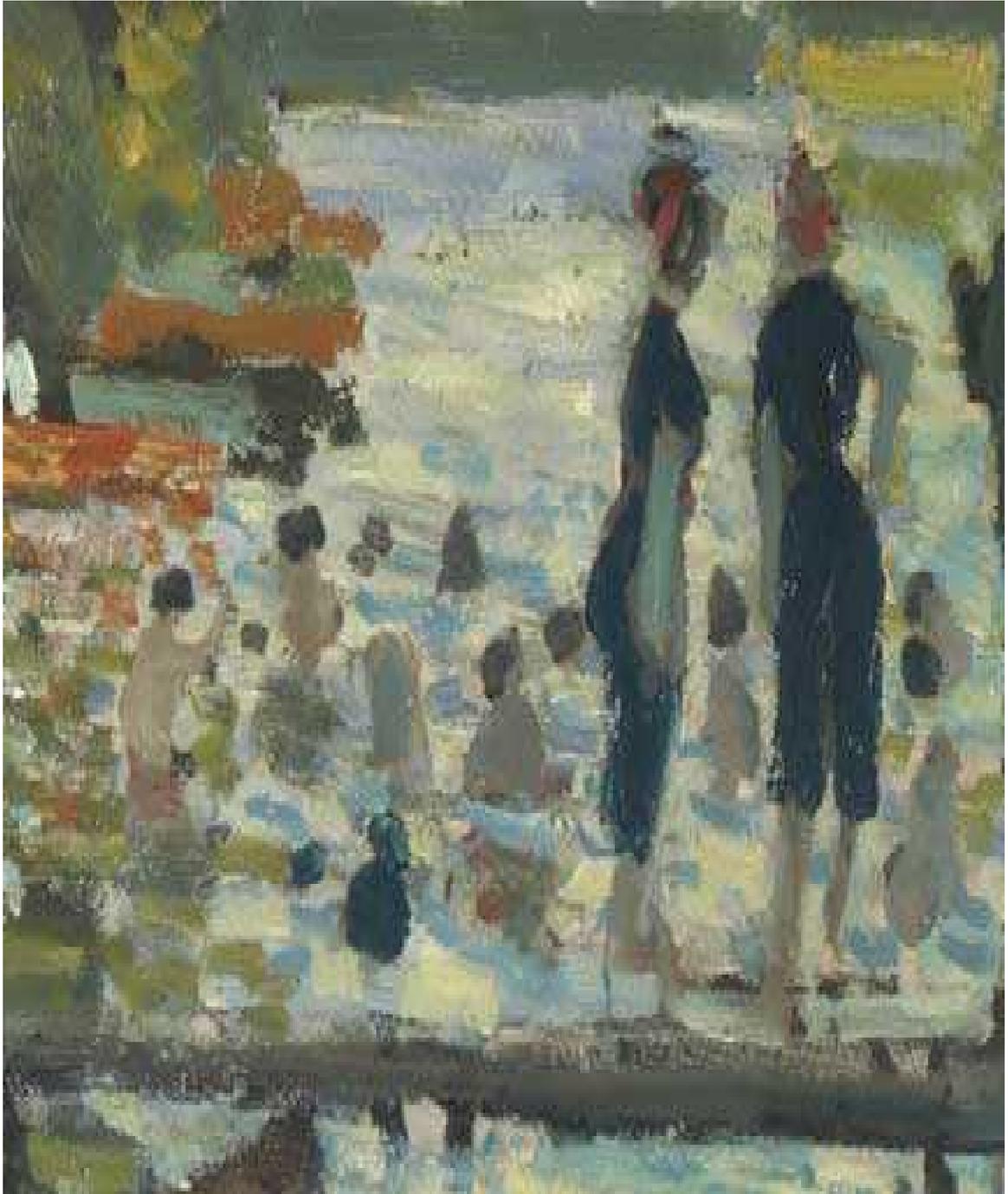


***Renoir, The Skiff (La Yole), 1875***

*(<https://www.google.dz/search?>)*

- In Renoir's *The Skiff (La Yole)*, the painter places an orange boat against cobalt blue water. Orange and blue seem to be different colors opposite one another in the color variety, and by placing them next to each other, each looked deeper and brighter.

In addition to Renoir, Monet *Bathers* (1840-1926) whose paintings of *Bathers at The Grenouillère* (1869) and *The Beach at Trouville* (1870) won fame in the world of painting art because of interwoven colors that were used and them greatly admired by their fans .



***Monet, Bathers at La Grenouillère, 1869***

*(<https://www.google.dz/search>)*

- When we look at a landscape, or a crowd of people, we do not instantly see every face, or leaf in detailed focus, but as a mass of color and light. Impressionist painters tried to express this experience.



***Monet, The Beach at Trouville, 1870***

***(<https://www.google.dz/search?q>)***

- *The Beach at Trouville* is a small picture, painted by Monet while he was on honeymoon on the Channel coast. He and his wife were on their way to London to escape the Franco-Prussian war.

Hence, from the above innovative painting subjects we can notice that the Impressionists were interested in the way the man's mind processes towards what is seen. Thus Impressionism can be considered as a first modern movement in painting, it starts and developed in Paris in the 60's and spread around Europe, the United States and all over the world. Its founders were artists who created their own exhibition out of salons, they preferred to move

their arts from institutions, studios and salons streets, countryside to outdoors paintings( Plein-Air).All in all, impressionist painting art is a depiction and reflection of an artist impression where a strong emotional appeal is present in subjects painted where spontaneous expressions are drawn and become an interplay of colors.

### **1.2.2 Some Selected Impressionist Painters and their Paintings**

Impressionism was an important art movement of the 19th century, and its impact extended throughout the world until well into the 20th century. The following is some selected impressionist painters can be set as follows:

#### **1.2.2.1 Claude Monet (1840-1926)**

Claude Monet was the leader of the Impressionist movement and one of the most influential figures in 19th century his main interest was in landscape painting, particularly outdoor plein-air painting. Famous paintings: *Gare St Lazare* (1876-8). He followed this with *Haystacks* (1890-2), *Poplars* (1890-2), *Rouen Cathedral* (1892-4) *Women in Green Dress* in 1866 and lastly *Waterlilies* (Nympheas).

#### **1.2.2.2 Edgar Degas ( 1834-1917)**

Edgar Degas was of the key figures of modern French painting, the shy, haughty one of the core members of the Impressionism art movement. He was known by his portraits like: *Portrait of a Young Woman* (1867, Musee d'Orsay, Paris) - bridge the gap between classical tradition and modern art, in a manner similar to those of the great Russian realist Ivan Kramskoy (1837,1887). He had no interest in "Plein-air" painting and preferred the calm, composed atmosphere of the studio .

#### **1.2.2.3 Camille Pissarro (1830-1903)**

Camille Pissarro was one of the core members of the French Impressionism movement. Pissarro focus is on capturing the temporary appearance of light, he prefers structural elements in his painting. Famous

paintings: *Portrait of Cézanne* (1874), *A Wool-Carder* (1880) and *The Little Country Maid* (1882) and many others.

### **1.2.3 The Expressionist Painting Style**

Expressionism as an artistic movement appeared between the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup>. Expressionists used to communicate their emotions, pain, horror, fear and the reaction towards death throughout their paintings as a protest against their sufferings as being subjective expression (1) the case of: Kathe Kollwitz (1867,1945) with her painting "*Death and the Mother*," 1934, Eduard Munch (1863,1944) with his paintings "*The Sick Child*," 1896, "*The Scream*," 1893. The Argentine Alejandro Solari (1887-1963) who lived in Germany for many years, painted some works in this style; he was concerned with a mystical and mysterious world. The artist achieves this characteristic by the amalgamation of reality and fantasy. An other example of the expressionist reflections of sufferings is Pablo Picasso (1881-1973) paintings of "*Guernica*" (1937) and "*The Blind Man Meal*"(1903) where Picasso demonstrated the poverty and the sufferings of a blind man very sensitive and human. Picasso used to depict the real life experience that the Spanish people have endured during the civil war (1936-1939). Picasso paintings have common elements of expressionism since they describe the consequences of wars in a magical creative world where the paintings are completely colored with the blue color .

Unlike the Impressionists who were faithful to the nature of the objects whose feelings and emotions push them to draw what they feel and see, the Expressionists were against nature, they painted strange and disfigured things, their main leader was Marc Chagall (1887-1985). The Expressionist were made of group of German students studying architecture and called themselves "*Die Brücke*" ( The Bridge) .Their art reflects their anxiety and what they have experienced during wars..

## **1.2.4 Some Selected Expressionist Painters and their Paintings**

The Expressionists used to exhibit paintings that horrify the public, their aim was to make them live and experience what they have endured. The following are some of the selected painters and their expressionist paintings:

### **1.2.4.1 Franz Marc (1880-1916)**

Franz Marc was one of the founders of the German Blue Rider Group (*Der Blaue Reiter*), attracted by the paintings of to the work of Van Gogh (1853-90), whose influence painting style moved towards expressionism. Franz Marc's best known works include *Tiger* (1912), *The Large Blue Horses* (1911), *Red Horses* (1911).

### **1.2.4.2 Paula Modersohn-Becker (1876-1907)**

Paula was inspired by both Impressionist and Expressionist paintings styles, she was known by her portrait paintings and was regarded as one of the German's most important artists. Among her best known expressionist paintings are: *The Old Farmer* (1903), *Trumpeting Girl in the Birch Wood* (1903-5), *Reclining Mother and Child* (1906, Paula Modersohn-Becker Museum, Bremen), *Self-portrait with Amber Necklace* (1906, Paula Modersohn-Becker Museum), *Poorhouse Woman with Glass Bowl* (1907, Ludwig Roselius Collection, Bremen), *Kneeling Mother and Child* (1907) and *Woman with Flowers* (1907).

### **1.2.4.3 Edvard Munch (1863-1944)**

The Norwegian artist Edward Munch was known by his Symbolist paintings and images of anxiety, isolation, rejection, sensuality and death, many of which reflected his neurotic and tragic life. Deeply influenced by symbolists like Odilon Redon (1840-1916), as well as other pioneering. Munch's most famous painting is the *Scream* (he painted several versions), which remains one of most recognizable images in the history of art. His other notable works include: *The Sick Child* (1885), *The Dance of Life* (1899) *Love and Pain*, *Vampire* (1893).

Meanwhile, the two opposing painting schools were meant to be the starting artistic growth of Magical Realism, they first appear to create different painting styles , their opposing visions created an other style known as Post Expressionism led by George Grosz (1893 -1959) and Oho Dix (1893-1959). The group was once again painting ordinary objects with wonderstruck eyes. As a reaction Roh wanted to change the name (term) of this art and refer it to Magical Realism to make it new , magic and different from Post Expressionism .

The works of the artists influenced by Magic Realism have found its way around the famous galleries of the world. These artworks were followed by Magic Realist painters who impressed the world of painting fans , the case of the Italian painters Felice Casorati (1883 -1963), Antonio Donghi (1897 - 1963), and Gian Paolo Dulbecco (1941); Latin American Marcela Donoso (1961); Edward Hopper (1882 -1967), and many others like Robert Gonslaves (1954).The latter has impressed the world with his Magical Realist paintings and become known in the world of art as Optical Illusion Painting style.

### **1.2.3 Optical Illusion Paintings**

Optical Illusion paintings were supposed to be beautiful and attractive images a manner that differs from objective reality (2) .It refers to what the man's brain interpreted at the first eye perception, the viewer feels that he needs a double look at the image in order to see and understand what the picture is about. Optical illusions are often described as visual images that differ from reality.

Nowadays artists like: Damien Gilley (1977) and Leandro Erlich (1973) describe Optical Illusions as illusions that force a double take where the eye has to look twice and is processed in the brain to give a perception that does not go with a physical measurement of the stimulus source. Optical illusion arts had influenced many painters architects , photographers and artists as it is the case of Octavio Ocampo (1943 ) who paints the most amazing art in the world. It is the most original art coming out of Mexico today.



\* Nose of the old woman is chin of the young miss. \* Youngster's playing guitar and nicely forming faces of old couple with a chalice in the middle  
(Octavio Ocampo1943) (<https://www.google.dz/search>)

Photographer Thomas Barbéy (1957) uses photos from his travels to create surreal situations and scenes, and often marries two photos that are decades apart in one image. He prefers to shoot in 35mm and uses an enlarger and darkroom to create his photo illustrations.



\* The keys of a piano bleed into the stripes of two zebras.      \* Tiny skiers  
caren down the edge of a bed sheet

(<https://www.google.dz/search>)

Rob Gonsalves (1959) a Canadian artist whose works are recognizable for their Magic Realism and well-planned optical illusions. One image melts into another and comes back again full circle, playing with our minds by creating irrational dream worlds. Gonsalves has been interested in drawing since he was a kid. During his childhood, Gonsalves developed an interest in drawing from imagination using various media. By the age of twelve, his awareness of architecture grew as he learned perspective techniques and he began to create his first paintings and renderings of imagined buildings. Gonsalves was known by his wonderful paintings among them: *As Above, So Below* , *Sailing Islands* , and *Towers of Knowledge*.



### **Water Dancing ( Gonsalves 1959)**

(<https://www.google.dz/search>)

- The above paintings mentioned how painters and artists tried to tease out the hidden dimensions that lurked behind the surface of things, to offer a magical gaze opening onto a piece of mildly transfigured reality.

However, Magical Realism continues to carry its fame throughout the world. Many painters including the American ones use it in their mysterious arts the case of : Ivan Albright 1897-1983), Paul Cadmus (1904-1999) and George Tooker (1920,2011). Furthermore , Magical realism was first used a type of German painting in the 1920s, ended up being associated with a successful literary genre which initially had its roots in Latin America in the 1950s and has enjoyed the world of the literary art. In literature Magical Realism looks at the mundane, the everyday through a hyper realistic and the same time mysterious images.

### 1.3 Magical Realism and the Art of Writing

Magical Realism makes its way from German paintings to Spanish writings. In Germany as a painting art it represents ; urban life , dirty cities , machine, factories, concentrating on man's despair in a world he could neither understand nor control, it was the art that mirrors Germany under the defeat and the consequences of World War I. It was the art of the Weimar Republic (3) under which people suffer from hunger, poverty and many social and political instabilities . Paintings and art were the only weapons that were used by those who opposed the dictatorship regime imposed on them. Magical Realism moves then to Latin America to be used as an aesthetic literary mean of expression.

Latin American writers employ it in their writings to make it arose and depict the combination of the European and Latin American world of art. When first landing in Latin America, the Cuban writer Alejo Carpentier (1904-1980) gives it the term of Marvelous Realism ( Lo Real Maravilloso) to refer it to the perspectives of reality and the acceptance of magic and superstitions . Carpentier then changed it from Marvelous to Magical because he saw that marvelous is related to surrealist and magic should be different from surrealist, thus in literature Magical Realism is used to narrate fiction that includes magical happenings in a realistic matter of fact. Authors like Gabriel Garcia Marquez (1927-2014) of Columbia, Julio Cortazar (1914-1984)of Argentina, Carlos Fuentes (1928-2012) of Mexico, and Alejo Carpentier (1904-1980) of Cuba used Magical Realist techniques to introduce Latin American literature to the world literature.

Anderson Imbert (1910-2000) said that Magical Realism left Europe and had been transformed from painting to literature to describe the Latino American novel, indicates the term was not considered, in 1928, to be a Latin American phenomenon because it still focused on the European art . Yet moving Magical Realism from European to Latin American occurred when the author Arturo Uslar Pietri (1906-2001) used it in his book "*Letras y*

*hombres de Venezuela*” (*The Literature and Men of Venezuela*) in 1948. Latino American writers used to travel from their lands to Europe to discover the art form of Magical Realism and working hard to introduce it in their writings. It was until the second half of the twentieth century that the literary genre of Magical Realism paved the way for more progress and faster development, and has already left an influential role on universal story-telling structure and the world's narrative style. Between 1940 and 1950, literary Magical Realism reached its peak in Latin America.

Many non Latin American writers have contributed to the progress of the literary Magical Realism, the case of the Spanish writer José Ortega (1883-1995) whose writing have reached out of Spain and the Italian poet, playwright and novelist ;Massimo Bontempelli (1878-1960) whose magical plays as: “*Watching the Moon (1916)*” “*La guardia alla luna*”; “*Stormcloud*”(1935) “*Nuvola temporalesca*” have been cited among the major art works that treat and reflect real life experience and influence many Latino American playwrights as the Cuban María Irene Fornés (1930) and many others.

Therefore, literary Magical Realism depicts fantastical, supernatural and magical elements as ordinary. The ordinary is described as strange. Magical Realist authors used the real world as the setting whereas magical elements of the story belong to the unreal world as if they are real. As an example, in his book ; *The Kingdom of this World ( El Reino de Este Mundo )*, the Cuban writer Alejo Carpentier provides the reader with a deep psychological study known as ontological approach (4) of character as being a slave leader who was condemned to be executed by burning in front of all the other slaves who trust his strength, and when they saw him burning they said that he has been transformed into an insect and escaped as a supernatural hidden enemy of the slave owners. Through reading this story one can notice that literary Magical Realism helped both writers and readers to see the hard moments of life with magic and dreams in order to support the bitter moments and give life a tasty existence.

The Mexican critic Angel Flores (1883-1926) in his essay: “*Magical Realism in Spanish American Fiction*”(1907), compared Magical Realism to Romanticism and Realism which are two bound literary movements, as if he trying to invite man to be romantic to accept and face the real. Borges Jorge Luis (1899-1986), Karl Hubbuch (1891-1879) describe Magical Realism as an art that deals with things sensibly and realistically in a way that makes it experienced. However, by reading magical realist authors and their views about Magical Realism we can say that Magical Realism can be described as a blending of the unreal with the real, it is also the idealization of the mundane to breath new life in our natural surroundings.

### **1.3.1 Magical Realist Authors and Their Works**

As a literary movement, Magic Realism incorporates magical or supernatural events into realistic narratives. This fusion of fact and fantasy makes the lived experience appear extraordinary, Magical Realist writers contribute to visualize the Latin-American culture as vibrant and complex. There are numerous writers whose work falls into the Magical Realism genre the case of: the Colombian Gabriel Garcia Marquez (*One Hundred Years of Solitude* 1967) , the Chillian Isabel Allende (*The House of the Spirits* 1982), the Afro American Toni Morrison (*Beloved* 1987) and the Nigerian Ben Okri (*The Famished Road* 1991).

#### **1.3.1.1 Gabriel Garcia Marquez and *One Hundred Years of Solitude***

The Colombian author Gabriel Garcia Marquez (1927,2014 ) was known by his Magical Realist novel “*One Hundred Years of Solitude*”, which takes place over many generations. Throughout the novel, fantastical things are always happening; for example, a woman character attachment to heaven; another woman is visited by death and told that she will die when she finishes the shawl she is working on, and finally, a baby is devoured by ants. These events, although miraculous, are treated as matter of fact, as if they could happen in every day life.

Márquez tells the story of seven generations of the Buendía Family living in the fictional Colombian town of Macondo which represents Marquez's town Aracataca. Various strange events happen to members of the family while living in Macondo in addition to the orphan character Rebeca who eats dirt, is followed by a annoying bag of her parents' bones, and eventually marries her adopted brother. The generation starts from the character Jose Arcadio Buendía, the patriarch of the family who creates Macondo through his own illusions. His wife Úrsula Iguarán lives to be 130 years old and presides over the family for that many years. *One Hundred Years of Solitude* is considered to be one of the greatest books of the last century and gave birth to a literary style that would influence writers around the world and place Latin America on the literary map. (Much more discussions about the novel and the author will be dealt in Chapter Four).

### **1.3.1.2 Isabel Allende ,*The House of the Spirits* and Magical Realism**

The Chilean author Isabel Allende (1942) has been known by being the first south American female writer who gain an important position in Latin American woman writers. One of her Magical Realist novels is: *The House of the Spirits (La casa de los espíritus 1982)*. *The book* tells the stories of South American women and their fight against the harsh system. Using Magic Realist techniques like the incorporation of the supernatural and the fantastic into an otherwise familiar reality. *The House of the Spirits* is considered to be the first book to give Magical Realism a female voice and made a great success in the world of literature.

*The House of the Spirits* describes Chile through the eyes of four generations of the de Valle and Trueba families, focusing on the women positions as heroines and engages themes of Magical Realism, including the character Clara who has psychic powers. Clara draws attention from around the countryside for her ability to dish out evils and call spirits. The novel received enormous critical and popular acclaim and, in 1985, was translated into English. In 1993, it was released as a film.

Many events in *The House of the Spirits* are based on Allende's real life. The political events in the unnamed country in the novel are quite similar to those that occurred in Chile. As Allende's personality is reflected in the character of Paula who fought for her family and people against the harsh treatments of her husband Esteban, many of the characters in the novel are based on members of her own family. *The House of the Spirits* is an example of Magical Realism, strange, magical events are developed and described in an amazed way. For example, characteristics such as Clara's clairvoyance are compared to her brother's weakness. The characters in Magical Realist fiction experience and accept the unbelievable with calm rationality. When Clara dreams that her mother's severed head is missing, for example, she borrows a car and goes to find it, and then she puts it in a hatbox and forgets about it.

Magical realist novels are often long family sagas. They often employ strategies of foreshadowing and repetition which are prevalent in *The House of the Spirits* and other Magical Realist texts, especially in Clara's predictions of future events. The novel is full of strong women's personality, both in the home and outside of it. It is also full of clairvoyant characters, ghosts, and despair. Allende's own mysterious life was apparent in her use of mystery in her novel "*The House of the Spirits*", she used Magical Realism in her writing to explain how events occur in her life and give Allende a kind of closure. She was influenced mainly by the tragic events of her family as the death of her daughter and her home country, elements in her novel are based on Allende's own life. The political events in the unnamed country in the novel are quite similar to those that occurred in Chile. Allende wanted to turn to the realm of fate, faith, and magic.

Like other Magical Realist authors, Allende uses the supernatural event almost always intimately related to a character in the book as a bridge between the everyday world and the world of spirits. The South American novel has a tradition of Magical Realism, and Allende's novel is one of that. The supernatural serves as a connector between the real and the unreal, the common and the strange, the known and the unknown. It gives both meaning

and mystery to the lives of the people in the novel. The people in the novel are generally poor, religious, who lived at the mercy of a social, political and economic system which tortured them.

#### **1.4.1.3 Toni Morrison s' Beloved and Magical Realism**

As an Afro American writer who believed that nothing has given the right description of what this great community has endured and as a way to show the miserable life that the Afro-Americans have experienced, writers used myth and magic to mirror their sufferings to the world. The integration of mythical and magical elements shows the role of the social struggles of the blacks against the whites. As a first Afro American woman who won the Nobel Prize in literature and being influenced by Gabriel Garcia Marquez, Morrison employed the Magical Realism style in her novel: "*Beloved*" (1987).

The novel depicts the impacts of the civil war on the Afro Americans, it is about a slave woman named Sythe who escaped from Ohio with her kids before the end of the civil war. Under the fugitive Slave Act which punished the slaves who flee their owners, Sythe's owners came after her and her kids before slavery was abolished . Horrified by the capture of her children Sythe decided to kill them, she starts by killing her two years old daughter who calls her beloved and attempts to kill the other three. After one year of the end of the civil war ,a young girl around the age of beloved shows around the door of family's house, Sythe believes that her daughter has returned and called her beloved and after she noticed that her daughter's ghost came back to reclaim her past. The traumatic experience of slavery enables the Afro-American community to be given a voice and use it louder through different narrative structures in which magical moments were regarded as main sophisticated weapons used against racism and discrimination and become part of the experiences that slave people left behind.

#### 1.4.3.1.4 Ben Okri *The Famished Road and Magical Realism*

The Nigerian author, Ben Okri (1959) explores the political violence that Nigeria faced under the British colonizer and during the Nigerian Civil War in his novel *The Famished Road* (1991). The novel tells the story of a spirit child or who in the Nigerian culture (Uruba culture) is referred to *the abiku*, a cyclical child who will be born and die several times. The child's name is Azaro, he was born with a smile on his face, his parents sacrificed a lot to keep him alive, when Azaro meets the spiritual world, he used to be with angels who asked him to stay with them for ever, he stayed for a long time, his loving parents think that he died but he always comes back to live when they prepare his funeral, they become happy and transform the funerals to parties to celebrate their son's return to the living world.

Azaro's parents confess that their child has two lives, one belongs to the real where they enjoyed being with him and the other is the spiritual (unreal) where he is supposed to meet his companions. Belonging to the Yoruba mythologies and culture, Okri's use of magical elements was apparent in his writings. West African Magical Realism mirrors local influences that reflect West Africa of nowadays. Okri's novel offers thoughts about the Nigerian society through the character of Azaro who travelled between two different worlds hard to stay longer in one of them. The author's use of Magical Realism is apparent in the sense that he visualized fantasy as main source and motif of accepting reality, this is what he has mentioned in one of his interviews:

*"I'm looking at the world in *The Famished Road* from the inside of the African world view, but without it being codified as such. This is just the way the world is seen: the dead are not really dead, the ancestors are still part of the living community and there are innumerable gradations of reality, and so on. It's quite simple and straight forward. I'm treating it naturally. It's a kind of realism, but a realism with many more dimensions."*  
(Okri interview *Guardian Conversations* 1994).

From the above quote , we can say that Okri is trying to invite his readers to enter to his world of magic where he implicated imaginative and fictional style in his novel for the purpose of reflecting the real image of his mother land . The author stated that the use of magic and dreams help me to support end endure the hardships of the colonizer. In this case , we may say that literary Magical Realism came to cooperate between real and magical events. Aiming at astonishing the reader and making him a part of its endless adventure. Authors support, encouraged and carried its use. Throughout the legacy of great works such as: “*One Hundred Years of Solitude*”, “*The House of the Spirits*” “*Beloved*” and “*The Famished Road*” ,the artistic literary genre of Magical Realism won an aesthetic appreciation and led to a great artistic literary earthquake around the world.

### **1.5 Conclusion**

Magical Realism appears to represent paintings where forms were joined to represent art and are expressed differently by painters and artists, it reflects their inner side .In literature Magical Realism follows the coexistence between real and magical events, the style seems to be simple but astonishing in putting the reader in its adventurous world. It is considered as an aesthetic genre of fiction in which magical elements blend with reality, it's a kind of brightened light that invites us to see beyond its shines and discover the wonder of its colorful dimensions.

Magical Realism reminds us that the world can be seen as fantastic as our dreams, it helps us to accept reality with its cruelty and gives us as readers the envy to write about it . In reading about magical realist text one can feel flying in a world of harmony , passion and hope. Thus, Magical Realism is adventurous and exciting. The artwork is rich with detail and surprisingly mysterious. The literature is often surreal and unconventional. It is not just based on European, American , Afro American , Latino or even Arab literatures and cultures, it is about us; as individuals , citizens , dreamers who want to cross the boundaries of fearful unknown universe and travel towards

the globe to dig and discover the beauty of the simple , real ,magical and valuable life.

## NOTES TO CHAPTER 1

### 1) Subjective Expression

Dependent on or taking place in a person's mind rather than the external world: "The sensation of pain is a highly subjective experience that varies by culture as well as by individual temperament and situation" (John Hoberman). Based on a given person's experience, understanding, and feelings; personal or individual: admitted he was making a highly subjective judgment. (<http://www.thefreedictionary.com/subjective>)

### 2) Objective Reality

Objectivity is a central philosophical concept, related to reality and truth, which has been variously defined by sources. Generally, objectivity means the state or quality of being true even outside of a subject's individual biases, interpretations, feelings, and imaginings. The objective reality is the collection of things that we are sure exist independently of us. Every person is able, in principle, to verify every aspect of the objective reality. Anything that cannot be verified in this way is not part of the objective reality.

### 3) Weimar Republic

It is an unofficial historical designation for the German state between 1919 and 1933. The name derives from the city of Weimar, where its constitutional assembly first took place. The official name of the state was still *Deutsches Reich*; (official name for the German nation state from 1871 to 1943 in the German language. It remained unchanged since 1871. In English the country was usually known simply as Germany. [https://en.wikipedia.org/wiki/Weimar\\_Republic](https://en.wikipedia.org/wiki/Weimar_Republic)

**4) Ontological Approach** Ontology is the philosophical study of the nature of being, becoming, existence or reality as well as the basic categories of being and their relations. Traditionally listed as a part of the major branch of philosophy known as metaphysics, ontology often deals with questions concerning what entities exist or may be said to exist and how such entities may be grouped.

## **CHAPTER TWO**

### **The Social and The Communicative**

### **Functions of Literature**

## Chapter Two

### The Social and The Communicative Functions of Literature

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## **CHAPTER TWO**

### **The Social and The Communicative Functions of Literature**

#### **2.1 Introduction**

Literature can be visualized as an art that reflects human life experiences. It comes from writers imaginations which are expressed through words and from these words writers write papers and books that reflect stories about their daily life experiences. Moreover, literature mirrors ideas, visions and adventures of man's real life , it can widen our knowledge about human challenges including interests and cultures. After digging in a literary work , the reader may draw a link between what he read and what he had experienced and still experiencing .

The present chapter aims at presenting literature as a social art that transcends human limitation ,it enriches life and gives readers a kind of perspective that they otherwise may not have. When we read literature we travel in space, we travel in time; we travel through all kinds of historical periods, and imaginary worlds. Therefore, literature opens its gates on the world's cultures. It let us meet authors who seem like us and have experienced life through its ups and downs but who perhaps unlike us react differently. Therefore, everybody wants some kind of beautification or glorifications which one experience in one's own life and which are comparatively either ugly or colorless. It is imagination that makes life colorful, while it is reality that makes reality rather charmless and even unpleasant and in most of the time hard to support.

#### **2.2 Literature as a Concept**

Literature can have various and different definitions since there is no universal or agreed ones. We may consider it as an ocean that calls and invites its fans to come across and discover the wonders of its color, smell and images that seem to be remedies from the endless struggles of lives. We feel that literature bridges the author's world and language with the reader's ones. The

British literary theorist , Terry Eagleton (1943) gives some way towards a definition of literature and its relationship to language: “*Literature transforms and intensifies ordinary language, deviates systematically from everyday speech. Just as architecture is the art form that arises out of the human ability to create buildings, literature is the art form that arises out of the human ability to create language*”. (Eagleton 1994: 3). For Eagleton, authors’ language is full of artistic expressions that are addressed to readers in a sophisticated way, and make them travel towards an endless adventure full of dreams and emotions.

Indeed, the world of literature has known a shift from Sartre’s *belles-lettres* definition, based on finding beauty, emotions. The aesthetic world of literature continues its spread all over the world’s art. The common definition of literature, particularly for university courses, is that it covers the major genres of poetry, drama, and novel/fiction. In universities, literature began to be studied for various issues and themes that could be beneficial for students.

### **2.3 Genres of Literature**

Genre refers to the types of literature .It could be fictional or non fictional. Non Fictional refers to real facts such as biographies, speeches, prescriptions...etc, whereas ,fictional refers to category of genres that aims at conveying a message which can be expressed through science fiction- fantasy, mystery , fable..etc. Non fictional and fictional texts intend to educate inform and entertain. Therefore, the function of genre is to establish bridge between the writers and their audiences, and keep the readers informed about the topics discussed or the themes presented . Usually texts are set in different literary forms such as: a poem ,short stories ,plays, novellas or novels. The present research will tackle on the aesthetic and social study of the novel as being an extended fictional work in prose; usually in the form of long imaginative stories and characters. Novels can be analyzed and according to the following steps:

- a- **Plot:** It refers the key events that affect these characters over a period of time.
- b- **Characters:** The story is made of people whose positions , reactions, motivations and feelings are apparent in the story
- c- **Narrator:** The narrator is the person who narrates the story from his / her own perspectives, the narrator has the power to know the minds and hearts of all the characters in the novel. A third person narrator like this knows everything about the characters and events in the novel.
- d- **Themes :** It is the main idea which is explored and developed in a novel. It could be about life, society or human nature.
- e- **Style :** Some narrate events in a very factual, direct way, others prefer to use long, detailed descriptions. The style of a novel could be dramatic , where the authors integrates dramatic events, expressions , the style could also be realistic with long detailed descriptions with real facts. Both styles depend on both the genre and the author. And it may change during the novel, using different styles to create different effects. A change in style can often also mean a change in pace.

Indeed, literary genres are meant to describe writing styles, endeavors, forms and create what is known in the world of literature as cross genre fiction such as : Historical fiction and fantasy or romance and supernatural which is the case study of the present research. Cross fictional genre can also be exemplified in Paulo Coelho 's (1947) "*The Alchemist*" (1988) whose style varied between simplicity and strangeness. The book links historical fiction with supernatural elements . It tells the story of a dreamful and courageous boy named Santiago who struggles to follow his father's advice of travelling around the world until he perceives a great castle and beautiful women. In his journey Santiago discovers the greatness and the beauty of the world where he met different kinds of exciting people like kings and alchemists who taught him valuable lessons of life that led him to acquire wisdom. However, by the end of the novel, he discovers that treasure lies where the heart belongs, and that the treasure was the journey itself, the discoveries he made, and the

wisdom he acquired. "when you really want something to happen, the whole universe conspires so that your wish comes true". (Coelho:23) This is the core of the novel's philosophy and a motif that echoes behind Coelho's writing all through "The Alchemist".

## **2.4 The Value of Beauty ,Emotions and Art in Literature**

When it comes to beauty and emotions, literature can be regarded as a creative moving art that reflects men in his community. After all , authors are people like us who want to express their feelings, emotions and sensitivity and want to express them through words and through the character's involvement in the story. Hence, literature allows reader to see themselves in the story next to authors and travel within the beauty of its symbols and metaphors. Beauty represents an important element in literature, it has a close relationship with thoughts, language and society and described by the author in an aesthetic way. The *Stanford Encyclopedia of Philosophy* defined aesthetic as a term that comes to designate, among other things, a kind of object, a kind of judgment, a kind of attitude, a kind of experience, and a kind of value. Different cultures and civilizations give beauty different definitions Walter Pater (1839-1894 ) stated that life had to be lived intensely, with an ideal of beauty which is communicated in an artistic way between the artists and the audience.

Besides, aesthetics is an art that expresses the beautiful, and then the nature of the beauty thus expressed. Secondly, the special functions of the several arts are investigated by aesthetics and the special aspects of the beautiful with which they are severally concerned. Therefore, It follows that aesthetics has to discuss artistic topics as: the relation of art to nature and life, the distinction of art from nature, the relation of natural to artistic beauty, the conditions and nature of beauty in a work of art, and also the distinction of beauty from truth, from utility, and from moral goodness. (The Encyclopedia of Philosophy. Macmillan (2006). Yet , we can say that aesthetic in literature communicates thoughts that affect man and creates on

him insights into the ways emotions are produced, experienced, and enacted in human social life. In his book entitled “*What Literature Teaches Us about Emotion*”. Hogan (2011) describes literature as *a veritable treasure trove of wisdom and insights about the nature and manifestations of human emotions, yet emotion researchers*”. Throughout Hogan saying we notice that he is trying to take the readers towards journeys of emotions.

On the other hand, Robinson described emotions as being dynamic monitored by cognitive evaluations and constrained by previous experiences. The reader will have the desire to complement it with some readings on the history of emotion theories (1) (Gardiner *et al.*, 1970), the developmental and evolutionary aspects of emotions and their relationship to reinforcement (Rolls, 1998), and their sociological underpinnings, beyond facial expressions (Brothers, 2001; Turner & Stets, 2005). This theoretical foundation laid, the author turns to the arts. According to Robinson emotions may be considered as key elements to understand a literary work, especially when this work is based on the depiction of reality, and interactions between, realistic characters that look like us. Robinson argues that emotions have the power to drag the reader into different contextual settings by unconsciously activating the reader’s non-cognitive appraisal system.

## **2.5 The Functions of Literature**

Literature plays a vital role in developing human’s feelings, ideas knowledge and interest. We may say that if literature focused only on reality, it could be boring for readers, who wish to meet various texts about different topics and themes that moved their hearts and minds and convey messages, and themes to the readers. Indeed, literature talks to man’s spirit, it has a great function in developing human’s feelings, ideas, and interests, after all, literature tells stories of people who like us experience joys and sorrows.

In education, literature contributes for students’ knowledge and language skills. Thus, literary texts such as poems, short stories and novel serve as important vehicles in enhancing language competencies. By reading various literary texts, students will find themselves meeting different cultures. In this

case literature will widen their multicultural awareness . literature in education covers intrinsic and extrinsic values. The intrinsic values are the reward that it offers for enhancing the students' linguistic and communicative competencies and improving the language skill and widening their cultural awareness.

Hence, because of its functions and contributions of literature in language teaching, literature is used as an innovative technique of teaching and even some institutions of education select a literature program and put literature as compulsory subject that helps language, create a sense of identity and community. On the other hand , literature is a type of entertainment, and its forms were created for the reader to enjoy and entertain. This could be the reason that many works of fiction at first, be related to real life.

### **2.5.1 Literature and Entertainment**

Literature entertains readers especially its lovers who consider it as a well-crafted world , who provides them with pleasure. The Roman poet Horace (December 8, 65 BC – November 27, 8 BC) claimed that literature is "sweet" and "useful." He stated that the purpose of literature: to entertain, please, provide escape from the limits of daily existence a reader or audience with its imitation of reality; and to instruct, teach, inform, guide, or provide models of behavior, whether positive or negative; to offer a moral or lesson; also to model successful style for other writers or artists to imitate. (<http://newspaperarchives.vassar.edu/cgi->

Literary texts are supposed to mirror beauty and serve as a source of pleasure. The symbolic forms of literature act as a device that intend to strengthen the influence of its beauty on its readers. Authors craft their works in an artistic way, they create a pleasing and beautiful object which is confirmed by the reader estimation. Yet, authors can be compared to dreamers, who transcribe their dreams through words, as dreams often convey meaning and information to the dreamer in puzzling symbolic images, literature may be said to function in a similar way. Sigmund Freud (1856-1939).

In other words, as dreams serve to help the dreamer to escape to an other area and transform the hardship sad and sorrowful moments into peaceful and happiest ones, literary texts constitute ways of giving safe and also powerful and influential sensations to man's thoughts, dreams and existence. Indeed, the study of literature is therefore an endeavor through which we attempt to make sense of the human experience throughout history in which we are part of, it is a real escape from daily problems, it allows us to visit new places, gain new experiences, and meet new people, we learn about the past, the present and variety of cultures. Thus literature offers and provides us entertainment and pleasure (Rosenblatt 1995: 175).

### **2.5.2 Literature and Escapism**

To Escape is move from bad real and living situation to a better and dreaming one. The Oxford English Dictionary defines 'escapism' as: "*the tendency to seek distraction from reality by engaging in entertainment or fantasy.*" (<https://en.oxforddictionaries.com/definition/escapism>). In literature, we escape through reading, the latter serves as a mean that transport us through time and space, we could not remain neither within the same space nor the same time, it is a continuous outgrow of time. Reading absorbs our psychological and imaginative existence which separate us from the bad to the good world. Escapism takes us towards a hyperbolic world, a world where everything is available or easy to get, a world where our dreams serve as the source of happiness and peace.

By taking books in our hands and closing ourselves in a small world of dreams, our hearts observe things that our eyes fail to see, and when we read about others and learn from them we forget our sorrows. Hence literature can have influences on the perceptions of the reality. Philosophers as: the Germans: Theodor Fontane (1819 - 1898), Ernst Bloch (1885 - 1977) and the American Alan Brinkley (1949) agreed in the fact that literature is helped by fantasy to act as the vehicle for readers' excursions into the hope of the mind and as a way we seek to escape from the monotony of modern life. According to these philosophers, literature helps us in removing ourselves from the

anxiety of life , and by escaping we offer an amazing vacation to our minds and body.

In Tennessee William's (1911-1983) American play, "*The Glass Menagerie*" (1954), each character keeps trying to escape from the real world and pursue his/her own dreamful one. The play involves three main characters: The mother Amanda, the son Tom and the crippled daughter Laura, each one of them imagines different ways of escape. The character Tom wants to escape from his real life and seeks adventure. For sixty-five dollars a month he goes to work and gives up all what he dreamt about, such as traveling and becoming a writer. Amanda Wingfield, Tom's mother, keeps living and belonging to the past when she saw herself as a desirable Southern lady . Amanda is trapped in a world that is filled with loneliness and no more gentlemen callers. She imagines herself in her past life to escape her life in the present. Laura Wingfield, Tom's sister, hides from the world by magnifying her illness. In her own secure world, Laura sees herself as crippled. She stays in their apartment and her only way of escape is through her collection of glass toys.

## **2.6 The Cultural Values of Literature**

Literature becomes a mean of understanding the nuances of a living culture within a given society where, cultural values becomes a process through which readers of a foreign literature learn and react towards these foreign values ( Oscar Wild 1854-1900). In other words, literature bridges the gap between the reader and the foreign culture. It serves as a medium that transmits the culture of the target language of the people who speak the language in which it is written. Therefore, literary texts can offer to readers a colorful world that reflects the culture of the community. They get engaged within these texts, they come to understand how the characters in a given literary work experience life and how they speak and behave in different settings.

As a matter of fact, Myonghee (2004) recognized that the benefits of using literature is in three core areas: First, literature is beneficial to language

development ; second, literature enhances the knowledge of culture and society which is too complicated to be captured by any single piece of expository writing; Third, literature fosters critical thinking by offering readers multiple perspectives especially in books with issues such as immigration, cultural differences, social upheavals. Myonghee (2004:146-166). However , Myonghee wanted to mention that through literature readers can dive into the cultural experience of the language throughout the imagery and metaphors used by the author and let the readers see a world through another's eye, observing human values , different kind of living .They become adventurous when they notice the richness and diversity of the language. Literature enables readers to throw themselves in the story by turning their world into a cultural island where they can interact with the text, share different viewpoints about the settings, the style, the language.

In addition to that ,literature offers a sense of identity and community, by establishing and founding narratives which capture the 'essence' of what typifies the culture or community, or by dramatizing those particular stories and images which give the culture a sense of common meaning and purpose. Culture, offers an interdisciplinary field that includes artistic discourses, social conventions, and reflexive impacts. It serves as a basis to understand literature as a set of more or less social activities that mostly can be learned and fostered as literary competences. Indeed, literature opens the door for readers to increase their knowledge of the various cultures as they can contemplate and comment and criticize on people's way of life, values, attitudes, and beliefs. Thus by learning about the social, historical, linguistic and other cultural implementations in literary texts specifics of the foreign culture are being mediated.

## **2.7 Literary Theories**

According to the literary theorist ;Peter Brooks (1925) literary theory is what is sometimes used when one is analyzing a work of literature (criticism). To rephrase, literary theory is applied to a work of literature in order to analyze it in a critical way . However literary theory and literary criticism are

interpretive tools that help us think more deeply and insightfully about the literature that we read. It could be: Feminist, Formalist, Historical, Economic/Marxist, Reader-Response, etc. Literary theory is used in an attempt to classify the text in its frame. A close reading of a literary work reflects literary theory to perform criticism since they represent the interpretive tools that help us think deeply the literature that we read.

### **2.7.1 Plato's Contribution to Art and Literature**

Plato says that all art is mimetic by nature; art is an imitation of life. He believed that 'idea' is the ultimate reality. Art imitates idea and so it is imitation of reality. To rephrase; we can say that for Plato all man's ideas belong to the real world, these ideas could be related to art and since they are real, art is also real, he wanted to say that art did not belong to the dreamful or artificial world. To reinforce his words Plato gave an example of a carpenter and a chair.

The idea of 'chair' first came in the mind of carpenter. He gave physical shape to his idea out of wood and created a chair. The painter imitated the chair of the carpenter in his picture of chair. Thus, painter's chair is twice removed from reality. Hence, he believed that art is twice removed from reality and as far as literature is concerned, Plato disapproves poetry, he considered it as immoral, for him philosophy is better than poetry because a philosopher deals with idea (truth), whereas a poet deals with what appears to him (illusion) and this can be related to the first chapter when we showed in a painted and written form how painters and writers share things together since they both belong to the artistic world.

### **2.7.2 Aristotle Objection to Plato's Theory of Imitation**

Aristotle was the great follower of Plato, who took up his challenges to show that poetry was not only pleasant but also essential for humanity. Aristotle and Plato describe the poet as a creative artist. Aristotle believes that

there is natural pleasure in imitation which is an in-born instinct in men. It is this pleasure in imitation that enables the child to learn his earliest lessons in speech and conduct from those around him, because there is a pleasure in doing so. In a grown-up child, there is another instinct, helping him to make him a poet the instinct for harmony. Indeed, for Aristotle as for lovers of poetry, the aim of a poet is to offer pleasure to readers, his imitation and admiration of painting makes him a great poet, and as far as the moral nature of poetry is concerned, Aristotle believes that the aim of poetry is to please; however such pleasing is superior to the other pleasures because it teaches morality.

## **2.8 Literary Criticism**

Criticism are interpretive theories that help us think more deeply and about the literature that we read. Over time, different schools of literary criticism have developed, each with its own approaches to the act of reading. Literary criticism favor a deep reading, analysis and interpretations of literary texts. Therefore, criticism stand as a zone that expands the body of literature that is expanded throughout the reader's perception of the literary text.

### **2.8.1 New Criticism**

New Criticism is defined as the critical theory that has dominated of Anglo-American literary critical theory between the late 1920s and 1930, it insisted on the intrinsic value of a work of art and focused attention on the individual work alone as an independent unit of meaning( Cuddon 2013). To rephrase, the New criticism refers to the close reading of the text, it reflects the communication of the feelings and the thoughts that the reader will grasp while reading the text, this close reading push the reader to associate the meanings of words which are employed in language symbols, metaphors in a real world context. However, New criticism investigates the relationships between the author's ideas and words and between the reader's interpretations and reaction towards them, it refers to what is read between the lines.

### **2.8.2 Archetypal Criticism**

Archetypal means original form and refers to the universal symbols, theme, characters and images we find repeated throughout literature. (Cuddon 2013). Archetypal criticism is said to increase both the knowledge of a literary piece and the satisfaction in reading the work, Genette (1988). In other words, Archetypal Criticism describes universal and classical actions and situations that could be found in different histories, cultures and religions that human race lives and experiences such as: love, death, despair, birth, struggle, survival. The use of Archetypal situations in literature gives the literary work a universal acceptance since the readers will link it to their real and cultural life contexts, it gives the writer an attempt to depict reality in his/ her work, through themes and characters that reflect the real experiences.

### **2.8.3 Psychoanalytic Criticism**

According to the French scholar Stéphane Michaud (1944); Psychoanalysis is a discipline devoted to the study of psychic life, aiming to cure diseases of the soul. Its founder, Sigmund Freud (1856-1939), placed it among the sciences of mind therefore, philosophy, culture, religion, and first and foremost-literature. As the author of the structural model of personality, Freud explains in his theory that each person's personality is formed of three parts: *the Id* which represents man's primitive impulses such as thirst, hunger, anger and desire, *the Superego* which is related to man's consciousness, it is the moral part of him. *The Ego* is part of the personality which balanced man's instinct desires with his consciousness.

Therefore, in relating literature to psychology and dreams, Freud believed that dreams are fictional the same as literary works, both belong to man's inventions of the mind that, they reflect reality but they are not real. Indeed, dreams may have a message to convey likewise, fictional works have meanings needed to be interpreted. Thus daydreams or nightmares are like novels, in transforming our visions and perceptions in other words, with daydreams and nightmares we live either in a peaceful or a terrified atmosphere, with books we, either enjoy being with the characters who

impressed us by their personalities or affected by the story through which we feel plunge into its atmosphere even after its end.

#### **2.8.4 Marxism**

Marxism is a sociological approach to literature that viewed works of literature or art as the products of historical forces that can be analyzed by looking at the material conditions in which they were formed. Karl Marx (1818-1883). Tyson (1999) stated that: "*Marxism attempts to reveal the ways in which our socioeconomic system is the ultimate source of our experience*" (Tyson 1999:277). Tyson and Karl Max are interested in revealing how the social classes differ and their main concern is describe how the working classes are oppressed. Yet, Marxists view literature not as works created in accordance with timeless artistic criteria, but as 'products' of the economic and ideological determinants specific to that era (Abrams: 149). Indeed, Marx believed that literature reflects the working class struggles. In other words, the writer recount of man's struggle is apparent in his writings because he already experienced these issues. In this case we can notice that the Marxists want to say that literature is directly connected to real life.

#### **2.8.5 Feminist Criticism**

In his book entitled "*Introduction to Literature*" (2009) Michael Delahoyde described feminism as criticism, arising in conjunction with sociopolitical feminism, critiques patriarchal language and literature by exposing how these reflect masculine ideology. That is to say , Feminism is a theory that examines gender political position between men and woman in works an other regimes. The theory came as a revolt against man's patriarchal dominancy . However , female's writings and position have an important impact on the world's literature since they intend to expand their subject-matter, moving beyond highlighting the lives and hardships suffered by women in various positions such as home and work. They increasingly fought for their rights and demanded more equal partnership in public life , politics, laws with men.

### **2.8.6 Reader-Response Criticism**

Response criticism is related to the reader's response to the text, it is based on personal comments on literary works focused on finding meaning in the act of reading itself and examining the ways individual readers or communities of readers experience texts. (Michael Delahoyde 2009). We notice that Reader Response Criticism viewed literature as a performing art in which the reader response creates a meaning rather than the author's view, we can say that the reader and the audience responses refer to the interpretive community, their view about the author and the story are much more adequate than the themes developed in the text because their interpretation came from their personal reactions. Therefore, Reader Response Criticism stresses the importance of the reader response on the reader role in interpreting the text because he brings his own emotions, concerns, feelings and knowledge. His interpretations are subjective and unique.

### **2.8.7 Structuralism and Semiotics**

Gérard Genette (1930) describes Structuralism as a method of critical investigation, but at a deeper level of analysis. Structuralists' ambition was to break the codes and systems which structure or govern any literary texts. They challenge the idea that literary texts give much more concern to the author's meanings rather than the language and word compositions, for them the text should be understood from words (form) and not meaning (content).

However, Semiotics refers to how words and signs make meaning, in semiotics, a sign is anything that stands for something other than itself (de Saussure 1857 -1913), for Saussure, semiology was a science which studies the role of signs as part of social life', for the philosopher Charles Peirce *semiotic* was the formal doctrine of signs which was closely related to logic (Peirce 1931). In literature signs take the form of words, images, sounds, gestures and objects and each word could have various meanings. However, an interpretation or an understanding of one word differs from one reader to another, hence, literary works can be read and discussed differently.

### **2.8.8. Surrealism**

Surrealism was a movement which began in the 1920s of writers and artists (including Salvador Dalí (1904-1989) and René Magritte (1898-1961), who experimented with ways of unleashing the subconscious imagination. French poet and theorist André Breton (1896-1966) launched this movement in Paris in 1924. It became an international movement including British surrealism which was formed in 1936. They were strongly influenced by Sigmund Freud (the founder of psychoanalysis) and his theories about the unconscious. The aim of surrealism was to reveal the unconscious and reconcile it with rational. In defining surrealism, the French theorist Breton wrote in his book entitled “Manifesto of Surrealism (1924):

*“I believe in the future resolution of these two states outwardly so contradictory which are dream and reality, into a sort of absolute reality, a surreality, so to speak, I am aiming for its conquest, certain that I myself shall not attain it, but too indifferent to my death not to calculate the joys of such possession.” (Breton 1924:11).*

From the above quote, we can notice that Breton spoke about the Surrealists as being the artists that seek to bound the real with the unreal to make it look different. Yet in literature Surrealism seems as a bridge that links reality with imagination the aim could be the desire to create stories from the real and the unreal aspects of life. Thus, the use of images and metaphors help reader to think deeply in text and then analyze and interpret what they find in a free way. In this content, writers use dreamlike and fantastic stories that often reject logic for the wish of revealing the contradictions of the everyday life and also to create an endless flow of thoughts.

### **2.8.9 Historicism and New Historicism**

Friedrich Schlegel (1772-1829) mentions Historicism as a kind of philosophy which places the main stress on history, whereas New Historicism is to investigate the historical, social, and cultural world of the author and that

these elements are always interconnected with the literature of their time period. Indeed, Historicism aims at understanding the text via the historical context it was written or recorded, whereas, New historicism see the story in the ways others see and how the reader response is influenced by his /her environment , thus , the literary work is influenced by the writer's period and changes times which have an affect in his writings and also reader critics, beliefs and prejudices.

### **2.8.10 Existentialism**

Existentialism is defined as being a movement in philosophy and literature that emphasizes individual existence, freedom and choice. It began in the mid-to-late 19th Century, but reached its peak in mid-20th Century France. It is based on the view that humans define their own meaning in life, and try to make rational decisions despite existing in an irrational universe. (Cuddon 2013). Existentialists as : Jean-Paul Sartre (1905-1980) , Albert Camus (1913-1960) and Simone de Beauvoir (1908-1986) believed that as an individual , man is totally free to be responsible of actions , they exposed universal themes such as : alienation, absurdity, freedom, commitment..., in other words, Existentialism focused on human existence in raising above the struggles and the negative circumstances of life.

In literature, we can say that the main concern of Existentialism is to depict man's existence and struggle to maintain and fight for his position as a citizen who has rights and duties and who rejects the doctrines and the ideologies imposed and reinforced his sense of alienation and fear. The writer uses characters as individuals who lack communication with others and use their individuality to react and be responsible of their decisions, the case of Theodor's Dreiser novel "Sister Carrie" which tells the story of a young American girl named Carrie , who suffered from the miserable life of the south and decides to go and experience life in the north where her sister and brother in law lived, Carrie was impressed by the beauty of the modern life In Chicago, she met people from different social classes, her sister asked her to

find a job to support herself , it was not easy for Carrie to do so . The young girl met a gentleman named Drouet, they fall in love she travelled with him and after many challenges the hard circumstances . Carrie met a business man named Hurstwood , Drouet's friend who helps her to become an actress and becomes rich. Sister Carrie's story portrays human struggle for his existence despite the suffering and the bad living conditions.

## **2.9 Literature as a Reflection of the Society**

One of the earliest dictionaries of sociology, edited by H. P. Fairchild (1955), defined sociology as; “*the study of the relationships between man and his human environment*” (Rawat: 3). 2. According to the Penguin Dictionary of Sociology (1994), “*sociology is the analysis of the structure of social relationships as constituted by social interaction*” .H. M. Johnson (1969) writes: “*Sociology is the science that deals with social groups, their internal forms or modes of organizations, the processes that tend to maintain or change these forms of organization and relation between groups*” . We can say that the main concern of sociology is to study human relations , the study is done under different resources , literature is one of these resources.

As a social act, literature mirrors human lives and experiences within a given society. It tells us how people of a nation live, in time in space and even in a given culture. As an individual the writer communicates with readers through his writings where he introduces characters that look like us , as readers we may feel that in most of the time the story we read reflects our personalities, this what has been mentioned in an article written by the scholar Sangeeta Vatsa (1967) : “ *Literature is the study of human nature. We see human nature through tragedy and romance, joy and sorrow, in epiphanies and denial, in moments of heroism and in moments of cowardice. Literature is the mirror of society. Literature indeed reflects the society, its good values and its ills*”. (2015: 1)

In her article, the scholar mentioned how writers are closed to readers by depicting real life experiences when retelling their stories through words, images and metaphors. After all authors are human beings who experience life with its goods and bads, wars, conflicts and family relationships. These states are described in poems, novels, short stories through characters who transport real life events of their societies into fiction. Authors use literature to flee their real worlds and travel towards ambitious dreamful one full of dreams, imaginations, a world that welcomes readers to be part of. Thus literature is a reproduction and obviously a social document that carries many real life stories described in both fictional and non-fictional ways.

## **2.10 Writers Writing About Society**

Many authors consider their life experiences as a means to write books full of memorable characters. They also use real historical events to provide a milieu to a story or to provide the emphasis to the story itself. Literature, as a reproduction of human actions, presents a picture of what people think, say and do in the society. Different writers have depicted their lives' stories in their books which have been read, taught and appreciated. The following is a list of selected writers whose writings and styles had an impact on people and cultures around the world:

### **2.10.1 Arthur Miller (1915- 2005)**

Arthur Miller was the leading American dramatist of the 1940s, 1950s and 1960s. In 1949, America witnessed an increase in the victimization of workers by the capitalist employers. The author came out with the tragedy in his "*The Death of a Salesman*" (1949) which reflects the American society at that time and exposes the inhuman behavior of some employers towards their employees. The story deals with man's struggle in achieving success and how the world's struggles and influences had an impact on his identity. Miller tells about these events through the tragic character Willy Loman's who has a lot of depth, and that time American people suffered from depths

because of the post war social and economic disturbance which were considered as important themes in Miller's play.

The character Willy Loman isolated himself from rest of society as he relies upon a different set of values and motivations everyone else rests on. With his character Willy, a fragile man who lives for the American dream, Miller illustrates the negative effects of a corrupted society which formats its members and leads them to the fear of failure, the fear of weakness and the fear of being different and not loved. With the emphasis on characterization, the author conveys how Willy stays deeply attached to society's values even if his firm puts him under pressure, and how his obsession with success leads him towards madness. He has been conducted by the desire to be popular, and he thinks money is very important to gain people's appreciation. Society has controlled Willy into wanting to be popular and loved by so many people as if it is the most important thing in life. However Willy doesn't feel comfortable in his job, but he keeps on believing it is the only way to achieve an amazing life that has a value. He wanted to be a model and that everyone will remembers him.

## **2. 10.2 William Faulkner (1897- 1962)**

As a southern American writer Faulkner is known for capturing the beauty of the rural South in all its dark complexity. He was one of the most influential authors Southern United States. Faulkner was known by his novel *As I Lay Dying* (1930) succeeds in making a philosophical statement about the absurdity of life, smiling upon the desperation and futility of the characters and their actions, but at the same time causing a feeling of sympathy in the reader for what they are prepared to endure. William Faulkner's *As I Lay Dying* appears as a sad reflection on death and yet, through the use of dramatic events. The novel tells the story of a family from the deep American south and their journey across the county with the rotting body of their dead mother in a wooden coffin to fulfill her dying request which is to be buried in her home town. *As I Lay Dying* can be interpreted as a reflection of problems that were

commonly addressed in modern works and also drawn from Faulkner's personal experience.

In fact, Faulkner used the character Addie Bundren a Dying mother who modeled his loving mother with whom he shared many things. At the end and after facing troubles on their ways, the Bundren family accomplished their mother wish. The author's use of creating a fragmented narrative and emotional style in his writings came as an influence by Impressionist painting Style (See chapter1)

### **2. 10.3 Jose Marti (1853-1895)**

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The social ,political and economic troubles that the Cuban society has endured had a great impact on Jose Marti writings, he has been known as the "Apostle of Cuban Independence" (2). Cuban politics were associated with Fidel Castro and Marti's writings because of his words that are used to defend the freedom of the Cuban society from the Spanish regime, he wrote in many genres. His lifelong dedication to Cuban liberation has made him an almost mythical figure in that country, and has earned him a reputation as a great defender of human rights throughout the Americas. Marti devoted his life to Cuban independence and firmly believed in the principles of freedom, tolerance, and love.

Being far away during his exile was among the factors that pushed him to write poems. His best and most revered works were his books for children, *The Golden Age(1984) (La Edad de Oro)* describing the anguish he felt at being separated from his son. In addition to *Simple Verses 1891 (Versos Sencillos)*, in which the writer describes his admiration for nature, his love of Cuba, the importance of friendship, and his feelings about injustice. These poems reflect very personal experiences and feelings, and contain many of his best-known poems. He writes about poetry, racism and how art teaches important things in life. After his death, a Cuban composer (Joseíto Fernández) put music to the words from one of Martí's poems from Versos

Sencillos. The song, known as "*La Guantanamera*" was one of the most popular songs in Cuba and became known and sung throughout the world. We can say that the Cuban writer was a model of real citizenship whose faithfulness to his land makes him an important figure in the Cuban society.

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#### **2. 10.4 Haruki Murakami (1947)**

Murakami an important figure in the Japanese literature of the 20th century, Haruki Murakami has received several noted awards for his fiction and non-fiction works. He has bridges cultural boundaries with his fictional writings. Alienation and loss are prominent themes in his novels. The author's aim was to retell his real life through written words in order to be read all over the world. The negative impacts of the post-war Japanese society and a difficult time of reconstruction make him consider the protagonists of his stories as people who follow societal norms while feeling depressed about anything they do .

Murakami has spoken of the theme of two dimensions, or realities; everyday world, and a weirder supernatural realm, this what makes him introduce the techniques of "Magical Realism" in his writings to challenge and explore the concept of individual identity in Japan. It argues that Murakami's *raison d'être* as a writer is to expose the steady decay of individual identity in members of the generation born immediately after the Second World War, and in each succeeding generation thereafter.

*The Wind-Up Bird Chronicle* (1994) is meant to be Murakami's most famous book. It follows the unemployed and lost Toru Okada, who lives in small town near Japan with his wife, who financially supports him. Shortly after their pet cat runs away, his wife too mysteriously disappears and Okada is forced out of his inaction to figure out what's happened to his family. The mystery becomes more and more complicated as Okada attempts to unravel it. Along the way he develops a weird birth mark on his face, discovers he can travel using his dreams, finds a set of twin sisters who have that same psychic

ability, and meets a grown man named Cinnamon who hasn't spoken his he was 6 years old among other fascinating characters. The book becomes more Magical and less Realistic as Okada emerges from his passivity.

#### **2.10.5 Mohamed Dib (1920- 2003)**

The Algerian writer Mohamed Dib was known by his tragic writings (3) which contribute to the literary heritage of his home country. The tragic life he spent in his childhood within the Algerian society under the French colonizer creates on him the great writer who defines the notion of colonial and postcolonial era in Algeria. Published in 1952, *La grande maison*(4) was both Dib's debut novel, and the first book in the trilogy. The book tells the story of a young boy named Omar, who experienced extreme poverty when growing up in the years prior to World War II.

The second book in the Algerian trilogy was published in 1954, the same year that the Algerian revolution broke out. Named *Fire (L'Incendie)*, the book details Omar's life during World War II, with the final book, *The Weaving Machine* (1957) (*Le Métier à Tisser*) focusing on Omar's adult life in Algeria. Dib's later works featured surrealistic elements such as science fiction in his 1962 novel *Who Remembers the Sea*(1962) (*Qui se souvient de la mer*) , which retains the realistic mode of expression in his description of the Algerian revolutionists, are marked by the use of symbol, myth, allegory, and fantasy to portray the French colonialism in Algeria, the search for the authentic expression of an Algerian personality, the war for independence and its effects, the new Algeria after . Indeed, Dib's writings had a great influence in Algerian educational sectors because they depict the great and real struggles that the Algerian society had endured and then led to independence .

#### **2.10.6. Edward Said (1935- 2003)**

The Palestian writer Edward Said, who moved to the United States as a young man and taught English literature at Columbia University, he was know by his cultural imperialist novel "*Orientalism*" (1978) , it has been

considered as being one of the most popular and influential academic books. Said uses it as a depiction of the middle east wars and conflicts in general and the Palestinian society in particular. The book has been translated into different languages, and it continues to be cited, discussed and taught throughout the world. In *Orientalism*, Said argued that from the beginning of Western civilization, Europeans have seen the East and in particular the Middle East as an alien and threatening territory, and have constructed a mythical and self-serving version of it.

However the book speaks about the power and dominance of the western and the European cultures in the middle east how the Arab world becomes assimilated. Indeed, the book is about the French, British and American understanding of the Orient. The word *Orientalism* in itself seems to be controversial, as an academic term we can refer it to the study of the Oriental civilization and culture , Edward Said uses it as a title for his work to speak about the ideological invasion of the Occidental that shaped the Oriental beliefs. Said's objective was to expose the real image of the Western civilization, its inability to define itself except over and against an imagined "other." Said's book created controversies and instabilities in the world of politics continues today to be a cultural representation of the western world.

Therefore , from the above overviews about the writers description and depiction of their social lives experiences , we can notice that Literature indeed reflects the society, its values and its culture. In its function, literature mirrors the ills of the society with a view to making the society realize its mistakes and make amends. It also projects the virtues or good values in the society for people to emulate. Literature, as an imitation of human action, presents a picture of what people think, say and do in the society.

## **2.11. Conclusion**

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In literature, we find stories that speak about human life and action through some characters who, by their words, action and reaction, convey messages that are addressed to readers for the purpose of educating, informing

and entertaining . Literary works present the values of the society which the writer belong to and then exposed to the world of readers. Writers of literature depict real-life events of their society throughout fiction with which people can look and evaluate. To take a close look at some works of literature, in order to understand how literature actually reflects the society is very important to us.

In conclusion, literature allows readers to do many things. Like the author, Harper Lee (1926-2016) allows people to relive their childhood memories. Or like Martin Luther King. Jr (1929,1968) , it allows people to share the same experience or dream. But, it also allows people like the author Sandra Cisneros (1954) stated : learn through other peoples mistakes and win in life or live and accept the real as magical splendid artistic world that Gabriel Garica Marquez (1927 -2014). Besides, literature records the thoughts and feelings of minds.

We live in a society where we share relationships with others. We like listening to each other sharing thoughts and, feelings, which are expressed through books to create literature. The poet and the author express their feelings ,dreams and struggles in poetry and prose and then communicate them to people ( readers).

## NOTES TO CHAPTER 2

### 1) Emotion Theories

Theories of emotion can be categorized in terms of the context within which the explanation is developed. The standard contexts are evolutionary, social and internal. Evolutionary theories attempt to provide an historical analysis of the emotions, usually with a special interest in explaining why humans today have the emotions that they do. Social theories explain emotions as the products of cultures and societies. The internal approach attempts to provide a description of the emotion process itself. This article is organized around these three categories and will discuss the basic ideas that are associated with each. Some specific theories, as well as the main features of emotion will also be explained. (<http://www.iep.utm.edu/emotion/>)

### 2) Apostle of Cuban Independence

Jose Martí (1853-1995), Cuban writer and patriot is known as the apostle of Cuban independence, the last Spanish colony in America. His death in battle turned him into a martyr and symbol of Cuba's quest for independence. (<http://passportto.iberostar.com/2012/12/jose-marti-the-apostle-of-cuban-independence/>)

**3)Tragic Writings Tragedy** treat in a serious and dignified style the sorrowful or terrible events encountered or caused by a heroic individual. By extension the term may be applied to other literary works, such as the novel. (<https://www.britannica.com/art/tragedy-literature>).

## **CHAPTER THREE**

# **Latin America as an Artistic Land of Expression**

## Chapter Three

### Latin America as an Artistic Land of Revolution

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## CHAPTER THREE

### Latin America as an Artistic Land of Expression

#### 3.1. Introduction

Latino American art speaks to the spirit, Latino artistic expressions, includes literature and the visual and performing arts (1). Latino American Art is varied because of its main regions Mexico and Central America, the Caribbeans, and South America have many different kinds of populations and traditions. According to the Peruvian writer Mario Vargas Llosa (1936) to be a Latino American; means to be aware of the territorial boundaries dividing nations which are, imposed during the colonial years. For Llosa Latin American art came as a result of the interaction between European traditions and local ones. Latin America consists of more than thirty countries each has its own historical and cultural experiences. Indeed, the Latino Americans made from their land a stage for art and creativities that blended Indian, African, and European traditions

#### 3.2 Overview of Latin America and Some Important Historical Events

When we speak about Latin America, we refer it to the entire continent of South America in addition to Mexico, Central America, and the Caribbeans whose inhabitants speak a Romance Spanish language. The peoples of this large area shared historical experiences of conquest and colonization by the Spaniards (2) and Portuguese from the late 15th through the 18th century as well as movements of independence from Spain and Portugal in the early 19th century. Even since independence, many of the various nations have experienced similar trends, and they have some awareness of a common heritage.

Each area of the Latin American continent has its own social, political and cultural characteristics. Before the Iberian conquest (3), Europe has occupied great parts of the Latino American territories and controlled their

economic , social and the political regime . However, after the colonization of Spanish and Portuguese forces great part of the history of the region proposed that Iberoamerica would be a better term than Latin America. Latin seems to suggest an equal importance of the French and Italian contributions, which is far from being the case. Nevertheless, usage has fastened on Latin America, and it has been retained .

The history of Latin America has been shaped by events , people and leaders such as wars, assassinations, conquests, rebellions, crackdowns and massacres. Latin America was at first was an ethnical society, leading to the rise and fall of powerful tribal wars. In his book entitled: “ *Recent Research on Latin American Urbanization*” , Morse Richard (1965) stated that when the Spanish arrived, they conquered the region and introduced Christianity/Catholicism to the region, converting almost all of its inhabitants. Some English settlers arrived later and settled in Belize (4). Mexico dominated the great part of that southern territories Guatemala (5) and northern parts as Arizona, New Mexico and California. Mexicans lost their control of these territories during the Mexican-American war of 1848.

Indeed, Latin America has been formed by so many events throughout its history. It starts with the encounter of groups of different races, ethnicity, religion, and culture . However with the European discoveries, the conquest and settlement of the Americas, which began in 1492, created enormous changes in the indigenous cultures of the region. When Europeans conquered the world they brought with them their art, mostly from Spain and Portugal, they came with painting and sculpture traditions that influenced many nations as the case of Latin America.

### **3.3 Latin America as a Land of Art**

According to Encyclopedia Britannica; Latin American art refers to the artistic traditions that developed in Mesoamerica , Central America, and South America. However, before the Spanish colonization, Mexico, Central

America, and the Andean region of South America were home to many native Indian peoples. When landing, their cultures later blended with the traditions brought by the Europeans just after the discovery of America. On the other hand, in the Caribbean and eastern South America, native populations were small or destroyed by the invaders and colonizers who imposed their traditions cultures and arts.

The Latino American artistic production of its writers, artists, painters and musicians make the whole world dance, we can say that art and literature of Latin America left the picturesque and folkloric behind centuries ago and continue to spread all over the world . In fact, Latin America consists of more than thirty countries. Each has its own historical and cultural experiences. The blending of cultures is one of the components of the Latin American art. It starts with the Indian, African, and European traditions. European immigrants and Latin American artists studying abroad brought in newer international artistic trends. These were combined with the arts of the various nations. Art has been transformed from the local level into something new and original. Hard social, economic and political living conditions have destroyed and at the same time helped for the progress of the Latino American world of art.

The Spanish and Portuguese were among the first European nations who colonized parts of the Americas. The Spanish invaded the Latin American peoples, they divided the conquered lands into four colonies, New Spain (present-day Mexico and Central America) and the New Granada, Peru, and Río de la Plata (Spanish territories south of Panama). The Portuguese controlled Brazil. All the Spanish and Portuguese colonies became independent during the 1800's. The Spanish destroyed many of the Indians' cultural landmarks and replace them by theirs The Spanish and the Portuguese control of the Latino American territories led to the mixture of the Latino American art based on painting , dancing , singing , acting and even writing .

### 3.3.1 Painting

Painting was the most important and prominent arts in Latin America. Many young artists defined their national identities through images of heroes, battles, landscapes, and portraits. Most of these were painted in the French artists styles. The Mexican landscape painter José Maria Velasco (1840-1912), known by his views of the Valley of Mexico. In addition to Valesco, the Venezuelan Arturo Michelena (1868-1898) portrayed the national heroes of his country's war of independence such as: Joaquín Crespo at the Battle of Los Colorados (1893). Today Michelena is considered an important figure in the history of Venezuelan art. Juan Manuel Blanes (1830- 1901) of Uruguay who worked on portraits of important people such as the portrait of the Uruguayan painter, lawyer, writer, and politician Pedro Fergari (1861-1938). Mexican art has travelled among different artistic stages that were known by their artists, the case of Frida Kahlo (1907-1954).

Frida Kahlo's work was influenced by traumatic physical and psychological discomforts from her childhood and early adulthood, including her Marital Infidelity. In addition to personal issues, Kahlo's painting style is often about national identity, her art was almost always starkly autobiographical, in later life, she was forced to rely on painkillers that affected the quality of her art. She has become a cultural reference in her home country for her focus on her Mexican identity, or *Mexicanidad*. Frida was known by her auto portrait, among her most important one is the *The Two Fridas* (Las dos Fridas 1939) the double self-portrait is one of Kahlo's most recognized compositions, and is symbolic of the artist's pain. Latin American paintings were scenes from everyday life.

However the rise of the Latino American artists continue to become greater with the appearance of the contemporary Latino American artists also draw from the country's aesthetic traditions to answer pertinent questions regarding life in Latin America and the world today. Women artists have managed to make a name for themselves through their artwork, rejecting all the political and social issues they had to overcome. Many of them as:

Fernando Botero (1932), Roberto Matta (1911-2002), Joaquín Torres García (1874 –1949), focused their work on the female position in South American culture, attempting to bring to light the hardships they go through, while others wish to put aside, as much as possible, the gender division between the artists.

Contemporary artists have emerged from varied backgrounds and work with an array of media the case of the Art street Panamian Painter Marta Noemi Noriega (1980), Noriega shows her talent in quite an early age, and she has been recognized for it since childhood. She is noted for her cultural heroism (6) which is conveyed through multidisciplinary expressions. Noriega is a versed artist, producing her work through poems, paintings, graffiti, and murals.

The Latino American painting world has adopted an other visual graphic female artist designer known as Camila Maria Bernal Toro (1987). Her work is inspired by her admiration of nature, with intricate details and fantastic stories derived from everyday life. With her artwork, she wants the viewer to stop for a second and forget the reality around him/her. Having grown up in Colombia and surrounded by nature, the tranquil environment has always been one of the pivotal elements in her life. Latino American form of art was not only limited on paintings but even on sculptures , music and dance , artists use the region's history to characterize its present, they use their artistic talents as a means to express their real life experience .

### **3.3.2 Music and Dance as Latino American Artistic Means of Expression**

Latino American dance refers to dance traditions of Mexico, Central America, and the portions of South America and the Caribbean colonized by the Spanish and the Portuguese. These traditions reflect the African, and European influences cultures that have shifted throughout the region over time. The struggle for national identity in Latino American culture has been successfully expressed in the form of music and dance, Latino American music and dance spreads the message of national pride and individuality in today's global culture. Today, Latin America continues to express its identity,

pride and way of life through the music and dance created by their ancestors. As time passes, these festive joyful forms of music and ritual dances branched out into its individual music genres with the importance of expressing national identity. Thus, music and dance played an important role in expressing Latino American Art.

Latino American artists from the eighteenth century on to the present day depict on the everyday life of Latin America, Landscapes, people, neighborhoods, food and festivities in all different art forms and brushstrokes and colors are given life by these artists to show their love for their fellow countrymen, culture and identity. The world of Latino American music was known by its great artist singers who attracted their fans through the colorful harmony of their vocalcords. Their voices communicate their happiness and discomfort, the case of Mexican-American Carlos Santana (1947), Juan De Marcos González (1954) and others who have made an extraordinary contribution to raising the profile of Cuban music throughout the world.

In addition to music, dancing was and continues to be a loving act that the Latino Americans live with. They use dances hail from several different countries in South and Central America, and most have influences that range far beyond this region such as : Bachata a dance from the Dominican Republic, Salsa as one of the most dynamic and important musical phenomena and was originated in Eastern Cuba early in the 1900s. An other type of music was the Cha Cha Cha, a Cuban dance, similar to the Mambo in style which was also originated in Cuba . Another dancing type is known as: Rumba, it is a romantic dance, often referred to as the "*dance of love*". Its roots can be traced to Africa where it was a street and courtship dance. Rumba dancing originally was done with an emphasis on the dancers' body rather than their feet. Merengue a Dominican dance; recognized as the official dance of the country, Samba, it is rooted from the African way of dancing, but most of the development of this dance was done in Brazil. Samba was mostly performed in street festival and celebration dance like the Tango ; an

Argentinean dance evolved in Buenos Aires (Argentina) at the end of the 19th century. Indeed the Latino American artistic voice was not only limited on painting and dancing but also on other fashionable forms where the image was much more bigger, rich and diverse and become what is known as *the Latino American Film*.

### **3.3.3. Latino American Cinema**

The world of cinema entered the Latin America soon after the Lumière Brothers(7) created their first projection in December 1895. Pioneer cameramen arrived relatively early to the fast-growing Latin American cities of the time. Buenos Aires, Mexico City, and Rio de Janeiro saw their first film screenings, and most other Latin American cities soon after. By the 1910s all countries were making films locally. Mexican and Argentinean films were being distributed throughout Spanish America, with the ones from Mexico in particular developing an enthusiastic following ,the Brazilian film grow inside and outside the Latino American continent. We can say that the Latino American world of cinema was and continues to be regarded as an art that won a great appreciation among audiences not only in Latin America but all over the world.

Social issues are among the most common themes dealt in Latino American Movies. Films focus on portraying reality and making social critics, as the case of Gabriel García Marquez (1927-2014) film adaptation: “*Love in The Time of Cholera*” (1985). It is a book about love, about ageing and death, about modern technocracy. Events in the book occurs in Colombia ,where Florentino Ariza whose role was played by the Spanish actor Unax Ugalde (1978), a young man, catches sight of Fermina Daza her role was reflected in the Italian actress Giovanna Mezzogiorno (1974) and promptly falls in love with her. Their romance did not long last for long time because of the girl's merchant father who in the film reflects the Colombian actor John Leguizamo (1964), and wants his daughter to marry a wealthier and gentleman, doctor called Juvenal Urbino who is Benjamin Bratt (1963) in the film.

Besides, the Latino-American films, achieve an artistic quality with which the Latino American society has enlightened the world with its culture and art in addition to the European, African, Asian And American ones. The Latino American society has also been known by its valuable literary art where literature is described as form of language, and words are its tools.

### **3.4. Latino American Literature**

Latino American Literature refers to the literature of the Spanish-speaking countries of the Western Hemisphere. Over the years, Latino American literature has developed a rich, experienced and complex diversity of themes, forms, creative idioms, and styles. At the beginning of the nineteenth century, many Latin-American writers as: Garcia Marquez (1927-2014), Julio Cortázar (1914-1984), Laura Esquivel (1950) and many others felt the need to write about their new-found independence. This literature was real because it reflects real effects. Writers after added a new style in their writings, this style was known as Romanticism which was characterized by its reliance on the imagination and subjectivity of approach, freedom of thought and expression, and an idealization of nature. With the rise of the literary art movement Magical Realism in Latin American Literature, many Latino American writers consider it an motivating genre that could mirror their lives and experiences by blending magic with reality and make reader appreciate the case of the Colombian writer Gabriel Garcia Marquez who employed this style of writing in much of his literary works.

The independence of the Latin American colonies from the Spaniards arose a desire among many writers to create a literature that reflected the lives and concerns of Latino Americans the case of Chilean Pablo Neruda (1904-1973), the Peruvian Cesar Vallejo (1892-1938), or Chilean Gabriela Mistral (1889-1957) until the 1940s. International recognition and living in countries like Spain, France and the United States, drew most of the public attention.

The novelists brought what has come to be known as the Boom of the Latino American novel; an expression used to refer and describe the Latino

American literary explosion that spread around the world and attracted many readers and increased in the production and innovative novels. Therefore, with the exception of Brazilian literature, which is written primarily in Portuguese the Latino American literature is in Spanish , and is often designated by critics as Spanish American or Hispanic American literature. However, the introduction of supernatural or uncanny elements into the otherwise realistic narrative became a common feature in the works of many Latin American writers during the second half of the twentieth century.

In fact, the Latin American Boom was a successive period in Latin American novels during the seventies. During this time period, the authors' writing topics varied between local and abroad ones. Boom is concentrated around four central figures, the so-called Big Four: Carlos Fuentes, Julio Cortazar, Garcia Marquez and Vargas Llosa. Novels and short story collections from various Latin American countries were published in large numbers. This production is considered as the beginning of modern Latin American literature with strong international appeal.

Nowadays, Latino American literature won a world wide appreciations and is widely taught in universities . Latino American poets as: the Chileans Gabriela Mistral (1889- 1957), Vicente Huidobro(1893-1948) , Nicanor Parra(1914), and Pablo Neruda (1904-1973); Mexican Octavio Paz(1914-1998); Cubans Nicolás Guillén (1902-1989) and José Lezama Lima(1910-1976); Puerto Rican Luis Palés Matos (1898-1959); Argentines Jorge Luis Borges (1899-1986) and Oliverio Girondo(1891-1967); and Nicaraguan Ernesto Cardenal (1925) have also contributed to the flourish of the modern Latin American Literature with a strong international appeal.

Indeed, and as far as the modernist era in Latino American literature is concerned, a number of great novels by different Latino American writers appeared in this period, as well as significant novels by new figures. The progress of the Latino American literary continues to be flourished thanks to the grown of different literary leaders as: Jorge Luis Borges (1899-1986),

Miguel Angel Asturias (1899-1974), Alejo Carpentier (1904-1980), Jose Maria Arguedas (1911-1969), Juan Rulfo (1917-1986), Jose Donoso (1924-1996), and Guillermo Cabrera Infante (1929-2005), whose contribution to the world of literature placed Latin America as an important literary artistic land

Jorge Luis Borges (1899-1986) an Argentine short-story writer, essayist, poet and translator, born in Buenos Aires who attained worldwide fame by his remarkably and original short fiction and known in the world of Latin American Literature. His short fiction was renowned for the rich and fantastical imagery. He focused on Latino American and universal themes, apart dealing with the themes famous books, *Fictions* (1944) and of short stories interconnected by common themes such as dreams, labyrinths, libraries, mirrors, animals, fictional writers, philosophy, religion and God. The author was known by his mastery of short stories. The main themes of his short were based on cultural constructs such as society, mythology, metaphysics, and religion. A recurring theme of this work according to the Professor of Hispanic Studies, Stephen Hart (1960) in his work entitled: *A Companion to Latin American Literature* (1999) described the way in which mankind constructs fictions which envelop the individual like a labyrinth and in which he gets lost. His works have contributed to the fantasy and Magical Realism genres. His international fame was consolidated in the 1960s, aided by the Latin American Boom and the success of García Marquez's *One Hundred Years of Solitude* (1967).

Speaking of his influence on Latin American letters, J. M. Coetzee (1940 ) in *Stranger Shores: Literary Essays, 1986-1999* (2001) said about Garcia Marquez: “*He, more than anyone, renovated the language of fiction and thus opened the way to a remarkable generation of Spanish American novelists*” . From the quote we notice that Coetzee praised Garcia Marquez as an important literary figure and leader whose style of writing has influenced many local novelists. Borges was regarded as an influential writer , his influence on his own and the succeeding generation of Spanish American

writers was immense as Carlos Fuentes, Julio Cortazar and Garcia Marquez in particular.

During the 1960s Latino American writers impressed Europe and the United States with their style and language of writings expanding the boundaries of Latino American Literature. The Boom reached its peak in the late 60s and early 70s, its effects were still being felt well into the 80s, a decade in which García Márquez received the Nobel prize and published his last great novel, *Love in the Time of Cholera* (2007). The beginning of the 90s, witnessed the emergence of an other group of talented authors like Chilean Alberto Fuguet (1964), Argentines Rodrigo Fresán (1963) and Juan Forn (1959), Peruvian Jaime Bayly (1951) and the Bolivian Edmundo Paz Soldán (1967). They published their first short stories and novels. The world they presented was more cultural and civilized world than that of their literary antecessors which was more oppressive and revolutionary.

As it has been mentioned so far, Latino American authors who were known as the boom writers were greatly influenced by European and American authors of the generations preceding them, especially those who experimented with novelistic structure and chronology. Such authors include William Faulkner(1897-1962), James Joyce (1882-1914), Henry James (1843-1916) and Virginia Woolf (1882-1941). The boom writers included a new genre of writing known as Magic Realism or "Magical Realism, their writings tended to blend magic and dream-like features with an attentiveness to everyday reality.

### **3.4.1. Magical Realism as an Aesthetic Mode Within Latin American Fiction**

The literary Magical Realism is originated in Latin America, it has been regarded as an attitude among certain portions of the population that anything can happen. To some extent , religious people connected Magical Realism to the Catholic religion, which believes in miracles and other spontaneous and

indescribable phenomena. Yet, in the world of literature Magical Realism is defined as a literary genre in which fantastical elements were treated not just as possible, but also as realistic. In other words, in Magical Realism the "real" and the "fantastic" are presented together, it is a style of writing that incorporates magical or supernatural events into realistic narratives.

As an aesthetic style Magical Realism is a genre of fiction in which magical elements blend to create a realistic atmosphere that bridges to a deeper understanding of reality. By making the living experience appear extraordinary, Magical Realist writers contribute to the Latino American culture. Their stories explain magical elements as normal occurrences, presented in an understandable easy manner that places the real and the fantastic in the same stream of thought. It is a literary, visual and creative art genre. Magical Realism can be defined as an ordinary world that seems like the one that we live in, but at the same time extraordinary things happen in this world that would be amazing in our world and normal in the world of magic. These shifts come and go through stories with ease, but at the same time evokes an emotional response within the reader.

Professor of Japanese Studies, and author, Matthew Strecher (2011) defines Magic Realism as: *"...what happens when a highly detailed, realistic setting is invaded by something too strange to believe."* We feel that Strecher addresses his words to us, as human beings, we are often confronted to situations and realities that our minds and spirits could neither accept nor live with, sometimes seeing reality in a magical way could help in accepting the real despite the ups and downs. An example of Magical Realism within a text is when a character in the story continues to be alive beyond the real world and stayed present throughout many generations. Indeed, Magical Realism has been adopted by writers and enjoyed by readers. Magic Realism is the style of story-telling in which the author emphasizes the fantasy in narrating imaginary events. In the world of Magic Realism, the narrator speaks of the unreal so naturally in a way that reveals it as real and beautiful one. Magic Realism

aims to re-imagine the world and its reality; it is not an escapist literature but opportunity to see the extraordinary every day.

### **3.4.2 Characteristics of Magic Realist Fiction**

In Magical Realism, Events appear to be more than supernatural, the reader may perceive that the rational and irrational are opposites and at the same time apparent and this what gives the text an extraordinary exaggerated atmosphere. For The Cuban writer Alejo Carpentier (1904-1980) The space in between those layers is where the marvelous real can be observed, marvelous: not meaning beautiful and pleasant, but extraordinary and strange (Carpentier: 102-104). We can notice that Carpentier describes the beauty and the amazed capture of the literary text relies on the readers' imaginative perception.

Frank Kafka (1883-1924) defined Magical Realism as a kind of modern fiction in which fabulous and fantastical events are included in a narrative realistic report. In other words, Kafka sees Magical Realism as a fiction that gives a wide and better description of reality that is relevant to the social context. Readers of magical realist texts can feel and notice the presence of Magical Realism through its Characteristics that can be set as follows: supernatural, plenitude, hybridity, ironic distance, authorial reticence and political critique.

Indeed, in Magical Realist texts, the supernatural appears normal but described in a marvelous and common way and the magic appears amidst the realism of normal life described in the novel. Hybridity which mirrors the diverse cultures or traditions (J. A. Cuddon 2013). However, the plot of magical realist texts involve arenas of opposites such as urban and rural, or western and indigenous. Authors employ such technique in order to illustrate more about real social and cultural products of everyday interactions. In writing magical realist texts the writer is in an ironic distance which means that s/he makes the reader aware and part of the story whereas the character seems to be oblivious, the author presents the story in a vague way. We have the impression that the events look like a twist that the author uses in order

make a distance between the story he made and the unexpected endings of the events that the reader is reading about.

In Magical Realism authorial reticence is apparent in the texts , it is when the narrator does not provide clear explanation of the story to the reader ,yet the author withholds information from the reader to make him feel the presence of the mystery within the events. Magical Realism often contains some degree of political critique in form of implied criticism of society, particularly the elite. (Chanady 1985). That is to say ; writers describe their political and social disagreements through their writings , it is their main tool to oppose oppression and discomfort.

### **3.4.3. Modernism and Magical Realism**

In literature Modernism refers to the literary , cultural and the artistic revolt against the conservative values of realism that appeared in the 20's. The motifs of modernism is the rejection of traditions and recreation of new forms. It can be considered as a social progressive trend of thoughts that asserts the ability of human beings to create, improve and reshape their societies through practical experimentation, scientific knowledge or technology (Flores 1995).

As an aesthetic genre , Magical Realism was much more concerned with the Latino American authors or the Boom writers , the geographical, social and historical contexts of their work, have described in the originality of their writing, they were influenced by European and North American Modernism, and also by the Latin American Vanguardia Movement (8). These writers challenged the established of Latin American literature . The rise of Latino American literature began with the writings of Jose Martí (1853-1895), Ruben Darío (1867-1916) and José Asunción Silva's (1865-1896) modernist departures from the European literary canon.

Meanwhile, Marquez's novel ; *One Hundred Years of Solitude*, is an example of a Latino American Modernist text . It deals with the wonders of modernization in the fictional town of Maconda which reflects Aracataca

(Colombia) the author's land of origins. Technological improvements have been depicted in the novel. For example, the character José Arcadio Buendía who worked hard and did not have a moment of rest, finds himself fascinated by an immediate reality that came to be more fantastic than the vast universe of his imagination, he lost all interest in the alchemist's laboratory (Márquez: 38). We can notice that the fantastic objects of the gypsies (such as magnets, magnifying glasses, and ice) surpass the mythic quality of alchemy, it is telling that the officials of the banana factory perform actions that seem the most magical. They also erase the memories of the massacre that the inhabitants have endured. For José Arcadio improvements are the reasons behind the magical moments of happiness, indeed, *One Hundred Years of Solitude* presented the effects of rapid modernization not only in Colombia but in Latin America as well.

#### **3.4.4 Modern Latin American Literature**

Modernism in Latin America opens new avenues of understanding of the movement, certain avenues were breezed by a gentle blow of the Latino American wind. However, Latino American modernist writers innovated to find different topics and literary forms that were closer to their ideals and concerns., thus, the modern Latino American novel was described as the regional novel since it discussed the context of the relationship between man's identity and the society where he lived. Hence scholars as Héctor Hoyos stated that there are two French literary movements that influence Modernism:

**A - Parnassianism:** the name comes from the magazine where the term first appeared, called *Le Parnasse Contemporain* (9). This publication considers art is important for art's sake, not for the feelings or emotions behind it. The followers of this movement aim to create beautiful things by writing about exotic topics and using a musical language to decorate them.

• **B - Symbolism:** contrary to Parnassianism, Symbolism has a transcendental ambition. The French poet Baudelaire (1821-1867) is considered as being the

main figure in this movement. He argues that the writer is the one who should reveal them. Metaphors and comparisons are frequently used to explain the connections between everything. (Stanford scholar Héctor Hoyos' 2005 (<http://www.classicspanishbooks.com/20th-cent-modernism.html>)).

In other words, the scholar taught us that the French literary style which focuses on the glorification of art through which feelings, sensibility and emotions are derived from, created a language spoken by the modernist writers and then translated throughout written words that had offered a harmonious world of literature. However, after the Latino American independence from the Spanish colonization, nationalist feelings increased and became shared between the Latino American writers. The Spanish oppression led them to reject all the literary movement coming from Spain. Their influences were mostly from Europe and mainly France where the French modernists attracted the Latino American writers, but after visiting Spain and meeting the Spanish literates who were sensibly affected by the Spanish torture and conquest of the Latino Americans, the writers' impressions towards Spanish modernism which was also influenced by the French modernist writers as: Théophile Gautier (1811- 1872), Catulle Mendès (1841-1909), Charles Baudelaire (1821- 1867).

Therefore, as a social movement, modernism opposed the social class discrimination, the movement rejection of oppression and injustice makes its main themes focus on loneliness, sensuality, love, eroticism, all of which are expressed in the idealization of mankind. Besides, The main author of the Modernist movement in the Spanish language is the Nicaraguan poet Ruben Dario (1867-1916), the leading modernist figure, who enlightened the movement with his collection of poems and stories, *Azul* (Blue) (1888), a radical departure from previous traditions. His mature work, *Cantos de vida y esperanza* (Songs of life and hope 1905), incorporates his heightened awareness of world events. In his poem 'Ode to Roosevelt', Darío embraces pan-Hispanism(10) as he rejected US imperialism and Protestantism.

Thus, modernism initially contrasted the Latin American with the American, but quickly came to oppose the north within the hemisphere. Rubén Darío self-consciously disseminated the modernist movement widely during stays in Spain, Argentina, Chile, and Cuba. Hence modernism has been given a Hispanic voice, its beauty led to the occupation of different historical themes, it described the socio historical events that the Latino American society went through . Modernist texts were often impressed by the presence of surrounding artistic elements and colors (especially jewel tones), exotic animals, an obsession with form, sentiments and this what led them use obscure vocabulary in their writings. Graceful swans, the colours blue and white, and cool marble are images appeared often in Spanish American modernist poetry and short stories. Included in Darío's *Azul* is 'The Death of the Empress of China', a prime example of a modernist short story. As an associated dimension, an influential pair of modernist journals began to be published in Mexico, *La Revista Azul* (1894–6) and *La Revista Moderna* (1898–1911).

### **3.4.5 Modernism as a Social Reflection on Latino American Writings**

The Twentieth Century has witnessed the rise of the Latin American literature as one of the great literatures of the western world. This art retells the experiences of Latino American writers from many Latin American countries there were considered as common themes and styles in their writings. These innovative writers used myth and fantasy in their texts to depict realities from daily lives, often focusing on political and social problems. The modernist movement encouraged the idea that it was time for a change in social standings within the world; traditional arts were outdated and boring.

#### **3.4.5.1. Pablo Neruda (1904 -1973)**

Neruda wrote most of his works during the twentieth century, he published volumes of poetry for the world to enjoy. The writer's position in the literary movement of modernism led him not only to write beautiful poetry but to actively participate in politics as well. His political ideals also

encourage the modernist design of new reform amongst the people. Neruda's poetry reflects his principles through his close relationship with nature and strongly expressed ideas of communism. Although Neruda was in exile because of his involvement in the communist regime of Chile, his political standings were reflected in his writings .

Neruda's way of writing gives the readers the impressions of being present in his world. He was twenty years old when he completed his most critically acclaimed and original works, the cycle of love poems titled *Veinte poemas de amor y una canción desesperada* published in English translation as *Twenty Love Poems and a Song of Despair*. It marked Neruda as an important Chilean poet.

#### **3.4.5.2 Gabriela Mistral (1889 - 1957)**

Gabriela Mistral, literary pseudonym of Lucila Godoy Alcayaga, was the first female Spanish American author to receive the Nobel Prize in literature; as such, she is considered to be an important representative figure in the cultural history of the continent. One of the best-known Latino American poets of her time. In her literary works Gabriela depicted the cultural values and traditions of a continent that had not been recognized until then with the most prestigious international literary prize. ( She is one of the most important and enigmatic figures in Latin American literature of the last century. The *Locas Mujeres* (Madwomen Poems 2007) are among her most complex and compelling, exploring facets of the self in extremis poems marked by the wound of blazing catastrophe and its aftermath of mourning. Mistral's poetic women confront situations to which no sane response exists. Through the masks of madness the poet voices transgression questioning power, gender, survivorship, and the cost of her own worldwide fame.

Mistral's writings are emotional and impress the reader with an original pleasing style. Rhythm, metaphors, symbols, vocabulary, and themes, as well as other traditional poetic techniques, are all directed in her poetry toward the expression of deeply felt emotions and conflicting forces in opposition. Love

and jealousy, hope and fear, pleasure and pain, life and death, dream and truth, ideal and reality, matter and spirit are always competing in her life and find expression in the intensity of her well-defined poetic voices. In her poems she speaks about the abandoned woman and the jealous lover, the mother in her moment of joy and fear, the teacher, the woman who tries to bring to others the comfort of compassion, the enthusiastic singer of hymns to America's natural richness, the storyteller, the mad poet possessed by the spirit of beauty and transcendence. All of her lyrical voices represent the different aspects of her own personality and have been understood by critics and readers alike as the autobiographical voices of a woman whose life was marked by an intense awareness of the world and of human destiny. (From Gabriela Mistral: The Poet and her work, NYUP 1964).

### **3.4.5.3. Octavio Paz (1814 -1998)**

The Mexican author was known by his book *The Labyrinth of Solitude*, (*El laberinto de la soledad*) (1950), which reflect the portrait of the Mexican society. *Los Angeles Times* contributor Jascha Kessler called Paz "truly international". *The Labyrinth of Solitude* (1961). The author uses the notion of national identity for a wider explanation of mythological and universal interpretation of human existence which reflects Paz. In book Paz describes Mexicans who themselves as children of the conquering Spanish father who abandoned his offspring and the treacherous Indian mother who turned against her own people. "Because of the wounds that Mexicans suffer as a result of their dual cultural heritage, they have developed a defensive stance, hiding behind masks and taking refuge in a 'labyrinth of solitude'". (Paz: 1985: 18). Indeed, from Paz saying we notice that the miserable and living conditions that the Mexican society has endured encouraged the author to reflect them in his sophisticated world or writing. *The Labyrinth of Solitude* mirrors the long solitude and life adventure that the young Paz has gone through in Los Angeles.

#### **3.4.5.4 Carlos Fuentes (1928- 2012)**

Carlos Fuentes is considered to be the father of modern Latin American literature. The main concerns of his fiction is the Mexican Revolution. Fuentes states that he has “always attempted to perceive behind the supernatural appearance of things as being real, than the obvious everyday reality.” “Aura” is one of the well-known magical realist literary works of Latin American literature. The novel *Aura* is definitely one of his best works and one of the finest pieces of Mexican literature. Fuentes has received numerous literary honors both in Mexico and abroad.

In his writing, Fuentes recreates the dreamlike atmospheres and mixes the fantastic and the tangible, keeping readers curious as they attempt to distinguish between the two. In the novel, it is hard to distinguish what is what, reality of myth. A reader seems to lose a sense of reality. This amazing book also contains a combination of Christian, Aztec, Inca and Gothic cultures. The opposition between different times is Fuentes’s primary artistic obsession. Narrating a plot in a straight-forward manner seems impossible for him. Characters see themselves in future events, dream forthcoming happenings, and travel through time to understand their role in society.

#### **3.4.5.5 Julio Cortazar (1914 - 1984)**

It is said that Latin America is filled with authors who have left stories and novels that have changed the course of Latin American Literature. This is seen, specifically with Argentine author, Julio Cortázar who influenced an entire generation of literature throughout Latin America. Julio Florencio Cortázar was born on August 24, 1914 in Brussels, Belgium, a few days after Germany had invaded Belgium . His father, Julio Jose Cortázar, was an Argentine representative to a commercial delegacy attached to the Argentine Embassy in Belgium. He had arrived in Belgium, with his wife Maria Descotte, to represent her family in the delegacy. As Julio Cortázar described his birth he stated, "My birth was a product of tourism and diplomacy," During the Boom period, Cortázar was an important figure, who like many of

the authors in the group used different forms of narratives. Similar to the authors in the Latin American Boom, he mainly focused on using magic realism.

Many Cortázar stories are set in European locations, as opposed to the South American locations favored by the magical realists, and he frequently features cosmopolitan characters who could be from anywhere, rather than the colorful and decidedly Latin characters found in, say, Gabriel Garcia Marquez's works. Julio Cortázar's main technique used in his work of literature is Magic Realism. Cortázar arrived in Paris and began work on his groundbreaking novel "*Hopscotch*" that he finally found his own voice, albeit a voice flecked with the accents of his antecedents along with the experimental tones of jazz. It was this novel, with its numbered chapters that could be read in a variety of different orders, which cemented his status as one of the most influential Latin American authors in the latter half of the 20<sup>th</sup> century.

#### **3.4.5.6 Jorge Luis Borges (1899-1986)**

Borges was an Argentine writer and short story writer. He was regarded as one of the major Latin American writers in the world of fiction. Borges love of reading opened his way for the Magic Realist boom in South America. His paternal grandmother was English and, since she lived with the Borgeses, English and Spanish were both spoken in the family home. Jorge Guillermo Borges, Borges's father, had a large library of English and Spanish books, and his son, whose frail constitution made it impossible to participate in more strenuous activities, spent many hours reading. "*If I were asked to name the chief event in my life, I should say my father's library,*". (Borges 1933). The author acknowledge his father's library as being an important factor for his successive literary career.

Borges Magical Realist writings were a source of inspiration by other authors associated with Magic Realism. Jorge Luis Borges was considered as being one of the giants of 20th century literature. Known for the

nightmarishly dreamlike, surreal worlds . The author Borges' works have contributed to the genre of science fiction as well as the genre of Magical Realism. *Labyrinths* (1962), a collection of short stories and essays and essays showcasing one of Latin America's most influential and imaginative writers.

#### **3.4.5.7 Beatriz Santos Arrascaeta ( 1947)**

Beatriz Santos Arrascaeta is a singer, educator and author, songwriter, journalist, choreographer and afro Hispanic, teacher, the older of two children Santos still lives with her family in Montevideo Barrio Boceo ( Uruguay) where she has lived since her birth, she is the niece of Juan Julio , the Langhston Hughes of Afro Uruguayan Poetry. In 1977, she began working in children's theatre. Later, she performed musical theatre with New York director Ellen Stewart (1919- 2011).

Santos worked as a lecturer in a workshop on Black America in 1980 where she gave lecture on the culture and history of the black community in Uruguay. During the 1980s, she produced a number of radio shows about Afro-Uruguayan culture. She was elected to the Uruguayan Committee against Apartheid and, in 1986, she was named cultural exchange coordinator between Brazil and Uruguay. Santos was known by her masterpiece entitled “*Daughters of the Diaspora*”( 2003). It contains features the creative writing of 20 Hispanophone women of African descent, as well as the interpretive essays of 15 literary critics. The writer’s collections were about poetry, short stories, essays, excerpts from novels and personal narratives. Her writings tackled issues of ethnicity, sexuality, social class and self-representation.

#### **3.4.5.8 Laura Esquivel (1950)**

A respected author in her native Mexico, Esquivel's first book *Like Water for Chocolate* (1993) was a crossover success, earning her an international reputation. Esquivel merges folk stories, Magical Realism, and a feminist perspective in her writing in a style which earned her popular and critical acclaim. *Like Water for Chocolate* was a bestseller in the United States; the film version was the highest grossing foreign film when it was released. As a

result of the development of Magical Realism, women writers like Isabel Allende and Laura Esquivel from Latin America became as the contributors of the recent development, focusing on women's issues and perceptions of reality in their works.

Based on the true -lives of the Mexican people and events, *Like Water for Chocolate* deals with problem prevailing in the family. Laura Esquivel begins her tale with the life of the protagonist Tita, the youngest of Mama Elena and sister of Rosaura and Gertrudis. She was in love with her neighbor Pedro. She wants to marry him. But according to her family tradition she was not supposed to marry anyone because she was the youngest of all daughters. She has to take care of her mother until she dies. Meanwhile Pedro marries Tita's sister Rosaura in order to be close with Tita. He thus moves to the ranch where the family lives. The incidents that happen after their marriage and outcome of their marriage were blended with the fantastical thoughts of the author. It seems to be magical as the author Laura Esquivel uses it in her novel.

Being an unmarried woman this was not possible by Tita. But she performed it. Even she could not imagine it. Magical Realism allows Laura Esquivel to join the ordinary and the supernatural. Her work was enlightened with fantasy, metaphor and symbolism. Laura Esquivel highlighting the combination of the elements of Magic and Realism gives beauty and meaning to *Like Water for Chocolate* and she also show the food as a metaphor to convey the affection and love. More essentially, Laura Esquivel is able to make the political points to the stage by presenting the magic within the thought of family life. Her characters live in the magic atmospheres and events within the house and the kitchen and among traditions. Thus, it is cleared that the novel *Like Water for Chocolate* by Laura Esquivel has a blend of fantasy in the real life situation.

### **3.4.5.9 Daniel Alarcón (1977)**

Before being a writer, the Peruvian-American writer , Daniel Alarcon worked as a journalist reporter, he used to report stories of the Peruvian society under the pressure of the government , the writer has transformed his reporting stories into a novel entitled *Lost City Radio* (2008).The story within the novel is about a decade of civil war that occurred in an anonymous Latin American society. The war resulted in the totalitarian government which created harsh laws and obliged the citizens to live under. After the end of the civil war, all villages have been removed of their identities by the malicious government, and renamed with numbers.

Alarcón is widely recognized as a major league talent, and the ambition of this novel is refreshing, as are the moments in which Alarcón writes with nuance. A mayor is described as affable and corrupt. The author brings to a light an interesting intersection between ritualized tribal violence and government sponsored violence. The government literally (and figuratively) buries people alive. The novel begins and ends with a nice cyclical image of death on the river. Throughout the novel, there is a g the word “lost”, refers to the people abducted by the government, a true sort of “lost generation,” and it’s an idea that taps lightly on the shoulders of the American expatriates partying on the Riviera Hemingway, for instance, is an obvious influence on Alarcón’s prose. Daniel Alarcón’s *Lost City Radio* describes an anonymous South American country torn apart by a decade of civil war.

## **3.5 Conclusion**

The Latin American society has been regarded as active motif that helps the Latino American writer to depict their real life experience in their writings. Latino musical genres, literature, and visual arts, help us to understand the nuances of the cultural origins of the Latino American continent. Indeed, Latino American countries continue to exert influence over political and

economic policies, while their artistic traditions are everyday made more and more accessible at cultural institutions like art museums, which regularly exhibit the work of Latino American artists. Thus, today the status of the Latin American art investigate the creative responses of hard and shared realities that the continent has faced and went through. Latino American literature encourages interactions among the diverse ethnic groups and cultures .Hence, the Magical Realistic writers mainly focus on their native land and their people. They use magical elements in the real life situations, Latin-American traditional way of narrations, supernatural events and history merged with magical events in the story the case of Gabriel Garcia Marquez , who describes the Colombian life in his masterpiece: *One Hundred Years of Solitude* (1967).

## NOTES TO CHAPTER 3

- 1. Visual and performing arts:** Visual Arts are drawing, painting, ceramic arts/pottery, sculpture, photography, printmaking, graphic arts, media arts (film, video, TV, animation, whereas, performing arts include performance component such as: dance, music, and theater  
(<http://www.thefreedictionary.com/performing+arts>)
- 2. Spaniard :** a native or inhabitant of Spain.  
(<http://forum.wordreference.com/threads/spanish-spaniard.12306>)
- 3. Iberian conquest:** The English word *Iberia* was adapted from the use of the Ancient Greek word (*Ib ría*) by Greek geographers under the rule of the Roman Empire to refer to what is known today in English as the Iberian Peninsula. The word was derived from the river Ebro, which the Romans called *Hiberus*. *Hiber* (Iberian) was thus used as a term for peoples living near the river Ebro is one of the most important rivers on the Iberian Peninsula. It is located in the southwest corner of Europe. The peninsula is principally divided between Portugal and Spain, comprising most of their territory.  
([https://en.wikipedia.org/wiki/Iberian\\_Peninsula](https://en.wikipedia.org/wiki/Iberian_Peninsula))
- 4. Belize :** Formerly British Honduras,( was the name of a territory on the east coast of Central America, south of Mexico,). Belize is a country on the eastern coast of Central America. Belize is bordered on the north by Mexico, on the south and west by Guatemala, and on the east by the Caribbean Sea. Its mainland is about 290 km (180 mi) long and 110 km (68 mi) wide.  
(<https://en.wikipedia.org/wiki/Belize>)
- 5. Guatemala:** Guatemala is one of the most beautiful countries in Central America. is a country of striking features and a strong indigenous culture. Mountainous, heavily forested and dotted with

Mayan ruins, lakes, volcanoes, orchids and exotic birds, This Central American country has made significant progress in achieving macroeconomic and democratic stability after a 36-year civil war. Since the signing of the Peace Accords in 1996, the country has improved its access to international markets through several trade agreements. (<http://www.bbc.com/news/world-latin-america-19635877>).

**6. Cultural Heroism** is conveyed through multidisciplinary expressions. Noriega is a versed artist, producing her work through poems, paintings, graffiti, and murals. The artist herself admitted that there is no place where she feels more appreciated as an artist than in the street. After a period of traveling, exploring different cultures and influences, Martanoemi found her voice. Her murals depict historical moments worth remembering, inspiring protests and other symbols of the Panamanian literature and social reality. She considers herself and her work as deeply political, always trying to transpose a conscious message.

7. **The Lumière Brothers:** The Lumière brothers, Auguste Marie Louis Nicolas (19 October 1862, Besançon, France – 10 April 1954, Lyon) and Louis Jean (5 October 1864, Besançon, France – 6 June 1948, Bandol), were among the first filmmakers in history. They patented the cinematograph, which in contrast to Edison's "peepshow" kinoscope allowed simultaneous viewing by multiple parties.

8. **Vanguardia Movement:** The Vanguardia was a literary movement that started in Granada, Nicaragua between 1927 and 1929, the movement was led by the Nicaraguan poet José Coronel Urtecho. According to literary manifests which were published in 1931, one of Coronel's objectives were to *"initiate a struggle to get the public attention through artistic expressions, intellectual scandal, and aggressive criticism"*. The Vanguardia literary movement reflected

several European movements, especially Surrealism. Vanguardia instituted a radical search for new, daring, confrontational themes and shockingly novel forms.

[https://en.wikipedia.org/wiki/Nicaraguan\\_literature](https://en.wikipedia.org/wiki/Nicaraguan_literature)

9. **Parnassianism** (or **Parnassism**) was a French literary style that began during the positivist period of the 19th century, occurring after romanticism and prior to symbolism. The style was influenced by the author Théophile Gautier as well as by the philosophical ideas of Arthur Schopenhauer. The name is derived from the original Parnassian poets' journal, *Le Parnasse contemporain*, itself named after Mount Parnassus.( mountain of limestone in central Greece). (<http://www.espacefrancais.com/le-parnasse/>).
10. **Panhispanism** is a political trend aimed to achieve social, economic, and political cooperation (at the extreme, unification) of the Spanish-speaking countries, principally those of Hispanic America, due to the distance between Spain, Western Sahara and Equatorial Guinea. It focuses principally on the former Spanish Empire's territories in North, Central and South America. It has been present consistently in literature, revolutionary movements, and political institutions. (<http://www.merriam-webster.com/dictionary/Pan%E2%80%93Hispanism>).

## **CHAPTER FOUR**

# **Marquez's Novel As A Metaphor Of Life**

**Chapter Four :**  
**One Hundred Years of Solitude as a Metaphor of Life**

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## CHAPTER FOUR

### Marquez's Novel as a Metaphor of Life

#### 4.1 Introduction

In 1967 a Colombian writer and journalist by the name of Gabriel Garcia Marquez published what was to become the most widely read book in the Spanish language. The book is: *One Hundred Years of Solitude* (*Cien Anos de Soledad*). It has been considered as an amazing feat of fantasy and realism and covers the political and cultural struggles of the Latino American life through the story of the Buendia family. The novel caused what the Peruvian writer Mario Vargas Llosa (1936) called a “*literary earthquake*” in Latin America. The novel’s publication in 1967 changed everything, propelling García Márquez into international fame and shining a bright spotlight on Latin American literature. Most critics consider *One Hundred Years* to be the greatest and the final novel of the Latin Boom, a literary movement spanning the 1960s in which Latino American writers changed the framework of Latino American fiction and for the first time received international recognition. Across Latino America, people of all socio- economic classes and various backgrounds recognized their world in the magical words of García Márquez.

The Argentinian writer Julio Cortázar (1914-1984) named the novel “*A minute metaphor of life in America, its struggles, its nightmares and its frustrations*”(www.centrocultural.coop). The reception of *One Hundred Years of Solitude* showed that readers were hungry for a novel with a strong cast of characters, epic scope, narrative prose, and imaginative style. As readers, *One Hundred Years of Solitude* brilliantly captured the sociopolitical history of Latin America and the deep belief that the Cuban Revolution (1) would bring a change. It also transcended the boundaries of regionalism, introducing people across the world to the history and myths of Latino America.

## 4.2 The Influences of the Social backgrounds on Marquez's Writings

Gabriel García Márquez, was known as "Gabo." Born on March 6, 1928, García Márquez would live through one of the most violent periods in Colombian history (2). Steeped in the stories of his grandparents, García Márquez wove Colombia's history into magical tales of war, love, and survival. Born in Aracataca, a rural town in Northern Colombia surrounded by banana plantations, Gabriel Garcia Marquez witnessed various internal struggles in the country that have been depicted in his work, *One Hundred Years of Solitude*. The work reflects Garica's world through a child's eyes, the atmosphere of his book looks like the atmosphere of childhood.

García Márquez's native town of Aracataca is the inspiration for much of his fiction, and readers of *One Hundred Years of Solitude* may recognize many parallels between the real-life history of García Márquez's hometown and the history of the fictional town of Macondo. In both towns, foreign fruit companies brought many prosperous plantations to nearby locations at the beginning of the twentieth century. By the time of García Márquez's birth, however, Aracataca had begun a long, slow decline into poverty and obscurity, a decline mirrored by the fall of the town of Macondo in *One Hundred Years of Solitude*. It also reflects political ideas that apply to Latin America as a whole. Latin America once had a thriving population of native Aztecs and Incas, but, slowly, as European explorers arrived, the native population had to adjust to the technology and capitalism that the outsiders brought with them.

Within the novel events went the same , Macondo begins as a very simple settlement, and money and technology become common only when people from the outside world begin to arrive. In addition to mirroring this early virginal stage of Latin America's growth, *One Hundred Years of Solitude* reflects the current political status of various Latin American countries. Just as Macondo undergoes frequent changes in government, Latin American nations, too, seem unable to produce governments that are both stable and organized. The various dictatorships that come into power

throughout the course of *One Hundred Years of Solitude*, for example, mirror dictatorships that have ruled in Nicaragua (Nicaragua Republic), Panama (Republic of Panama) and Cuba.

#### **4.3 The Novel as a Mirror of García Márquez's Real-Life**

Indeed, *One Hundred Years of Solitude*, then, is partly an attempt to render the reality of García Márquez's own experiences in a fictional narrative way. Its importance, however, can also be traced back to the way it appeals to broader spheres of experience. *One Hundred Years of Solitude* is an extremely ambitious novel. To some extent, in its sketching of the histories of civil war, plantations, and labor unrest, the novel tells a story about Colombian history and, even more broadly, about Latin America's struggles with colonialism and with its own emergence into modernity. He said in a 1988 interview with the *New York Times* that his books have had political impact in Latin America because they help to create a Latino American identity; they help Latin Americans to become more aware of their culture. He declared within the same interview that there was not a single line from his work that did not have a basis in reality.

Garcia Marquez was part of a Latino American literature boom in the 1960s and '70s, along with Mexican writer Carlos Fuentes (1928,2012) and Peruvian author Mario Vargas Llosa(1936), with whom Garcia Marquez differed sharply in his political beliefs. The Colombian got his leftist leanings from his grandfather, and they shaped his writing. *"I write mostly about the reality I know, about the reality of Latin America,"* Garcia Marquez said. *"Any interpretation of this reality in literature must be political. I cannot escape my own ideology when I interpret reality in my books; it's inseparable."* (Nobel Prize acceptance speech titled *"The Solitude of Latin America, New York Times: 1982*) .In it, he spoke about Latin America's wars, military coups, dictatorships and ethnocide:

*"We, the inventors of tales, who will believe anything, feel entitled to believe that it is not yet too late to engage in the*

*creation of ... a new and sweeping utopia of life, where no one will be able to decide for others how they die, where love will prove true and happiness be possible, and where the races condemned to one hundred years of solitude will have, at last and forever, a second opportunity on earth."*

*Chilean novelist Ariel Dorfman says the speech was one of the author's most important messages to the world. "Garcia Marquez is speaking about all the people who are marginal to history, who have not had a voice," Dorfman says. "He gives a voice to all those who died. He gives a voice to all those who are not born yet. He gives a voice to Latin America." (Nobel Prize acceptance speech. New York Times: 1982).*

From the above speech, we notice that Gabriel Garcia Marquez depicted the social and historical circumstances as about the possibility of love and the sadness of alienation and solitude in a fictional way. Yet the novel events were based on real facts. The Chilean novelist Ariel Dorfman (1942) says that the speech was one of the author's most important messages to the world. *"Garcia Marquez is speaking about all the people who are marginal to history, who have not had a voice," Dorfman says. "He gives a voice to all those who died. He gives a voice to all those who are not born yet. He gives a voice to Latin America."* In other words, *One Hundred Years of Solitude* , tells the story of real people , it blended together the past, present, and future to formulate a statement about his political, cultural, or social beliefs .

#### **4.3.1 The Growth of Garcia Marquez**

Garcia Marquez became intimately familiar with Colombia's recent history thanks to his maternal grandfather, Colonel Nicolás Ricardo Márquez Mejía who was a veteran of the War of a Thousand Days and a founder of his grandson's hometown of Aracataca. He refused to stay silent about the banana strike massacre, denouncing Congress for the government's behavior in 1929. The Colonel had led quite an interesting life. He'd killed a man in a duel and

had reportedly fathered 16 children. He taught young Gabriel lessons from the dictionary and took him to see ice for the first time an encounter that would inspire an episode in *One Hundred Years of Solitude*. Meanwhile, his wife, Tranquilina Iguarán Cotes, filled her grandson's head with superstitions and ghost stories. Her storytelling style would influence García Márquez's own narrative style as he got older.

Young Gabriel spent his formative years with his grandparents. His mother, Luisa Santiago Márquez, fell desperately in love with his father, Gabriel Eligo García against the wishes of the Colonel and Tranquilina. Eligo García was a *hojarasca* ("dead leaf"), a newcomer attracted to the town by the banana industry. He had four illegitimate children already. The Colonel and his wife tried everything they could think of to dissuade the young couple, but to no avail. They married and settled in nearby Riohacha. García Márquez adapted their courtship in his novel *Love in the Time of Cholera* (1985)

The Colonel died when young Gabriel was eight years old. His grandmother was going blind, so García Márquez went to live with his parents in Sucre( capital of Bolivia), where his father was a pharmacist. He began formal education shortly thereafter in Barranquilla. García Márquez spent his time writing humorous poems and drawing cartoons. As a shy boy, he earned the nickname "*Old Man*." He went on to Liceo Nacional, where he nurtured a reputation as a writer.

García Márquez met his future wife after finishing secondary school. It was 1946, and he was on break before starting at the *Universidad Nacional* (National University) as a law student. Mercedes Barcha Pardo was only 13. Dark and silent, she was of Egyptian descent. García Márquez considered her one of the most interesting people he had ever met. He soon asked her to be his wife, but Mercedes wanted to finish school first. The two waited 14 years to get married. Elements of this lengthy courtship appear in García Márquez's works too.

### 4.3.2 Colombia as a Land of Inspiration for Garcia Marquez

According to Nations Encyclopedia (3) Colombia was settled by numerous indian tribes. While no one knows for certain the origins of these tribes, the archaeological evidence dates back 10,000 years. The country was later colonized by the Spanish who ruled from 1592 until the war of independence in 1819. Since then they have been establishing a democracy. Historically speaking, the country was a rural nation of landlords, peasants, villages, and small towns. The history is deeply rooted in the culture and this culture has a strong influence on García Márquez's fiction. Colombia was colonized in the sixteenth century, and it took over one hundred years for Colombia to gain independence. In 1820, Venezuelan military leader who was instrumental in the revolutions against the Spanish empire Simón Bolívar (1783- 1830) liberated the country, Bolivar or “ *The Liberator*” as he was called ; was one of the South America’s greatest generals. His victories over the Spaniards won independence for Bolivia, Panama, Colombia, Ecuador, Peru, and Venezuela. He was also called the “*George Washington of South America.*” Bolivar liberated the country and by 1849 the government has organized itself into two party systems: the Liberals and Conservatives as two parties with distinct ideologies. (*the Columbia encyclopedia 2016. New York, NY: Columbia University Press*).

For many years, the Colombian constitution allowed only two political parties, the Liberal and the Conservative, to participate in the national government. These two parties consistently dominated Colombian politics. Recent changes allow for more parties, and several have emerged, but the Conservative and Liberal parties control a majority of elected offices. (ibid).The Liberal Party (Partido Liberal PL) continues to support religious toleration and a positive response to the social and economic demands of the masses. The Liberals theoretically support separation of church and state, though in practice a strong church is accepted.

In general Liberals have been more successful in elections than the Conservatives, having won all but one post-National Front presidential

elections, and controlling a majority of seats in both houses. In 1998, the Liberal Party lost the presidency but retained control of both Chambers. (*the Columbia encyclopedia 2016. New York, NY: Columbia University Press*).

The policy of the Conservative Party (Partido Conservador Social PCS) has been characterized by close cooperation with the Roman Catholic Church, a lack of tolerance for non-Roman Catholic religious beliefs, maintenance of class privileges, and highly centralized government, with local authority strictly subservient to national rule. The Conservatives sought to allow only heads of families to vote the Columbian Andrés Pastrana (1954), the son of former Conservative president Misael Pastrana; the Political Conservative Party regained the presidency in 1998. Despite the spread of suffrage and the rise of industrialization and a middle class, both parties continue to be dominated by a wealthy oligarchy. Both are controlled at the national level by a convention and a directorate, and congressional discipline is strong. Since the National Front agreement of 1958, the two parties have become increasingly similar ideologically. (op.cit). Congressional and presidential elections from 1958 through 1982 primarily constituted votes of confidence in the National Front. As a means of protest, it is said that 60% of eligible voters abstained from the presidential election in 1978, and 80% of the electorate abstained from the municipal and local elections of March 1980. In 1982 and 1986, however, Colombian voters turned out in record numbers, with 55% of the electorate participating in the presidential ballot in 1982 and 57% in 1988.

There was a considerable independent party activity in Colombia, and it has been increasing. Traditionally, the third force in Colombian politics was provided by former dictator Rojas Pinilla, whose National Popular Alliance (Alianza Nacional Popular—ANAPO), now defunct, was a strong party movement. The election of 19 April 1970 gave rise to the extremist rebel group M-19, which stood for the April 19th Movement. After over two

decades of military actions against the government, M-19 demobilized in 1991 and fielded candidates in the 1990 elections. Currently, M-19 is part of a coalition of leftist parties and other dissident groups, called Democratic Alliance M-19. (*the Columbia encyclopedia 2016. New York, NY: Columbia University Press*).

Several militant leftist groups remain outside the political system, including the National Liberation Army (Ejército de Liberación Nacional—ELN) and the Revolutionary Armed Forces of Colombia. Although officially a member of the Patriotic Union, the FARC also refuses to demobilize. The People's Liberation Army (EPL) began to demobilize in 1993, but a dissident faction refused orders to lay down arms, and returned to the field.

Ernesto Samper Pizano of the Liberal Party was elected president in 1994 with 50.4% of the vote, defeating PSC candidate Andrés Pastrana. Following the 1994 elections, 59 Senate seats were held by the Liberal Party, 31 by Conservatives, and 12 by other parties; in the House of Representatives, the Liberals had 89 seats, Conservatives 53, AD/M-19 had 2, and other parties had 17. In 1998, Pastrana obtained 52% of the vote and became Colombia's first Conservative president in more than a decade. The Liberal Party retained control of the Senate and the Chamber of Deputies with 98 of 161 seats in the Chamber and 51 out of 102 seats in the Senate. In 2002, the Liberal Party obtained 31 and 54 seats in Senate and Chamber respectively, consolidating its leading position. But many more parties gained seats and party fractionalization became the rule rather than the exception. The traditional parties have lost so much power that even the president, for the first time since 1957, was not elected under the Liberal or Conservative party tickets.

Over time, the corruption of the two parties has led to division into two regional groups ; *The costeños* inhabited the coastal Caribbean. They tended to be Liberals and descendants of pirates and smugglers with a mixture of black slaves. *The cachacos* lived in the highlands and were more racially pure. They

were also Conservatives. García Márquez has always identified himself as both *costeño* and *mestizo*. *Mestizo* is traditionally used in Spain and Spanish-speaking America to mean a person of combined European and Native American descent. To avoid confusion with the original usage of the term *mestizo*, mixed-race people started to be referred collectively as *castas*. During the colonial period, mestizos quickly became the majority group in much of what is today the Spanish-speaking parts of Latin America, and when the colonies started achieving independence from Spain, the mestizo group often became dominant.

The rest of the nineteenth century was defined by civil warfare. Overturns were common, and the differences between political parties' platforms grew increasingly difficult to discern. The two sides were more like rival clans than opposing political parties. 1899 saw the start of the War of a Thousand Days, which left over 100,000 dead. The war would rage until 1902 and ended with the defeat of the Liberals. Then in 1928 came the banana strike massacre. Bananas were one of Colombia's primary exports, and American-owned United Fruit Company (UFC) had a monopoly on the industry in Colombia. For many families, UFC was the only source of income. But the company blatantly exploited their workers, paying them in inflated company scrip and failing to provide basic sanitary needs like functional toilets. In October 1928 about 3,000 workers went on strike, demanding hygienic working conditions, medical treatment, and cash payments. But the United Fruit Company had classified its employees—who worked seven days a week—as "subcontractors," and was therefore not required to follow Colombian labor laws or safety regulations. (Kristin Masters 2013).

The Colombian government stepped in, occupying the banana zone and breaking the strike. But then workers in Ciénaga (Colombia) banded together to demonstrate. The Conservatives sent in troops, who fired on the unarmed crowd and killed hundreds of people. After that, people who had been involved in the demonstration began to vanish, and the government denied that the

massacre ever occurred. García Márquez would adapt the event and incorporate it into *One Hundred Years of Solitude*, a work which greatly contributed to his winning the Nobel Prize in 1982. However, From the banana massacre grew a period called *La Violencia*, (Violence) which García Márquez lived through. Young Liberal Congress member Jorge Elíecer Gaitán (1898-1948) was one of the few brave enough to stand against the corrupt government's actions during the banana strike. Detested by his fellow politicians, Gaitán used the radio to champion the peasants and herald a new era of democracy for Colombia.

#### **4.4 The Banana Massacre**

The Banana Massacre was a massacre led by workers of the United Fruit Company ; The Company was an American corporation that traded in tropical fruit (primarily bananas) grown on Central and South American plantations and sold in the United States and Europe. The massacre occurred on December 6, 1928 in the town of Ciénaga near Santa Marta, Colombia. The workers of the United Fruit Company had several key grievances, most of which concerned their harsh working conditions, and the perception of being under-valued. They demanded formal written contracts, eight-hour working days, six-day working weeks and an end to the practice of paying wages with food coupons. Backed by left-leaning politicians, the strike quickly gathered momentum and became the largest display of organized dissent ever seen in Colombia . Alarmed by the extent of the civil unrest, but unwilling to allow America to participate in a domestic matter, the Colombian government sent a regiment from Bogotá to put down the strike. Under the leadership of General Cortés Vargas, the government forces set up heavily armed posts around Cienaga's main square, surrounding the strikers who were gathered within. A warning was issued to disperse, but before the protesters had time to respond, orders were given to open fire on the crowd. Reports of casualties widely differed, and were constantly disputed by both sides, but estimates of striker fatalities range from forty to around 2,000. Women and children were included among the dead. The

bloody events were recounted in Gabriel Garcia Marquez's 1967 novel *One Hundred Years of Solitude* in a fictional way.

As a political activist, especially one who was present during or indirectly involved with some of the most violent and turbulent periods of Columbian history, Garcia Marquez makes several statements in his work about social and political responsibility. When the events of the Banana Strike Massacre are fictionalized in *One Hundred Years of Solitude*, for example, the author explores the social implications of such violence. At one point, he even makes a statement about how there was certain amount of social and political irresponsibility among the citizens of the village.

#### **4.5 The Real and the Marvelous in Marquez's Novel**

The Colombian history has influenced Gabriel García Márquez in his writings. *One Hundred Years of Solitude* established him as a giant of 20th-century literature, the novel then, is partly an attempt to render the reality of García Márquez's own experiences in a fictional narrative. Its importance, however, can also be traced back to the way it appeals to broader spheres of experience. *The novel* is an extremely ambitious novel. As with so many authors, Márquez's absolute earliest influences were not literary but familial. His grandfather, in addition to being a renowned Liberal war hero from Columbia's thousand days War, was a spirited raconteur. While his grandfather introduced him to the world of storytelling, his grandmother was his link to what had already been known as Magical Realism in literary circles. Her fascination with ghost stories, omens, and premonitions made its way into his consciousness and eventually into his writing, enabling him to enter the literary traditions of writers like Jorge Luis Borges (1899,1986) and Julio Cortázar (1914,1984). While the distinction between Magical Realism and Absurdism (4) is a crucial one for thinking about South American literature, it was actually a shot from the latter canon that first turned Márquez toward the path of fiction writing. He said of the dutch writer Franz Kafka (1883-1924) in his *The Metamorphosis* (1915) (4), many years after first reading it in college:

*“When I read the [first] line I thought to myself that I didn’t know anyone was allowed to write things like that. If I had known, I would have started writing a long time ago.” Though his initial impulses led him to write stories that he would dismiss as “too intellectual,”. (Journal of Latin American Studies 1998 : 395-414)*

From the above quote, we noticed that Marquez has been impressed by Kafka’s book where he wrote about the transformation of a character to a gigantic insect, the transformation of human being to an insect has an impact in Garcia’s desire of writings and transforming the world of real to the unreal and wished to introduce it in his writings it for a long time ago. However, the author has also combined the intellectualism of Kafka (1883-1924) and James Joyce (1882-1941) in addition to the tendency of American Lost Generation writers who depicted their real life experiences in their stories. Kafka inspired Garcia to write in a magical way, Ernest Hemingway and William Faulkner convinced him that the social realities of his native Colombia were worthy subjects for his literary efforts.

*One Hundred of Solitude* tells a story about Colombian history and, even more broadly, about Latin America’s struggles with colonialism and with its own emergence into modernity. García Márquez’s masterpiece, however, appeals not just to Latin American experiences, but to larger questions about human nature. It is, in the end, a novel as much about specific social and historical circumstances disguised by fiction and fantasy as about the possibility of love and the sadness of alienation and solitude.

In 1969 the French named *One Hundred Years of Solitude* the best foreign book of the year, *Time* magazine chose *One Hundred Years of Solitude* as one of the twelve best books of the year in 1970). (Agence France-Presse April 18, 2014). Eventually, fifteen years later, in 1982, Gabriel Garcia Marquez won the

Nobel Prize for Literature. The incredible success of the novel rests on the fact that it offers the reader a view of daily life in Colombia and reflects the extraordinary and heartbreaking history of the Andean Nation(5). The author, Gabriel García Márquez, who is known by his political views favoring rural Colombian society, claims that: *It always amuses me that the biggest praise for my work comes for the imagination, while the truth is that there's not a single line in all my work that does not have a basis in reality. The problem is that Caribbean reality resembles the wildest imagination.*" (Gabriel Garcia Marquez; from the Paris View Interview2014)

The writer writes about ordinary people living during extraordinary times and this has broad appeal for nations of people who have a subverted or interrupted culture. This theme of a “time before” landmark events happen is also apparent in many of his works and the author takes key historical events to highlight these issues with time and how it relates to the daily life of Columbians and Latin Americans. In light of this, it is also important to recognize a few key issues Garcia Marquez brings up about his culture by using history infused with fiction . “*One Hundred Years of Solitude*” also reflects political ideas that apply to Latin America as a whole.

Latin America once had a thriving population of native Aztecs and Incas, but, slowly, as European explorers arrived, the native population had to adjust to the technology and capitalism that the outsiders brought with them. Similarly, Macondo begins as a very simple settlement, and money and technology become common only when people from the outside world begin to arrive. In addition to mirroring this early virginal stage of Latin America’s growth, *One Hundred Years of Solitude* reflects the current political status of various Latin American countries. Just as Macondo undergoes frequent changes in government, Latin American nations, too, seem unable to produce governments that are both stable and organized.

The various dictatorships that come into power throughout the course of the novel for example, mirror dictatorships that have ruled in Nicaragua, Panama, and

Cuba. García Márquez's real-life political leanings are decidedly revolutionary, even communist: he is a friend of Fidel Castro (1926). But his depictions of cruel dictatorships show that his communist sympathies do not extend to the cruel governments that Communism sometimes produces.

The works of Colombian novelist and short-story writer Gabriel Garcia Marquez are quintessential examples of Magic Realism; fiction that integrates elements of fantasy into otherwise realistic settings. In his 1967 novel *One Hundred Years of Solitude*, which grew through a century in the lives of one family in the enchanted Latin American fictional town of Macondo, magic carpets fly, ghosts haunt villagers, and trickles of blood from a killing climb stairs and turn corners to find the victim's mother in her kitchen. *One Hundred Years of Solitude*, is then partly an attempt to render the reality of García Márquez's own experiences in a fictional narrative. Its importance, however, can also be traced back to the way it appeals to broader spheres of experience. Indeed, it is an extremely ambitious novel. Which specific social and historical circumstances disguised by fiction and fantasy as about the possibility of love and the sadness of alienation and solitude are prevailing.

#### **4.5.1 The Social Struggles of the Colombian Life Through the Novel**

Marquez uses the form of Magical Realism and the content derived from history and politics to address some of the most difficult and meaningful themes. He addresses war, suffering, and death with clarity and political slant. Colombia had witnessed in excess of two hundred thousand politically motivated deaths. La Violencia, (Violence) from 1946–66, can be broken into five stages: the revival of political violence before and after the presidential election of 1946, the popular urban upheavals generated by Gaitan's assassination, open guerrilla warfare, first against Conservative government of the president Ospina Perez (1891-1976), who governed Colombia from 1946 to 1950.

*One Hundred Years of Solitude* is an exemplary piece of Magical Realism, in which the supernatural is presented as mundane, and the mundane as

supernatural or extraordinary. The novel presents a fictional story in a fictional setting. He carefully balances realistic elements of life, like poverty and housecleaning, with outrageous instances, like a levitating priest. There are many purposes of this. One is to introduce the reader to Marquez's Colombia, where myths, portents, and legends exist side by side with technology and modernity. Another reason for this leads the reader to question what is real and what is fantastic, especially in the realm of politics. It is to force to question the absurdity of our everyday lives. The twisted and meandering world of politics is under a great deal of scrutiny in this novel, too particularly the chapters that deal with the character; Colonel *Aureliano Buendia*. The world of politics is a gloomy one. There is little difference between the Liberals and the Conservatives; both parties kill and exploit the people.

Although Marquez has a definite anti-capitalist bent, his purpose in portraying the politics of the region is not to be polemical. Instead, he comments on how the nature of Latin American politics is towards absurdity, denial, and never-ending repetitions of tragedy. The extraordinary events and characters are portrayed. However the message that Marquez intends to deliver explains a true history. The politically charged violence characteristic of Colombia's history is paralleled in Colonel Aureliano Buendia who wages war against the Conservative who are facilitating the rise of foreign imperialist to power. The wealthy banana plantation set up their own dictatorial police force. The use of real events and Colombian history by Garcia Marquez makes *One Hundred Years of Solitude* an example of Magical Realism. Not only are the events of the story an interweaving of reality and fiction, but the novel as a whole tells the history of Colombia from a critical perspective. In this way, the novel compresses several centuries of Latin American history into a manageable text.

The incredible success of the novel rests on the fact that it offers the reader an intimate view of daily life in Colombia and reflects the extraordinary

and heartbreaking history of the Andean Nation. (Sims, Robert Lewis 1979). The Republic of Colombia has been victim to various civil wars throughout its history. However, according to historian Marshall C. Eakin, the War of a Thousand Days (1899,1902) left at least 100,000 dead in a country of some three million people” and was the most violent war that South America had ever seen<sup>21</sup>. The War of a Thousand Days was the culmination of many years of corruption, repressive dictatorships, oligarchic rule, and bloody violence in Colombia (Eakin, Marshall C. 2007).

The War of a Thousand Days was the culmination of many years of corruption, repressive dictatorships and bloody violence in Colombia. In García Márquez’s novel, the same electoral corruption is seen when the character Don Apolinar Moscote sealed the ballot box with a stamp adorned with his signature, while later, while don Apolinar was playing dominoes with Aureliano, he ordered the sergeant to break the seal in order to count the votes. There were almost as many red votes as blue votes, but the sergeant only left ten red votes and completed the difference with blue votes. Later, they sealed the ballot box with a new stamp. The reason that the real war broke out in 1899 is clearly the same as that which García Márquez gives in his novel.

In *One Hundred Years of Solitude* and in reality, the war also began in the great cities. At the beginning, only in the capital city of Bogotá and the states of Boyacá and Santander could liberals mobilize large enough groups to fight against the conservatives. When the War of a Thousand Days was just beginning, liberals on the Caribbean coast and in the West supported the rebellion, only rarely did they pass from words to actions.

With time, the real fighting began to spread out to the Colombian countryside and, in García Márquez’s novel, to the fictitious Macondo. The author claims that the liberals decided to go to war and the more rural populations began to get involved by sending resistance militias to fight against

conservatives. Macondo's militia was led by Colonel Aureliano Buendía, the son of Úrsula and José Arcadio Buendía, who claimed that the reason for the liberals going to war against the conservatives was for what happened with the votes.

Apart from his colorful childhood memories, Marquez is hugely indebted to the socio-political history of Colombia for his magnificent samples of Magic Realism in *One Hundred Years of Solitude*. For example, the civil war between the Liberals and the Conservatives in the story directly echoes events similar to the historical events of Colombia. Michael Wood (1948) in his book *Living to Tell the Tale* by Gabriel García Márquez (2003) says: "*Colombia has a long tradition of democracy. The Liberals and the Conservatives, who dominated nineteenth and most of twentieth century politics, stood for quite different things – reform or reaction, free trade or protection, separation or conjunction of church and state; and slowly turned into a rather narrow band of class interests*". (Marquez 2003:49). Thus, from the quote, we can say that Garcia Marquez described Colombia as a land that witnessed various political and social events that had negative impacts on its position but did not deprive its citizens to fight and struggle for the prosperity of the nation.

There is another example of affairs in a discussion of the game of checkers in the novel. Jose Arcadio Buendia does not want to play with the priest, Father Nicanor, because he cannot see the point of a contest in which the adversaries are in agreement on principles. A huge extent of Colombian history gets into *One Hundred Years of Solitude*: the arguments over reform in the 19th century, the arrival of the railway, the War of the Thousand Days, the American fruit company, the cinema, the automobile, and the massacre of striking plantation workers in 1928.

#### 4.5.2 Textual Analysis of the Novel

One of the most striking aspects of *One Hundred Years of Solitude* is how it manipulates expectations of genre. History, memory, reality and the supernatural are all intertwined and all given an equal amount of faith, although at different points. The story of *One Hundred Years of Solitude* is abundant with paragraphs narrated in Magic Realism, combining imagination with the real. Garcia Marquez's ability to encompass all the fairy tale characters and to create a new story that unites the real and the marvelous in a *real way* makes his work intriguing and genuine. He consciously uses fairy tales, mythology and history in his writings to satisfy his readers with the narrative of Magic Realism. One of the most striking aspects of the novel is how it manipulates expectations of genre. Instead of offering a traditional or chronological novel, we must quickly adapt to the new style of reading and interpreting a novel in order to allow for the multiple perspectives, lack of logical chronology, and interplay between truth, memory, and what might be considered the unrealistic or magical.

Although this is a complicated text in that sense, once it becomes possible to shed expectations as a reader, the novel unfolds in a way that is natural and begins to read more like a series of digressions that are left to the reader to interpret as either truth, memory, history, and more importantly, subversions and manipulations of any of the elements just listed. One of the ways these confusing but integral aspects of the text can be best seen is through the use of passages that reflect these dichotomies, especially as they occur when the village is on the brink of great changes which seems to be the times in the novel when the most confusion is present. In general, the reader is much like the adopted character of Rebeca, who mysteriously shows up at the doorstep of the strange family one day and must quickly overcome a vast inability to recognize anything around her and then attempt to try to make sense of the disconnected family she now calls her own.

The very first paragraph of the novel, like other works of Magical Realism, immediately confuses and disorients the reader and makes it impossible to properly pinpoint what the historical setting for the novel is as well as where the physical location is as it seems at once ancient and modern. The first lines make it clear that the account is from memory, although when the narrator states that Colonel Aureliano Buendia is facing a firing squad, “*many years later*” when he calls “*that distant afternoon when his father took him to discover ice. At that time Macondo was a village of twenty adobe houses, built on the bank of a river of clear water...The world was so recent that many things lacked names*” (Marquez: 1). As the book (1967) progresses, the same sensation of being on unsure footing in terms of history and its validity when recounted through memory, especially by a group of people who consider their lives to be intimately joined with the supernatural, in great in small ways, often emerges.

The novel is a history, not of governments or of formal institutions of the sort which keeps public records, but of a people and their relationship to a single family. In a sense, José and Ursula are the only two characters in the story, and all their children, grandchildren and great-grandchildren are variations on their strengths and weaknesses. José, forever fascinated by the unknown, takes up project after project, invention after invention, in order among other things, to make gold, discover the ocean and photograph things. He eventually goes mad, refuses to speak except in Latin and is tied to a giant chestnut tree in the middle of the family garden. Márquez creates a continuum, a web of connections and relationships. However bizarre or grotesque some particulars may be, the larger effect is one of great and good humor and, even more, of sanity and compassion. Gabriel Garcia Marquez asserts that there’s not a single line in his novels which is not based on reality. Readers of *one hundred Years of Solitude* want to explore the sources of his exquisite Magical Realism. He says in a conversation with his Colombian journalist friend Plinio Apuleyo Mendoza (2012) :

*I was brought up by a grandmother and numerous aunts who all showered me with attention, and by maids who gave me many very happy childhood moments because their prejudices, while not fewer than those of the women in the family, were at least different. The woman who taught me to read was very beautiful and graceful and I used to like going to school just so I could see her. My grandmother . . . used to tell me about the most atrocious things without turning a hair . . . I realized that it was her impassive manner and her wealth of images that made her stories so credible. I wrote *One Hundred Years of Solitude* using my grandmother's method."*

(Garcia in an interview, later published as *The Fragrance of Guava* 2012)

From the above quote we notice that Marquez's confesses that his grandmother was his main source of inspiration. Her imaginative world which was full of thoughts and predictions and seems strange for people but magic and real for Garcia, had a great impact on his writing style. That method involves a carefully designed credulity, which makes readers believe the story without questioning, and Garcia Marquez adopted it from the examples of his grandmother and Franz Kafka. In *One Hundred Years of Solitude*, we get a passage narrating the first experience of the protagonists with ice and echoing the events of Garcia Marquez's childhood as put up by Mendoza:

*"For other writers, I think, a book is born out of an idea, a concept. I always start with an image. . . . When I was a very small boy in Aracataca, my grandfather took me to the circus to see a dromedary. Another day, when I told him I hadn't seen the ice on show, he took me to the banana company's settlement, asked them to open a crate of frozen mullet and made me put my hand in. The whole of *One Hundred Years of Solitude* began with that one image. We see, Jose Arcadio Buendia, in that*

*passage, put his hand on the ice and held it there for several minutes as his heart filled with fear and jubilation at the contact with that mysterious thing. Being overwhelmed, he paid more so that his sons could have that phenomenal experience”.* (Marquez : 18).

From the above quote , we notice that from acknowledging his grandmother, Marquez moved to praise his grandfather whose storytelling reflects those of José Arcadio Buendía . Marquez described the novel's events as images that appear to portray the mysteries and the wonders of *One Hundred Years of Solitude*. The author seems to be letting his people half-dream and half-remember their own story and what is best. For Macondo which is an imaginary land, its inhabitants suffer, grow old and die, but in their own way. Marquez's childhood contributed in the use of Magical Realism in his novels.

#### **4.5.2.1 Symbolism in Marquez's Writing**

The most famous piece of writing by Gabriel Garcia Marquez, *One Hundred Years of Solitude* a novel that tells the story of a Colombian family's experiences, centered on the patriarch's willingness to create a new world and life for his family in his own image. There are numerous symbols used throughout the course of the novel, some of which are immediately obvious to the reader and others that are more obscure. One symbol that can be seen throughout the course of the novel as a whole is the group of small gold fishes that Colonel Aureliano Buendía makes.

Initially, the reader sees these fish as symbolic of his creative nature and his ability to create the world around him. When he gives these to his sons, they are symbolic of the influence he has had on them and their individual lives. The railroad is also a symbol in this novel. When the railroad is built, it symbolizes the connection between Macondo, the world created by Aureliano,

and the outside world. However, just as Macondo was created to serve as an escape from the perils of the outside world, this newly-built connection brings misfortune with it. A banana plantation soon arises, and a series of shameful events occurs, including the massacre of thousands of workers.

Throughout the novel, the Buendía family lives under the warning of Úrsula's mother: that a baby born from incest will have the tail of a pig which represents one of the prominent symbols within the novel. For a while, this seems like a merely metaphorical threat. The Buendía family becoming more and more degenerate with each passing generation, and we think about the pig tailed baby phenomenon as just a pithy turn of phrase to describe how inwardly focused on the prediction comes true when the last Buendía, born from yet another episode of incest, really does have the tail of a pig. By this time the parents think a small operation will correct the problem. The curse is real, and the baby is the indicator that the Buendía family has become rotten to the core. So the child comes to the horrific end of being eaten alive by ants. And with that, the family is wiped away completely.

#### **4.5.2.2 Time and History as Prominent Themes in the Novel**

In his stories Gabriel Garcia Marquez uses varied and changeable themes and in a fashionable way, he joined together the past, present, and future to formulate a statement about his political, cultural and social beliefs. In his fictional works Gabriel Garcia Marquez concepts of time and history are important. In novels such as *One Hundred Years of Solitude*, time is changeable and the history of one family line is told with frequent allusions to both the past and present.

In other tales, such as *Love in the Time of Cholera*, *Death Constant Beyond Love*, and *Chronicle of a Death Foretold*, the past is fictionalized but based on true historical or social events. In *One Hundred Years of Solitude* the author respected and kept the history of Columbia and its people as important

elements that cannot be separated from the future or present . Therefore, the story of ‘Macondo’, is about to the Colombian history and Marquez’s personal life experience is described through the beautiful use of Magic Realism’ in *One Hundred Years of Solitude*. Macondo is the name of banana plantation near Aracataca, Garcia Marquez’s birth place which becomes famous as it reflects a mythical community. In this case, readers can understand that the geography and history of ‘Macondo’ are not different and the imagined world of ‘Macondo’ which has a real situation in time and space.

For narration, Marquez uses the of theme of time’s cyclical mainly when Colonel Aureliano Buendia reflects on his role within the political war, he remarks that he was weak and tired , after periods of time that eternal war was leaving him in the same place and state, the only thing that has changed is ageing since he became much more older , (Marquez 1967: 171). This cyclic nature of time is reflected through M̀arquez’s writing, it gives to the reader the impression that nothing has changed , events kept the same ,some characters die others become older and also new born characters are going to appear . In one passage, Jose Arcadio Buendia remarks on one Tuesday that it was instead still monday, like yesterday ; that time had not passed, but rather had frozen (Marquez 1967: 80). The female character Ursula, as well as other characters such as Colonel Aureliano Buendia, notice that the world is repeating itself and nothing has changed even the names of the families kept the same such as “Aureliano” and “Arcadio”, it illustrates the cyclical nature of history. The over control of time in Garica’s writing is intended to reflect the involvement of two disparate world beliefs within Colombia. On the one hand, the cyclical time reflects the fruitlessness of war, on the other hand, it tells and mirrors the history of Latin American.

However, Magical Realism is used in *One Hundred Years of Solitude* to illustrate , describe and reflect different events and the nature of war which was described as a plague that caused sickness of insomnia and controls Macondo (Marquez:47). When asked about the meaning of the plague in an interview, Marquez replied that he perceives the political violence in Colombia

as a plague that war was very much like a virus, something that permeates an entire population. And much like the horror of a plague, the pure extent of the uncontrolled mess of it is hard to confess to outsiders, and that Colombia lived under crucial problems and it took time, struggles and sacrifices to transform this plague into a welfare society. In Marquez's own reference to the Western world attempting to describe Colombia in their own dialect, he elaborates: "*It is only natural that they insist on measuring us with the yardstick that they use for themselves, forgetting that the ravages of life are not the same for all, and that the quest of our own identity is just as arduous and bloody for us as it was for them.*" (Marquez: 422.)

From the above passage and through the perceptions of time, Garcia Marquez attempts to convey that time does not always mean progress in Colombia. He understands its full irony, as, in fact, time does flow and the world needs to go on. It supports the expression that says: "*History keeps repeating*", it is a claim made in the framework of progressive time; and since time had not passed history repeats itself. What Garcia Marquez attempts to get to the belief that Colombia needs to live with paradoxes. From Garcia's quotes we can feel that the author assumes that if people believe that time does not signal progress, they will live in complacent resignation and no longer believe in any technological advancements, as evidenced in Jose Arcadio Buendia's attempts to destroy Melquiades's and his own inventions or in Colonel Aureliano Buendia's unproductive acts of making little gold fish, and, once finished, melting them and starting all over again.

#### **4.5.2.3. The Status of Solitude in the Novel**

One of the novel's central themes is that of "*The Solitude*" surrounding the Buendía family as stewards of this society. This theme can be recast as a conflict between allowing their society to be open to the outside world, and thus forgetting their past, and closing themselves off from the outside world, and thus not being open to the future, leading the society to be utterly

annihilated. This central problematic of the novel is in part driven by the rigidity of normative gender roles with which characters, male and female, struggle; with some characters embodying openness and others closure. Each character has his or her particular form of solitude. According to the American literary translator; Gregory Rabassa (1922- 2016), Solitude in the novel is not defined as loneliness, but rather a fated seclusion by space or some neurotic obsession. In fact, the danger of being marked by solitude is its affect on others. *“If you have to go crazy, please go crazy all by yourself!”* Ursula tells her husband. One form of solitude is that of madness-the first Jose Arcadio’s solitude is being tied to a tree, speaking in a foreign tongue, and lost in thought.

The ultimate expression of solitude, however, is Colonel Aureliano’s achievement of absolute power .Consequently, he orders a chalk circle to be marked around him at all times-nobody is allowed near him. Amaranta is another extreme example: Her coldness is the result of power achieved by denial her virginity. Obstinate, she keeps her hand bandaged as a sign of her solitude unto death. All the other characters have lesser forms of these two extremes: they become accomplices in solitude seek consolation for solitude, become lost in solitude achieve an honorable pact with solitude and gain the privileges of solitude. The saddest expression of solitude is probably the last. The final Aureliano from the beginning of the world and forever was branded by the pockmarks of solitude. He is literally alone because of the scandal his mother caused Fernanda. He is imprisoned in the house for most of his life until there is no one left to pretend to guard him. He has nothing to do but decipher the parchments of Melquiades. In the process everything is known to him even the obliteration of the world of Macondo.

In short, Solitude demonstrates a rather successful employment of Magical Realism as a narrative technique to comment and protest on the way colonization affected the socio-political, economic, and cultural dimensions of the Latin American, especially Colombian, society. The concept gives the reader an opportunity to see certain individual past events, e.g. banana

plantation massacre, civil wars, etc., while relying upon the novelist's use of paratextual conventions of historiography to suggest that the so-called objectivity and conviction behind the historical sources of such events can be called into question.

#### **4.6 Harmony of Magic and Reality in the Novel**

The term Magical Realism, often used to describe Garcia Marquez as a writer as well as his Latin American contemporaries, not only a great appreciation of his work but also devalues that entire body of work. Because of his use of Magical Realism, history, folk culture, and the outside world are able to come together and thus his fiction is a blend of indigenous culture and history as well as modern influences of colonialism and the outside world. The final result of these thoughts on the author's works is that by presenting tales with very lofty thematic goals, Gabriel Garcia Marquez is able to balance history and modernity with a reverence for his indigenous culture and social values. The author often uses the form of Magical Realism and the content derived from history and politics to address some of the most difficult and meaningful themes. He addresses war, suffering, and death with clarity and a political slant.

Garcia Marquez seems to be the one who looks at issues from the surface, but rather boils every story down to its most vital essence. These themes, like those in other tales, offer a very large message for his readers but perhaps it is this timelessness of theme combined with history and cultures that make his works so enduring today. "Magic Realism" became the term for García Márquez's violation of natural laws through art. And yet the magic of the novel, first and last, is in the power with which it makes the Buendías and their neighbors present to the reader. Through reading the adventure of this family we feel that they are alive.

Magic Realism as a technique of transforming the fabulous into true existence is represented by Garcia Marquez throughout his taste for this narrative device: The blend of fantasy and hyperbole exhibited in a context of reality throughout the novel *One Hundred Years of Solitude*. By telling the story in a serious and natural narrative tone, Garcia Marquez was able to produce a Magical Realism where everything is possible and believable. This is the main reason why the novel attracts, convinces and seduces the reader. With his manipulation to shape the distinction between the real and surreal, no one would doubt that the masterpiece is a remarkable breakthrough in the literary world of fiction.

Hence, the opening line presents the future and transitions into the past. This technique of narration, not only foreshadows events, it also gives the events of the story a sense of foreboding. The opening line draws the reader in and builds interest in a character that the reader presumably sees through to the end of his life. A lot must take place during the span of this character's life. The line predicts a build-up of events by providing a single one, before slowing down and focusing on details of the past.

“ *Many years later, as he faced the firing squad, Colonel Aureliano Buendia was to remember that distance afternoon when his father took him to discover ice. At that time Macondo was a village of twenty adobe houses, built on the bank of a river of clear water that ran along a bed of polished stones, which were white and enormous, like prehistoric eggs*”.(Marquez1967:1)

From the quote, we notice that the author opens his novel with the description of the fictional town of Macondo as a land of continuous and unchangeable events that led the colonel enjoy living in his memories. Insight into thoughts, feelings, and memories provides characterization and a basis of reasoning for the actions of the characters. This technique also shows how opposite a character's viewpoint may be from the one that they project in their actions. The story of *One Hundred Years of Solitude* is attached with paragraphs

narrated in Magic Realism, combining imagination with the real. Garcia Marquez's ability to encompass fairy tale characters and create a new story that unites the real and the marvelous in a real way makes his work intriguing and genuine. He consciously uses fairy tales, mythology and history in his writings to satisfy his readers with the narrative of Magic Realism. In *One Hundred Years of Solitude*, we get a passage narrating the first experience of the protagonists with ice and echoing the events of Garcia Marquez's childhood as put up by Mendoza:

*“ . . . . When I was a very small boy in Aracataca, my grandfather took me to the circus to see a dromedary. Another day, when I told him I hadn't seen the ice on show, he took me to the banana company's settlement, asked them to open a crate of frozen mullet and made me put my hand in. The whole of One Hundred Years of Solitude began with that one image. We see, Jose Arcadio Buendia, in that passage, put his hand on the ice and held it there for several minutes as his heart filled with fear and jubilation at the contact with that mysterious thing. Being overwhelmed, he paid more so that his sons could have that phenomenal experience. Though little Jose Arcadio refused to touch it, Aureliano touched it and withdrew his hand immediately. But his father paid no attention to him. Intoxicated by the evidence of the miracle, he paid another five reales and with his hand on the cake, as if giving testimony on the Holy Scriptures, he exclaimed, “This is the great invention of our time” (Marquez 1967:18).*

From the above passage we notice that Garcia Marquez used the novel as a reference to the Colombia , the land that witnessed several events such as wars and tortures. Therefore, Colombia in *One Hundred Years of Solitude* becomes a generic and celebrated Latin America, a place of dreams , imaginations and

creativities , a land of mountains, tropics and colored seas. We can say that Gabriel Garcia Marquez took motifs and items from the beauty of his mother - land and put them in his fictional work. Indeed, Gabriel Garcia Marquez's *One Hundred Years of Solitude* is a work of fiction reflects his real life experience in Aracataca . His imagination was elaborated in the description of Macondo the fictional town which in reality is a fruit company in Aracataca, Colombia.

The author created an amazing geographical description for Macondo as a land standing next to a river, amongst thick forest, on the western slope of a mountain can be found on a map of Colombia ,but there is no town that both exists there and directly follows the happenings and history of Garcia Marquez's Macondo. In the novel , the author gives references to real events, such as the discoveries. Marquez makes us travel in describing Macondo, city of mirrors, home and archetype of real facts. This may lead us to say that as an artistic literary genre Magical Realism helped Garcia Marquez in taking us towards an endless imaginative thoughts where the unreal becomes real and the real becomes wonderful.

Indeed, Gabriel Garcia Marquez's *One Hundred Years of Solitude* is a work of fiction. The Buendías the family whose history it chronicles are an elaborate imagination. Macondo the utopic town, which serves as the backdrop is, in reality, nothing more than the name of a fruit company in Aracataca, Colombia. The geographical location fourteen months of hiking westward from Riohuaca, next to a river, amongst thick forest, on the western slope of a mountain can be found on a map of Colombia ,but there is no town that both exists there and directly follows the happenings and history of Garcia Marquez's Macondo. The only undiluted history in *One Hundred Years of Solitude* comes in its references to distant colonial figures and more contemporary authors.

Based on this tragic historical event, a magnificent passage of Magic Realism is created by Garcia Marquez in *One Hundred Years of Solitude*:

*“It was as if the machine guns had been loaded with caps, because their panting rattle could be heard and their incandescent spitting could be seen, but not the slightest reaction was perceived, not a cry, not even a sigh among the compact crowd that seemed petrified by an instantaneous invulnerability, the panic became a dragon’s tail as one compact wave ran against another which was moving in the opposite direction, toward the other dragon’s tail in the street across the way, where the machine guns were also firing without cease. They were penned in, swirling about in a gigantic whirlwind that little by little was being reduced to its epicenter as the edges were systematically being cut off all around like an onion being peeled by the insatiable and methodical shears of the machine guns”.*  
(Marquez: 311).

Therefore, Colombia in *One Hundred Years of Solitude* becomes a generic and celebrated Latin America, a place of innocence, isolation and magic, of high mountains, rainy tropics and ash-colored sea. We can say that Gabriel Garcia Marquez borrows details from his own life as well as phrases and characters from other writers. It is not to say that history and fiction are the same, but that the border is very marginal. Gabriel Garcia Marquez is a refiner of nostalgia into lasting work of literature repairing a broken memory with his ‘Magic Realism’.

In the novel, there are also references to the events, such as the discoveries of a suit of rusty armour with calcified skeleton as well as “an enormous Spanish galleon”; and a bloody civil war . All of them have a real life testimony based on Colombian history. Marquez reaches us with the news of the wiped out Macondo, city of mirrors, home and archetype of real facts delivered to non-belief. This may lead us to say that Magical Realism is neither a style nor genre but it is a branch of realism school and cannot be considered

as an independent literary school because it does not have special and new fundamental structure and principals and generally finds its identification beside the realism school.

In Magical Realism the reality and imagination elements merge masterly in such a way that the available borders between reality and imagination become invisible and all the unreal and imaginary events appeared naturally and realistic in the story and the reader accepts them simply. (Raminnia: 2005) . Yet, the legendary part of the novel, which includes one hundred and eleven pages of the beginning of the novel, has been written and designed according to the fairy tales and in which the story network tends to imaginary story and ignores the magical realism. Therefore the real functions of magical realism may prohibit us from considering the fairy stories the same as magical realism.

#### **4.7 The Study of Magical Realist Elements Within the novel**

Magic Realism is all about mixing things up: the fantastic with the mundane, the ordinary with the extraordinary, dream life with waking life, reality and unreality. Márquez's novel is full of magical issues, but it is also full of pretty ordinary, day-to day aspects that we are all familiar with. Here the gypsies introduce the Macondo villagers to a telescope. The telescope may seem like a mundane feature. Describing ordinary aspects as if they were extraordinary is another stylistic hallmark of Magic Realist texts. The mundane becomes magical, and the magical becomes familiar. The Macondo villagers are amazed by the telescope, and the gypsy Melquíades tells them, science has eliminated distance , in a short time, man will be able to see what is happening in any place in the world without leaving his own house". (Marquez: 56).

Garcia blended the everyday with the miraculous, the historical with the fabulous, and psychological realism with surreal flights of fancy. He has proved himself as one among the pioneers of Magic Realism. His *One Hundred Years of Solitude* is a revolutionary novel that provides a looking glass into the thoughts and beliefs of its author, who chose to give a literary voice to Latin

America. The use of real events and Colombian history by Garcia Marquez makes *One Hundred Years of Solitude* an excellent example of Magical Realism. Not only are the events of the story an interweaving of reality and fiction, but the novel as a whole tells the history of Colombia from a critical perspective.

In this way, the novel compresses several centuries of Latin American history into a manageable text. The novel tells the story of 100 years in the lives of the Buendía family, who live in the coastal jungles of an unnamed South American country. It could equally be seen as the story of the town they found, Macondo. Yet another interpretation would be that it is the story of the life of Úrsula Buendía; all these aspects are tied intrinsically together.

#### **4.8 The Novel's Literary Style Analysis**

The writer was deserted into his own *solitude*, suffering the same fate he assigned to the inhabitants of his fictional town of Macondo, in his most famous novel, *One Hundred Years of Solitude*. The narrative of that book is straightforward. Macondo is founded, it grows, catastrophe strikes. Its people, though, experience time not as progressive motion but as circular repetition, engaging in ever more desperate efforts to ward off the forces of oblivion. The climax of *One Hundred Years of Solitude* is famously based on a true historical event that took place shortly after García Márquez's birth in 1928, in the Magdalena banana zone on Colombia's Caribbean coast, not far from where the author was born, the Colombian military opened fire on striking United Fruit Company plantation workers, killing an unknown number.

In the novel, Garcia Marquez came to create such a richly composed imaginary world so similar to our everyday one and yet so different from it. He somehow handles a reality in which the limits of the real and the fantastic fade away naturally. This unique style of story-telling is known as Magic Realism and is defined as a narrative technique in which the author emphasizes the fantastic quality of extraordinary events. In the novel *One Hundred Years of*

*Solitude*, Garcia Marquez demonstrates the technique of Magic Realism through the integration of fantasy and reality, and the peculiar description of the events and characters.

Narration becomes more readily perceptible when what is related oscillates between impossible and everyday occurrences. Numerous episodes in the novel also illustrate the author's adroit manipulation of language and narrative focus for the purpose of fusing the real and fantastic elements of his fictional world. A striking case in point is his treatment of the mysterious death of Jose Arcadio: After his hunting trip with his wife, Jose Arcadio goes into the bedroom to change his clothes. Moments later the sound of a pistol shot signals his death and its strange aftermath:

*“ 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, turned a corner to the right and another to the left, 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, went on to the other living room, made a wide curve to avoid the dining-room table, went along the porch with the begonias, and passed without being seen under Amaranta's chair, and went through the pantry and came out in the kitchen, where Ursula was getting ready to crack thirty-six eggs to make bread.” (Marquez: 135)*

Jose Arcadio's death and its aftermath is utterly ridiculous, but it is made almost believable by the meticulous stylistic precision, and numerous everyday details surrounding the occurrence. This episode perfectly illustrates the author's method of making the fantastic seem real, thus eliminating the barrier between objective and imaginary realities and creating a total fictional universe. Garcia Marquez has erased the distinctive boundary between reality

and fantasy by immersing fabulous events indiscriminately with the application of his steady, unchanging tone. When the author narrates the story, he never allows it to become evident, by interjection or amazement, that there may be a substantial difference between the extraordinary and the commonplace. (Gullon: 130). According to Gullon, for Marquez, there is really no difference between what is probable or what is not. He does not doubt or question incredible happenings or facts throughout the story. As a result, under the operation of his imagination and narrative tone, prodigious events and miracles can naturally coexist with the ordinary.

Garcia Marquez provides a peculiar, exaggerated description of characters and events in order to give each occurrence a sense of reality. In describing Melquiades, the author says: “ *He was a fugitive from all the plagues and catastrophes that had ever lashed mankind. He had survived pellagra in Persia, scurvy in the Malayan archipelago, leprosy in Alexandria, beriberi in Japan, bubonic plague in Madagascar, an earthquake in Sicily, and a disastrous shipwreck in the strait of Magellan*”. (Marquez:6). Apparently, this statement is inconceivable. However, it is important to point out that this “*deadpan*” depiction of extraordinary people and extraordinary occurrences is indeed one of the principle stratagems the author employs to achieve a comic effect. Events and personal characteristics are spectacularly exaggerated, made quite absurdly larger than life, yet in a style that takes the hyperbole for granted, as though it were a meticulous fact. Hence, this hyperbole serves as an important device to intermingle the strange and exotic with reality.

Many of the fantasies of the novel are indeed absurd but logical exaggerations of real situations. Throughout *One Hundred Years of Solitude*, Garcia Marquez exaggerates events to gain fantasy. For example, “*it rained for four years, eleven months, and two days.*” (Marquez: 320) This hyperbole is employed to emphasize the severity of the rainstorm that destroyed the town. Although such a long period of raining is very unlikely to occur, however, in another perspective, its specific numerical values give the incident a

considerable sense of reality. Once again, the overstated description has converted the fantastic element in the situation into an undeniable fact.

#### **4.9 The Characteristics of the Male and Female Characters in the novel**

The novel traces seven generations of a family whose statistics are thoughtful, and whose geography is fantastic. Macondo, the location of the work, is a place in which “*The world was so recent that many things lacked names and in order to indicate them, it was necessary to point.*” (Marquez:11). Garcia Marquez’s Macondo is inspired by the city where he spent the first eight years of his life, Aracataca. In Aracataca, Garcia Marquez lived with his maternal grandparents his grandfather, Colonel Nicolás Ricardo Márquez Mejía, was a retired Liberal general who had fought during Colombia’s One-thousand Day War. In other words, Macondo was a new area that no one had known or discovered before, it lacked names of objects, its inhabitants used to point in order to mention the things that they want to talk about. Garcia Marquez’s Macondo is inspired by the city where he was born and spent the first eight years of his life, Aracataca. Garcia Marquez lived with his maternal grandparents his grandfather, Colonel Nicolás Ricardo Márquez Mejía, a retired Liberal general who fought during Colombia’s One-thousand Day War. His grandmother, Doña Tranquilina Iguarán, told stories which share the fluidity between the mythical and the real that would later become the basis for his greatest contribution to literature, a style used in *One Hundred Years of Solitude*, Magic Realism.

The fact that the setting in which the family saga occurs is lacking identifiable object, names and the additional revolution that later in the novel the town suffers a plague of insomnia so severe that common objects must bear a tag: “*This is a cow. She must be milked every morning so that she will produce milk and the milk must be boiled in order to be mixed with the coffee to make coffee and milk.*” (Marquez: 53). The names of the male characters are particularly important in accordance with human experience within the

novel. There are five José Arcadios, the eldest is called only Arcadio as well as twenty-one Aurelianos within the five generations of the family.

The patriarch of the Buendía family, a Spanish surname which indicate a good day or a good morning, José Arcadio is an isolated person who is intersected by mountains and proverbial for its rural simplicity, he is energetic he found the town of Macondo and ends as a madman who has to be tied to a tree. The first male child of the family bears the name of his father whereas the second bears the name Aureliano. In *One Hundred Years of Solitude* the story of the rise and fall of a family led by a strong line of patriarchs. The first of these is José Arcadio Buendía, founder of the family line and patriarch in the grand Mediterranean tradition, which continues on to the present day in Latin America; the second is Buendía's younger son Aureliano, a warrior for the Liberal Party's cause during the nation's turn of the twentieth century civil fighting. These men, who strive to reach a great success and then are brought down low, are the novel's protagonists.

Marquez punctuates his novel with strong female characters who frequently have a large amount of control over the men in the story. These women have many different talents and affect the town in diverse ways, from inspiring extreme passion to causing death. It is through their control over male characters, sexually, financially and morally, that Marquez displays the often subtle but ever present, unwavering power of women. The novel's female characters, particularly Úrsula Iguarán Buendía, the family matriarch, emerge as protagonists in their own right. For example, Úrsula's endless resistance, her entrepreneurship and her moral control and affections are the very glue that keeps the Buendía family line going for over one hundred years. She and other strong female characters attain power, not by means of violence but by maneuvering through their roles as wives, mothers, or renegades. Their behavior reflects the fact that Latin American feminists have chosen not to pursue women's rights in an individualistic way. Instead they have used the respect and influence accorded to women (especially mothers) as a tool with which they can compete in the world.

The Buendía women, especially those who live in the nineteenth century, play the role of traditional women. What is remarkable is the way in which they extend their spheres of influence beyond the home. The family matriarch, Úrsula, is a relevant example of how such a woman gains influence and power. Fernanda del Carpio, who marries Úrsula's great-grandson Aureliano Segundo, (Aureliano the second) is another similar character, even though she is otherwise not an attractive sort of personality.

#### **4.10 Criticisms and Interpretations**

The door of García Márquez's magical-real world of *One Hundred Years of Solitude* opens in the newly established village of twenty adobe houses. The village is called Macondo. It is a place far off from rest of the civilization, as the people living there are quite ignorant of their surroundings; they have no knowledge of the way that may connect them to the outer world. The isolation of the community becomes focus of attention has been emphasized by the author when José Arcadio Buendía, the leader of the 'prehistoric' Macondian community, "*was completely ignorant of the geography of the region*" (Márquez : 10). If one side of the village laid uncrossable great swamps, the other was invisible north. Magical Realism plays its role in highlighting the graveness of the situation in the post-colonial (6) context right from the beginning. Macondo's geographical location and the failed expeditions of José Arcadio Buendía to connect the village to the outside world hint at that fact that the village is removed from the Centre and forms what is called as periphery. Because the setting is plain and realistic, the magical events occurring without any prior make-up of the readers do not let the latter challenge their authenticity.

The narrative structure of *Cien Años de Soledad* allows for the world within it to portray a rural Colombian village, but at the same time contain elements of magic or the supernatural. The novel has focused on its non-linear conception of time, and how it seems that time works in a circular fashion within the constraint of the novel, including multiple characters with the same name.

These characters with the same name also contain similar personalities and character traits, leading both characters in the novel and the reader to believe that time seems to be repeating itself. Many arguments can be made for various interpretations of *Cien Años de Soledad*, from it being a representation of the one hundred years of Colombian history prior to Gabriel García Márquez's birth, to its criticism of dictatorships.

Modern critics have analyzed *Cien Años de Soledad* in terms of imperialism (7) and issues of postcolonialism Juan Gabriel Vásquez (1973). These dynamics contribute to the destruction of Macondan society at the end of the novel. However, they may be understood by viewing them from the perspective of gender. The novel focuses on the Buendía family and the village society of Macondo founded by the Buendía family patriarch, José Arcadio Buendía. Over roughly one hundred years, the village flourishes and declines, eventually destroyed after the two final members of the family, not knowing their relationship to one another, commit incest and are destroyed in an apocalyptic whirlwind.

However, Magical Realism has been helpful to García Márquez in a number of ways to register protest against exploitation in terms of colonialism, a major form of social injustice, i.e. race and identity. From the portrayal of the indigenous inhabitants of the region ( Macondo ) to the mulatto and from civil wars to the banana plantation massacre, the novelist highlighted various constructs of injustice. It has been revealed that García Márquez's re-construct the Colombian history in *One Hundred Years of Solitude* with the help of the device of Magical Realism, it leads him to register a forceful protest regarding (in)direct physical/psychological/verbal/mental violence against the 'other' of the society.

Colombia in *One Hundred Years of Solitude* becomes a generic and celebrated Latin America, a place of innocence, isolation and magic, of high mountains, rainy tropics and colored sea. However, internal wars, bureaucrats, booms, strikes, North American interventions and military rulers are also there.

It is a sub-continent presented as carefully suspended between myth and history, and it proves how extensively Garcia Marquez mingled his real life experience with his fictions to mould the effects of magic realism. Yet, Marquez's extensive reading of the classics, such as the Spanish Miguel De Cervantes (1547-1616), the works of the British writers Virginia Woolf (1882-1941), the Irish George Bernard Shaw (1856-1950), the German Franz Kafka (1883-1924), and the American writers William Faulkner (1897-1962) and Hemingway (1899-1961), formulates the other sources / influences.

Much of *One Hundred Years of Solitude* reads like a fable. From the start the tiny settlement of Macondo is offered to us as a version of Eden. "The world" we read "was so recent that many things lacked names, and in order to indicate them it was necessary to point. Indeed, Colombia in *One Hundred Years of Solitude* becomes a generic and celebrated Latin America, a place of innocence, isolation and magic.

#### **4.10.1 The Novel's Psychoanalytic Criticism**

*One Hundred Years of Solitude* tells the story of the town of Macondo, from its isolated origins, through one hundred years of outside influence, to an eventual apocalyptic destruction. Macondo's development is depicted through its founders, the Buendía family, whose lives are chronicled through a century: from the solitary, enterprising visionary, José Arcadio Buendía, to the tragic and fateful Aureliano Babilonia, who is destroyed in an apocalyptic flood, which was preordained from the start in a travelling gypsy's parchments. The family's rise and fall corresponds to the foundation and annihilation of Macondo. The novel is a deep personal exploration of the history of Marquez's Colombia, it asserts the individuality of his culture, arguably, the text is dogged with the trauma of the colonial past. (Anders Olsson 2010). However, Members of the Buendia family begin their lives with balanced egos, and superegos; however, sudden traumas soon disrupt this balance, allowing one

subdivision to supercede the others, ultimately leaving the characters unable to function in the world. Garcia Marquez, has been receiving continuous attention since its publication. The solitary atmosphere has been studied in many aspects by lots of researchers such as the German social psychologist, Erich Fromm (1900-1980) , but about the analysis of the figure's solitary mind from a psychological perspective is quite few.

Garcia's aimed to make the story lifetime solitude of the hero Colonel Aureliano Buendia, who is also the most solitary and pathetic man in the novel in the view of Erich Fromm's psychoanalysis .Fromm concludes that there are three reasons for Colonel Aureliano's solitude. The first is Colonel's destructiveness on life: Colonel's incapability of love makes him hard to create in life, and the war further turns his weak creativeness into destructiveness, which causes him to destroy life to answer the transcendence need. The second is Colonel's submission and conformity to others: the inherent solitude and premonition estrange him from family and world. His whole life is alienated from others. Distant Colonel cannot avoid to be related under the urge of the need for relatedness, but he has to submit to the strong external power to answer it. This irrational submission is the expression of his *Masochistic* (9) Strivings.

Colonel's failure of sensing self makes him conform to others to experience it, but this self is a pseudo self, which cannot make him satisfied in answering the need for identity. The last is Colonel's incest problem: Colonel is not capable offinding his new roots by himself. He is unable to get rid of the incestuous desire on mother, which means that he cannot break away from the constraint of natural roots and fails to answer the need of rootedness.

#### 4.10.2 Feminist Criticism of the Novel

Feminism is, and can be, defined in various manners. However, the most important concern is that women in fact are equal to men. Maggie Ann Bowers described feminism as:

*” A political attitude and movement that calls for the status, rights and desires of women to be taken into consideration in all aspects of life. It came to prominence at the end of the eighteenth century, again in the mid-nineteenth century and gained in popularity and force towards the end of the twentieth century. In literary criticism, feminism is an approach to reading and criticism that focuses on the experiences of women in fiction, attitudes towards women in fiction, the status of women’s writing and differing approaches, methods and language use adopted by women writers in comparison to those of men”.*(Bowers: 130)

Bowers makes a point here by referring to the past as well as the present. What the future brings is yet to be experienced. Furthermore, Barry states that: *“ In the 1980s, feminist criticism became diverse and turned its focus on the study of female experiences contrasting the former male focus”* (Peter Barry: 117). This is dealt with in the volumes in this text and will be focused on hence forth. Indeed, Gabriel Garcia Marquez used magic realism in his novel to be a certain focus on the experiences, and problems of women. Bowers argue that García Márquez writes about the fictive village of Macondo in order to put emphasis on the richness of the Latino American rural cultural and mythical life (Bowers: 102).

In Bowers’ García Márquez states that magic realism is a way of expressing his cultural background as well as his grandmothers’ oral storytelling. He explains that this variety of narrative is the myths beliefs and legends of the common people (Bowers: 40). More than a century goes by in the plot of the book and most of the events described are major turning points

in the lives of the Buendías of Macondo village: births, deaths and marriages. Several of the Buendía men are sexually voracious and have a habit of going to the local brothels every now and then. Yet, others are seeking solitary rooms to read old manuscripts or carry out research. The women range from the sociable character; Meme, who once brings home seventy-two girls from boarding school, to the reserved Fernanda, who on her wedding night wears a nightgown with a hole at the crotch, which bear a resemblance to a chastity belt. “*The matriarch, Úrsula Iguarán, wanders away from Macondo, trying to find her son José Arcadio. When she returns she brings new settlers and the knowledge of the passage through the marsh*” (García Márquez: 33-35). Úrsula works devotedly to keep the family together despite its disparities. She is the first to notice that time in Macondo is not fixed. Likewise, the presence of the ghosts of Melquíades and José Arcadio Buendía illustrates that the past, in which those men lived, has become one with the present. When José Arcadio Buendía dies, little yellow flowers fall from the sky, covering the streets of Macondo (García Márquez 126).

#### **4.10.3 Historical and Social Criticisms of the Novel**

The novel is the history of the founding, development, and death of a human settlement, Macondo, and of the most important family in that town, the Buendias. The most striking fact of modern Colombian history, known as the Violence, gets indirect expression in *One Hundred Years of Solitude* through guerillas, gangsters, self-defence groups, the police, the army, and the death of people. Even when it was said to be over, or under control, in 1962, there were still 200 civilians dying per month. The Violence was inescapable for the Colombians, and it provoked a flood of fiction, and Garcia Marquez himself addresses it directly in *No one Writes to the Colonel* (1961) and *In Evil Hour*(1962). However, the Violence appears in *One Hundred Years of Solitude* indirectly as the massacre of striking workers, which was sparked off by the assassination of Jorge Eliecer Gaitan, who made his political fame by investigating the 1928 strike. The event was violent enough and could stand as

a compression and anticipation of the later phenomenon, an allusion and a synecdoche. (Wood:10).

Garcia Marquez ruminates in his autobiography *Living to Tell the Tale* (2002) while visiting his birth place in Aracata:

*“It was there, my mother told me that day, where in 1928 the army killed an undetermined number of banana workers. I knew the event as if I had lived it, having heard it recounted and repeated a thousand times by my grandfather from the time I had a memory: the soldier reading the decree by which the striking laborers were declared a gang of lawbreakers; the three thousand men, women, and children motionless under the savage sun after the officer gave them five minutes to evacuate the square; the order to fire, the clattering machine guns spitting in white-hot bursts, the crowd trapped by panic as it was cut down, little by little, by the methodical, insatiable scissors of the shrapnel. Marquez: 14-15)*

*One Hundred Years of Solitude* retells the history of the Colombian history, the arguments over reform in the 19th century, the arrival of the railway, the war of the thousand days, the American fruit company, the cinema, the automobile, and the massacre of striking plantation workers in 1928. The most striking fact of modern Colombian history, known simply as the Violence, gets indirect expression in *One Hundred Years of Solitude* through guerillas, gangsters, self-defence groups, the police, the army, and the death of some 200,000 people. Even when it was said to be over, or under control, in 1962, there were still 200 civilians dying per month.

Based on tragic historical event, a magnificent passage of Magic Realism is created by Garcia Marquez in *One Hundred Years of Solitude*:

*“It was as if the machine guns had been loaded with caps, because their panting rattle could be heard and their incandescent spitting could be seen, but not the slightest reaction was perceived, not a cry, not even a sigh among the compact crowd that seemed petrified by an instantaneous invulnerability. . . .” The panic became a dragon’s tail as one compact wave ran against another which was moving in the opposite direction, toward the other dragon’s tail in the street across the way, where the machine guns were also firing without cease. They were penned in, swirling about in a gigantic whirlwind that little by little was being reduced to its epicenter as the edges were systematically being cut off all around like an onion being peeled by the insatiable and methodical shears of the machine guns”* (Marquez: 35).

Therefore, Gabriel Garcia Marquez established a special method which is called Magical Realism by using the new concept of reality from personal life experiences and the impact of special geography of Latin America and by using his experiences in writing art. This kind of realism which was being supported by American, European and African native cultures and beliefs became common in story writing from the decade of 1920 and finally reached its peak of perfection in 1967 by Marquez ‘s “one hundred years of solitude”. Because of the global reputation of Marquez, many people around the world were influenced by him not only writers but even translators the case of Gregory Rabassa (1922 - 2016) literary translator from Spanish and Portuguese to English. He was known as being one of the most prominent translators of Latin American literature.

#### **4.10.4 Mythical Criticism of the Novel**

The use of memory and imagination reaches the realm of myth and fantasy of the author, whose novel is peopled with the living dead, superstitions and beliefs, folk wisdom, oral tradition, dreams, and fantastic elements. The writer

also shares a historical past marked by the oppression, violence, and exploitation engendered either by colonialism or slavery, racial marginalization and the consequences of technological progress and industrialization. Much of the initial critical reception of *One Hundred Years of Solitude* suggests parallels between the novel and the Old Testament .

*One Hundred Years of Solitude* may have resulted in circuitous or needlessly cryptic interpretations. We may best consider this initial phase of analysis as a reasonable start, but not definitive or conclusive, and then propose other meaningful sources which may yield clearer, more precise parallels, which could then be relied upon for a more expansive interpretation (Reinaldo Arenas in 1968). The Cuban novelist Arenas views *One Hundred Years of Solitude* as a distinct work, specific to the Americas; therefore, that may be considered in the light of the known history of the American continents, including pre-Hispanic history, myth and ritual. He believed that by examining such a novel only within a zone of canonical security where we consider peoples of the American continents, largely responsible for a lingering colonial mentality which rejects mixed origins in favor of a false mimetic Europeanized identity, and that as a result precise criticism in the novel in quest for understanding, by overlooking the novel's apparently non-Western symbolism. The first well-known critical review of *One Hundred Years of Solitude* was penned by Reinaldo Arenas .It sets the tone for other scholarship on the novel by addressing its mythological qualities as follows: "*En gran medida, Cien años de soledad está enmarcada dentro de una concepción bíblica, comenzando, como es lógico, por el surgimiento del mundo (Macondo, el pueblo imaginario, escenario donde se han desarrollado todas las novelas y relatos de Gabriel García Márquez), pasando luego por el diluvio, los vientos proféticos, las plagas, las guerras y las variadas calamidades que azotan (y azotarán) al hombre, culminando, desde luego, con el Apocalipsis.*" (Arenas:1)

To a great extent, *One Hundred Years of Solitude* is framed within a biblical conception, beginning, as is logical, by the emergence of the world (Macondo,

the imaginary town, scene where all the novels and stories of Gabriel Garcia Marquez have been developed), And then through the flood, the prophetic winds, the plagues, the wars, and the various calamities that scourge (and lash) man, culminating, of course, with the Apocalypse” ( Arenas: 1) .

The statement is logical, drawing apparent parallels between an ancient text and a modern one. We may contend that in terms of a book review this essay is brilliant and meditative, and it is an invitation to critics to investigate Arenas' We may contend that Arenas' review is canonical, and that his *prima facie* conclusions were investigated thoroughly. Further criticism, while delving into the question of mythological origins, suggests that the Biblical parallels drawn by Arenas are more tenuous than they initially appeared to be.

#### **4.11 The Novel's Literary Translator**

According to the *free dictionary of encyclopaedia* , literary translation is a genre of literary creativity in which a work written in one language is re-created in another. Because literature is verbal, it is the only art that is subject to linguistic barriers. Unlike music, painting, sculpture, or dance, the literary work is accessible only to those who know the language in which it is written. The specific characteristics of literary translation are defined by its place among other types of translation and by its relationship to original literary creativity. Views on literary translation showed that, in literary translation, language has more than a communicative, or social and connective purpose (Nabokov (1899 -1977) and Borges 1899 - 1986). The word functions as the “*primary element*” of literature that is, it has an *aesthetic function*. Between the inception and the completion of a creative work of translation, a complex process takes place of the life captured in the fabric of imagery of the work being translated. Therefore, the problems of literary translation are within the sphere of art and are subject to its specific laws. Literary translation differs from literary creativity in that its existence depends on the existence of an object of translation, a work to be translated (Nabokov 1999. 71-83 ) .

However, in the actual literary process, it is not always possible to draw a distinct boundary between translation and all creative literature. In quite a few instances, a work may not be a translation in the usual sense, but it may not be possible to describe it unreservedly as a work of literary creativity. (A number of labels are used to designate these works: “*free translation*,” “*imitation*,” “*a work on the themes of*,” and “*based on*.” The specific meanings of these designations differ, depending on the language and the period). (Borges 1999. 34-48 ).

In the field of contemporary Latino American prose, one of the richest sources of translation projects, Gregory Rabassa (1922 - 2016) stands out as a prototype of the professional literary translator. His achievements have established a standard for all translators in the field, and the considerable quality and exposure of his translated works have facilitated the emergence of translation as an identifiable profession. In fact, his relatively brief translating career parallels the extraordinary developments in literary translation during the past two decades. As a prominent representative of the translation profession, it must be noted that Rabassa's career has been attended by nearly universal praise for his work.

Rabassa is regarded as the translator's translator for his unique gift for creative work has yielded enduring models of translation, and his critical and theoretical comments on the craft, process and art of translation offer perceptive guidelines and creative insight for translators at all levels of experience. Rabassa was an essential gateway to the 1960s Latino American “boom,” when such authors as Garcia Marquez, Cortazar and Mario Vargas Llosa became widely known internationally. He worked on the novel that helped start the boom, Cortazar’s “Hopscotch,” for which Rabassa won a National Book Award for Translation in 1967. He also worked on the novel which defined the boom. Garcia Marquez’s “*One Hundred Years of Solitude*,” is considered monument of 20<sup>th</sup> century literature. Garcia Marquez often praised Rabassa, saying he regarded the translation of “Solitude” as a

work of art in its own right. The New York Times once wrote of him, “*If translators are the anonymous heroes of contemporary literature, its anonymous superhero is Gregory Rabassa*”. Latino American writers described Rabassa as their Godfather since he introduced Latin-American literature in a serious way to the English-speaking world. In one of his interviews with Paris Review in 1981 (10). The Colombian author Gabriel Garcia Marquez said : “*A good translation is always a re-creation in another language. That’s why I have such great admiration for Gregory Rabassa,*” Garcia added: “*My books have been translated into 21 languages, and Rabassa is the only translator who has never asked for something to be clarified so he can put a footnote in. I think that my work has been completely re-created in English*”. ( *The Paris Review: Gabriel Garcia Marquez: The Art of Fiction: 69* ).

In other words, Marquez stated that Rabassa succeeded in giving the novel an artistic voice, we can say that Garcia Marquez approved and admired Rabassa’s English translated version of the novel and led him prefer it better than the original (Spanish) one.

The novel, which takes place near the author’s birthplace on the Caribbean coast of Colombia, helped define a style of writing called Magical Realism and became recognized as a towering masterpiece of 20<sup>th</sup> century literature, selling more than million copies. Once interviewed about his impressions on translating Garcia Marquez’s Novel *One Hundred Years of Solitude*, Rabassa explained: *Even translating the title, “Cien Anos de Soledad,”* required precision and poetry. “*Cien*” can mean “*one hundred*” or “*a hundred*.” Rabassa decided on “*one hundred*,” because he believed Garcia Marquez had a specific time frame in mind. A choice also was needed for “*soledad*,” which can mean “*loneliness*” or “*solitude*.” “*I went for “solitude”* because it’s a touch more conclusive and also can carry the germ of ‘loneliness’ if pushed along those lines, as the jazz singer Billie Holiday (1915-

1959) so eloquently demonstrated,” Rabassa recalled. (Translation Review: The Translator's Voice: An Interview with Gregory Rabassa Volume 1, 1978).

Indeed, the novel was copyrighted in 1968 by *Éditions du Seuil*(11). It was the first translation of the novel (1968). The novel was translated into French by Claude Durand (1938-2015) and his wife Carmen Perea Jimenez (1937-2016). On the book cover it reads *Gabriel García Márquez “Cent Ans de Solitude”*, on the third page the names of the author and the novel are included. In addition to French , the novel has also been translated into 36 languages including the Arabic language by the palestenian translator; Salih El Almani(1949) as:" . Gabriel Garcia Marquez had a great influence on the Algerian writers the case of Rachid Boudjedra (1941) whose inspiration from the fictional town of Macondo led to the Boudjedra’s imaginative village of Manama in his novel entitled “*1001 Years of Nostalgia*”(1979) (*Les 1001 Années de la Nostalgie*) and Yasmina Khadra’s(1955) imaginative town of Ghachimat in *The Lambs of the Lord* (1998) (*Les Agneaux du Seigneur*)

Indeed, the Algerian Critic , writer , poet and university teacher Dr. Abdelah Hamadi (1947) (from the university of Constontine) gave the Latino American literature a voice in Algeria. Hamadi was known by his great admiration of Garcia Marquez, he has been invited in many interviews and conferences even in Algerian channels to speak about Marquez and his world of writings. The Algerian critic has also published a book entitled “ Garcia Marquez the leader of Magical Realism” “ غابريال غارسيا ماركيث رائد الواقعية السحرية” where he described the growth , life and the literary adventures of the Colombian writer.

#### **4.12. Conclusion**

Latin American societies have undergone profound changes. Latin American literature is a cornerstone of the Magical Realism period in literature. The mix of languages of Spanish, Portuguese and other traditional

languages of the Latin American region form the foundation of this style of literature. Due to the fact that Latin American literature came of age during the time that magical realism came into its own as a literary mode, this region of the world is well known for producing literature of this type. Its most famous author is Gabriel Garcia Marquez who portrays the Latin American life and customs throughout his novel; *One Hundred Years of Solitude*. García Márquez's masterpiece, however, appeals not just to Latin American experiences, but to larger questions about human nature. It is, in the end, a novel as much about specific social and historical circumstances disguised by fiction and fantasy as about the possibility of love and the sadness of alienation and solitude.

Gabriel Garcia Marquez established a special method which is called Magical Realism by using the new concept of reality from personal life experiences and the impact of special geography of Latin America and by using his experiences in writing art. This kind of realism which was being supported by American, European and African native cultures and beliefs became common in story writing from the decade of 1920 and finally reached its peak of perfection in 1967 by Marquez's "one hundred years of solitude". Because of the global reputation of Marquez, many people around the world were influenced by him. Marquez borrows details from his own life as well as phrases and characters from other writers. It is not to say that history and fiction are the same, but that the border is very marginal.

García Márquez's masterpiece, however, appeals not just to Latin American experiences, but to larger questions about human nature. The novel tackled social, historical and political issues that the author has already experienced. Gabriel Garcia Marquez created a method which he called Magical Realism by using concepts of reality from personal life experiences and describe them in an artistic and magical way. The novel won a universal appreciation among different readers. However, *One Hundred Years of Solitude* took the readers to a passionate world full of dreams, realities and

magic. Gabriel Garcia Marquez fashioned the Latin American literature with a narrative literary style known as Magical Realism, the author has produced enduring stories and comprises both real and imagined facts, he brought life to his books' pages. Tragedy, passion , mystery , love , admiration, happiness, sadness, enthusiasm were overflowing in his readers minds and heart.

## NOTES TO CHAPTER 4

**1.The Cuban Revolution:** The Cuban Revolution was a civil war that took place in Cuba between December 2, 1956, and January 2, 1959. In this armed struggle, the guerrilla forces, led by Fidel Castro, fought against the government army, under Fulgencio Batista, a dictator who had got into power through a military coup in 1952 . Cuba's revolution has its origins in the struggle against Spanish colonialism, which intensified in the second half of the 19th century. An uprising in 1895 sealed the fate of Spanish colonialism, but victory was snatched from the people by a US expeditionary force in 1898. The civil war lasted three years with battles taking place in the mountains and towns. Most of the Cuban people supported Castro's revolution because he had promised them to bring back democracy and freedom to Cuba

**2. The Colombian violent period:** The Conservatives and Liberals of Colombia have been battling each other since party politics were introduced in the 1800s. Discord between the two parties has been the primary cause for violent uprisings in Colombia since its independence in 1819 La Violencia lasted a decade and resulted in an estimated three hundred thousand civilian deaths. During that same period, people moved to urban areas to escape the violence and turmoil in the countryside.

**3.Nations Encyclopedia:** a complete source for detailed information about one hundred ninety three countries in the world, information about the United Nations and the associated agencies, and World Leaders and the geography of countries: Afghanistan to Comoros, Congo to India, Indonesia to Mongolia, Morocco to Slovakia, Slovenia to Zimbabwe. There is a section that focuses on the history and the development of the United Nations, its structure and purpose, developments by each of the United Nation's generals, and the achievements in the fields such as security and peace between nations. The detailed nation profiles are categorized by continent and alphabetically arranged and consist of information about each country such as the population, history, ethnic groups, culture, language, transportation, government structure,

technology, and contain notes about museums, media, libraries, technology, and much more. (<http://www.nationsencyclopedia.com/#ixzz4PhqEvzRj>)

**4. *The Metamorphosis* ( Franz Kafka):** *The Metamorphosis* (German: *Die Verwandlung*, also sometimes translated as *The Transformation*) is a novella by Franz Kafka, first published in 1915. It has been called one of the seminal works of fiction of the 20th century and is studied in colleges and universities across the Western world.

The story begins with a traveling salesman, Gregor Samsa, waking to find himself transformed (metamorphosed) into a large, monstrous insect-like creature. The cause of Gregor's transformation is never revealed, and Kafka himself never gave an explanation. The rest of Kafka's novella deals with Gregor's attempts to adjust to his new condition as he deals with being burdensome to his parents and sister, who are repelled by the horrible, verminous creature Gregor has become.

**5. Andean Nation:** The Andean Community (Spanish: *Comunidad Andina*, CAN) is a customs union comprising the South American countries of Bolivia, Colombia, Ecuador, and Peru. The trade bloc was called the Andean Pact until 1996 and came into existence when the Cartagena Agreement was signed in 1969. Its headquarters are in Lima, Peru.

**6. Post-Colonial :** "Postcolonialism" as a term and as a conceptual category originates in discussions about the decolonization of African and Asian colonies after the Second World War. At that time, "postcolonial" was used mostly as an adjective by sociologists and political scientists to characterize

changes in the states and economies of excolonies of the "Third World," a category that was also created at that time.

**7. Imperialism** : Imperialism has been used to describe the political, economic, and cultural domination of one group of people by another. It occurs when a strong nation takes over a weaker nation or region and dominates its economic, political, and cultural life. In the early 19th century, most of the nations of Latin America fought their wars of independence, freeing themselves from the colonial control of Spain. The economic and political intervention of Europe had major influences on Latin American culture as well. For one, the trade agreements with European nations meant that Latin American nations had to keep producing natural resources, rather than develop industries to turn them into finished products. This meant that farming remained a major priority, and that powerful landowners still controlled most of the population, who were poor laborers.

(<http://study.com/academy/lesson/imperialism-in-latin-america.html>)

**8. Don Quixote:** It is a Spanish novel by Miguel de Cervantes Saavedra. Published in two volumes, in 1605 and 1615, *Don Quixote* is considered the most influential work of literature from the Spanish Golden Age and the entire Spanish literary canon. As a founding work of modern Western literature and one of the earliest canonical novels, it regularly appears high on lists of the greatest works of fiction ever published, such as the Bokklubben World Library collection that cites *Don Quixote* as authors' choice for the "best literary work ever written". *Don Quixote of La Mancha* by Miguel de Cervantes is considered to represent the birth of modern literature in the 20<sup>th</sup> century. The novel is the first example of a literary figure acknowledging that he has been written about.

**9. *Masochistic*:** The term *masochism* was coined in 1886 by the Austrian psychiatrist Richard Freiherr von Krafft-Ebing (1840–1902) in his book *Psychopathia Sexualis*. It is the practice of seeking pain because it is pleasurable. (Obtains pleasure from receiving punishment). If someone is called a *masochist*, it means that he either takes pleasure in pain, or just seems to. (<https://www.vocabulary.com/dictionary/masochist>).

**10) Paris Review:** *The Paris Review* is a quarterly English language literary magazine established in Paris in 1953. The headquarters of *The Paris Review* moved from Paris to New York City in 1973. An editorial statement, penned in the inaugural issue by the American writer William Styron (1925), stated the magazine's aim:

“ *The Paris Review* hopes to emphasize creative work fiction and poetry not to the exclusion of criticism, but with the aim in mind of merely removing criticism from the dominating place it holds in most literary magazines. [...] I think *The Paris Review* should welcome these people into its pages: the good writers and good poets, the non-drumbeaters and non-axe-grinders. ([https://en.wikipedia.org/wiki/The\\_Paris\\_Review](https://en.wikipedia.org/wiki/The_Paris_Review))

**11) *Éditions du Seuil*:** Editions du Seuil SA is a publishing house that prints books and magazines. The company also publishes online editorials, interviews, novels, poetry, general literature, biographies, practical books, illustrated series, classics, youth literature, and reviews. Editions du Seuil SA is based in Paris, France.

<http://www.bloomberg.com/research/stocks/private/snapshot.asp?privcapId=5633392>.

# **General Conclusion**

## GENERAL CONCLUSION

Literature is an artistic expression of thoughts and feelings fulfilled through writer's words, It transmits the author's experiences, view, hopes and desires through his literary creative and ambitious world. Literature allowed the writer creates a colorful picture with words. With art, literature shared the same objectives of reflecting both the artist and the author's thoughts, ideas, emotions, feelings, .Same meanings are expressed differently, one visual whereas the other is written. Both are mediums of communication between the author/artist and their audiences, both are linked to each other and both actually influence each other as well. Yet, literature came to us through insights in which emotions are produced, experienced, and enacted in human social life.

However, Latin America literature played an important role and has been influenced by European and American literary movements and also by the artists native country's history and sociopolitical position. Latin American countries create their own heritage through the political, economic and social policies they lived under and make them develop their artistic traditions that are everyday made and become accessible at cultural institutions like art museums, which regularly exhibit the work of Latino American artists. Yet, Latin American literature is referred to the literatures of South and Central America, Mexico, Cuba, Puerto Rico, and parts of the West Indies. Its roots lie in European languages mainly Spanish and literary traditions based on themes and images drawn from the physical landscape and indigenous cultures of the South American continent.

The historical and the political instabilities that the Latin American continent went through gave birth to a great desire among many writers to create a literature that reflected the lives and concerns of Latino Americans. The nineteenth century had been favored by early Latino American novelists and poets. Their writing style focused on the lives of ordinary people focusing on the social and political reforms. The introduction of supernatural became a common feature in the works of many Latin American writers .

Between the 1940s and the 1960s the Latino American literature won a worldwide audience. Writers such as Jorge Luis Borges, Juan Carlos Onetti, Juan José Arreola, Julio Cortázar, Carlos Fuentes, Gabriel Garcia Marquez, and Miguel Angel Asturias have been internationally recognized for their contributions to world literature. With the exception of Brazilian literature, which is written primarily in Portuguese, nearly all Latin American literature is in Spanish, and is often designated by critics as Spanish-American or Hispanic-American literature.

For Latino American writers and poets, literature serve as an escape from life. The common experiences of the conquest, slavery, and imperialism and even today, those of underdevelopment, environmental degradation, poverty, and inequality prove to be an undeniable unifying force, and as the artworks of the Latino American continent demonstrate, the idea of both a collective and local experience that exists. The Latino American society has endured many troubles and sufferings under the dominance of the colonizer , thanks to their art which serves as their main sophisticated weapon of expression and destruction towards the dictatorship. However, their writings mirror their real life experiences . As authors they are supposed to be different people but in fact preoccupied by the same problems as ordinary citizens. Thus, their literature mirror upon which their attitudes of minds depend on.

Indeed, from being a European artistic and painting style to Latino American literary genre Magical Realism has been considered as a political statement, even as a literary parallel to the Cuban Revolution. As the Cuban Revolution was the climax of a period of decolonization and liberation in Latin America, allowing a new freedom for writers to express their literary art in a free way, so *One Hundred Years of Solitude* was a sample of their liberation. Garcia Marquez uses fantastic events and characters to address the abuses of political and social institutions' and myth to reflect and recreate history from a new perspective. Indeed, Latino artistic expressions, including literature and

the visual and performing arts spread around the world to describe the Latino arts. Latino American artists have been cornered into making work about for decades: colonization, border politics, labor, social injustice, racism, corruption, poverty, etc.

Latino American literature won a world wide voice ,Marquez' novel in fact, has great impact in revealing the social and historical realities of the world. Understanding the historical background and relationships between the author and his country, increases the significance of Marquez's *One Hundred Years of Solitude*. Gabriel Garcia can be considered as a recreating novelist who recreated the history of Latin American Literature through Magic Realist style of writing . He reaches us with the news of the imaginary Macondo, home and archetype of real facts. Magic Realist novels and stories have, typically a strong narrative drive, in which the recognizably realistic merges with the unexpected and the inexplicable and in which elements of dreams, fairy story, or mythology combine with the everyday reality. In Magic Realism, one can find the transformation of the common issues and events of everyday into the awesome and the unreal. It is an art of surprises and comfort . Time seems timeless fluidity and the unreal happens as part of reality. Magic Realism aims to seize the paradox of the union of opposites. Indeed, Marquez's novel is a brilliant amalgamation of elements from all of García Márquez' previous stories and life experience, including elements from the fiction of other American novelists such William Faulkner (1879-1962) and Ernest Hemingway(1899-1961).

The basic structure of the novel traces the chronicle of the Buendía family over a century. It is the history of a family with inescapable repetitions, confusions, and progressive decline. Beginning sometime in the early nineteenth century, the novel's time span covers the family's rise and fall from the foundation of Macondo by the youthful patriarch, José Arcadio Buendía, until the death of the last member of the line. Throughout the narrative, the fates of the Buendías and Macondo are parallel reflections. García Márquez's

literary influence also extends far beyond world literature. For example, his works have had an impact on British Indian novelist Salman Rushdie (1947), whose novels weave mythology, culture, politics, and religions from around the world. García Márquez has also been a major influence on contemporary Chinese fiction as “*Detective Chen Series*” by Qiu Xiaolong (1952), *Please Don't Call Me Human* by Wang Shuo (1954) and *Dream of Ding Village* by Yan Lianke (1958). These echoes of his style can be detected in the work of the Nigerian poet and novelist Ben Okri (1959), who describes both the mundane and the metaphysical in his novel “*Famished Road*”.

Garcia Marquez expresses his feelings and as readers of his writings , the author let us feel and share hi adventures . After all, society is this bond of fellowship between man and man through communication that the poet or writer seeks. Hence, literature expresses social sympathies, naturally it is bound to exercise some positive influence on our mind and attitude. Society reacts to literature in a living way. Latino American Artistic world rouses our feelings and enthusiasm.

Therefore, Gabriel Garcia Marquez’ biography provides an analysis of the author’s works and notes that the issues of time and history are prominent themes in nearly all of the works of the author. These themes are represented as being at once unified as well as inexorably at odds. In many of his stories, Gabriel Garcia Marquez meld together the past, present, and future to formulate a statement about his political, cultural and social beliefs. Politically, the works of Gabriel Garcia Marquez represent both a retelling and restructuring of history since , his stories are infused with real events and historical truth. They function not only as entertaining narratives, but also as ways of thinking about and reacting to Columbian and Latin American history. Indeed, *One Hundred Years of Solitude* remains a perennial favorite of readers around the world. Its strange, exciting blends of the real and the fabulous introduced the world to Magical Realism and has inspired countless writers, it also encapsulates the social, political, and historical peculiarities of Latin

America, the novel calls upon its readers to translate it into the narratives of their own lives.

The experience of working on this project brought forth many emotions and memories for me; reflections on my personal life and my relationship with people , reflections on the past five years of my life as I prepared my Doctorate thesis. My own personal relationships with the novels I read , my eagerness to discover the Latino American continent, in addition to my admiration for the Colombian writer Gabriel Garcia Marquez help me to support my work and regard it as a hard amazing journey.

As a literature teacher I believe that our students need to recognize the poetic value of literature. Our task is supposed to make them see it as an endeavor that feeds their thoughts through its magical world . It should not be regarded as a discipline to be dealt just for the exams but beyond its boundaries and invite students and readers to dig within its aesthetic images ,push them meet different authors of different cultures from different parts of the world. Nowadays, syllabi tackle only on the British, American , African and Afro American, literature only , therefore , it would be nice if one day the Algerian students will have the opportunity to discover the Latino American society through which they can expand their horizons within literature and art.

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\* حمادي عبد الله غابرييل غارسيا ماركيز -

► 29:29 <https://www.youtube.com/watch?v=6PxhtxsEyMo>

Translator of – ( Goodreads) \*

[www.goodreads.com/author/show/1446321](http://www.goodreads.com/author/show/1446321).

# Appendices

## Appendix 1 : Map of Central America



<http://www.worldatlas.com/webimage/countrys/camerica.htm>

Central America, a part of North America, is a tropical isthmus that connects North America to South America. It includes (7) countries and many small offshore islands.

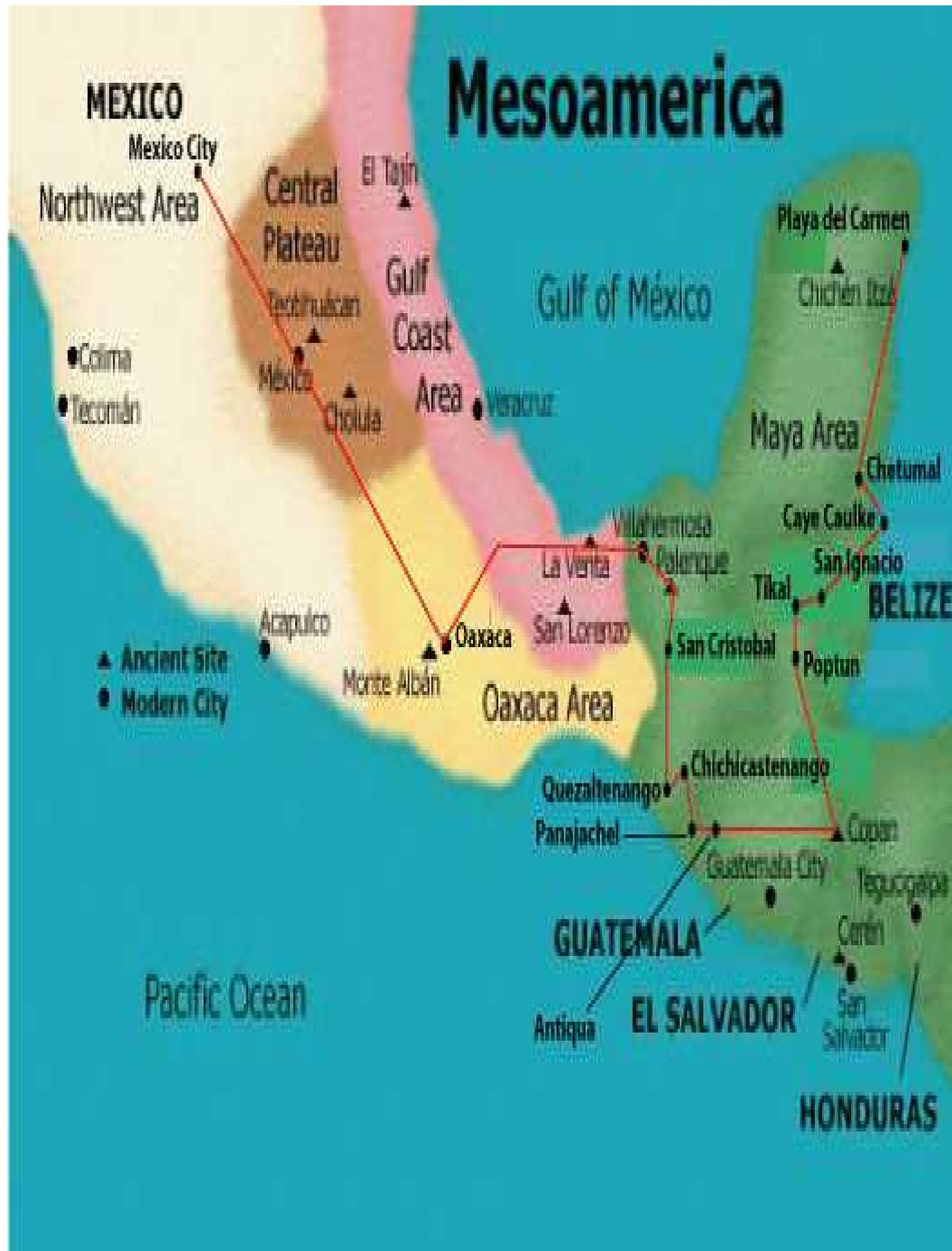
## Appendix 2: Map of South America



<http://www.worldatlas.com/webimage/countrys/sa.htm>

South America, the planet's 4th largest continent, includes (12) independent countries and (3) major territories; the Falkland Islands, Galapagos Islands and French Guiana. It is the fifth most populous continent falling below Asia, Africa, Europe and North America. The continent contains the world's highest waterfall, Angel Falls in Venezuela; the largest river (by volume), the Amazon River; the longest mountain range, the Andes, and the second driest place on earth (only Antarctica is drier), the Atacama Desert in Chile. In addition, it includes the largest rainforest, the Amazon Rainforest; the highest capital city, La Paz, Bolivia; the highest commercially navigable lake in the world, Lake Titicaca; and, excluding research stations in Antarctica, the world's southernmost permanently inhabited community, Puerto Toro, Chile.

### Appendix 3: Map of Mesoamerica



[https://images.search.yahoo.com/images/view;\\_](https://images.search.yahoo.com/images/view;_)

The term was first used by the German ethnologist Paul Kirchhoff, who noted that similarities existed among the various pre-Columbian cultures within the region that included southern Mexico, Guatemala, Belize, El Salvador, western Honduras, and the Pacific lowlands of Nicaragua and northwestern Costa Rica.

## Appendix 1: PICASSO'S PAINTINGS

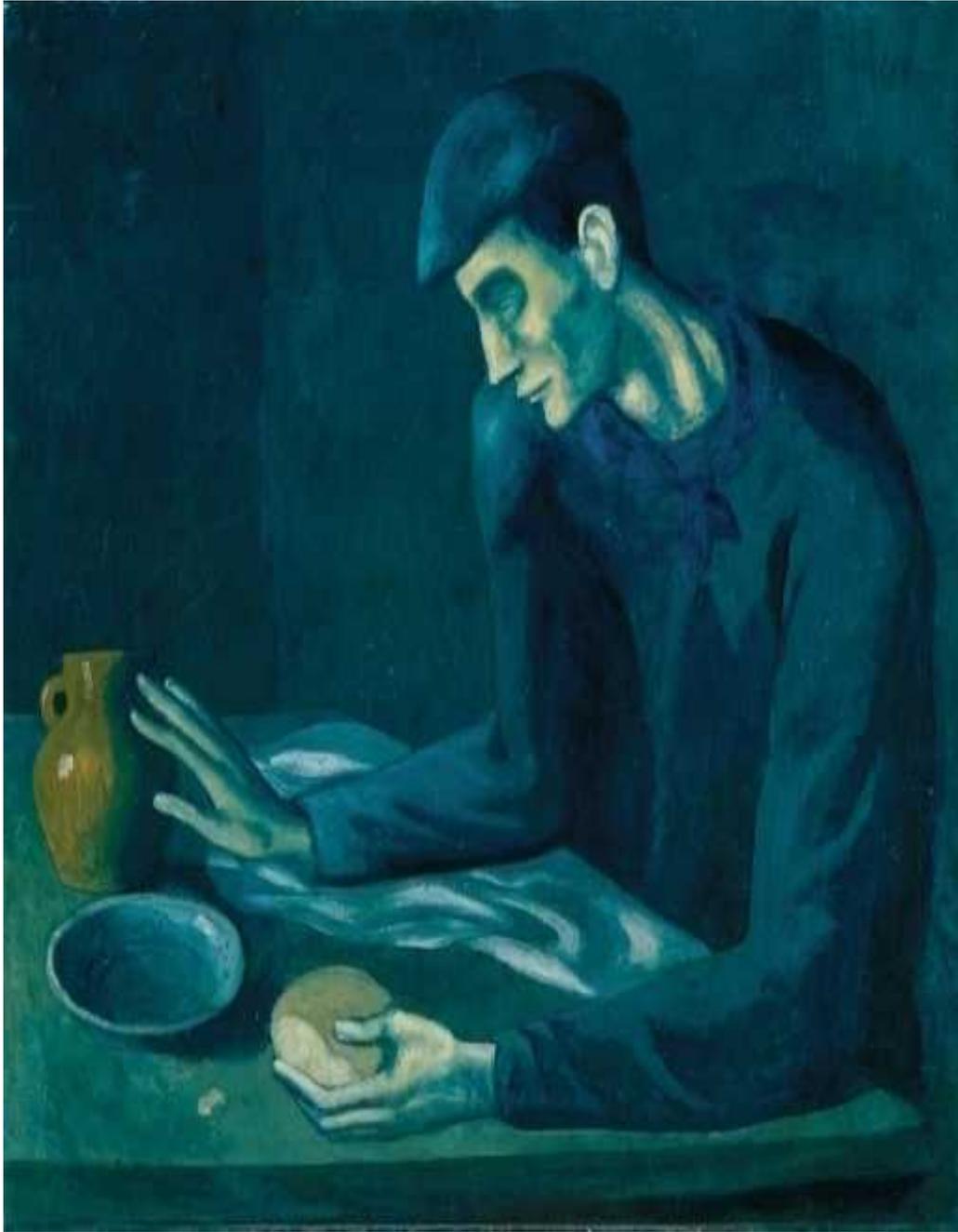
### 1. GUERNICA (1937)



<http://www.pablocicasso.org/guernica.jsp>

The painting of “Guernica” shows the tragedies of war and the suffering it inflicts upon individuals, particularly innocent civilians

## 2.THE BLIND MAN MEAL (1903)



<http://www.metmuseum.org/toah/works-of-art/50.188/>

*“The Blind Man’s Meal”* was painted in Barcelona in the autumn of 1903 during Picasso's so-called 'Blue Period' (1901- mid 1904), and was named for the blue coloration that dominated these paintings. During this period, Picasso frequently depicted solitary figures set against near-empty backgrounds, while the blue palette imparted a mood of melancholy and poverty, despondency, and despair. His subjects in these works were often old, destitute, blind, homeless, and the otherwise underprivileged outcasts of society.

**Appendix :4 Marc Chagall, “ Bella With White Collar » (1917)**



<https://www.google.dz/imgres?imgurl=http://www.marcchagallart.net/images/105.jpg>

“ Bella with White Collar » portrait of Chagall's first wife, Bella, whom he married in the summer of 1915, also doubles as a love letter of sorts. Her demure face and figure stand over a lush pastoral landscape, larger than life, and may have been inspired by the traditional subject, The Assumption of the Virgin Mary. Chagall once remarked that, "Only love interests me, and I am only in contact with things that revolve around love."

**Appendix 5 : Autoportrait of Frida Kahlo “The Two Fridas » 1939**

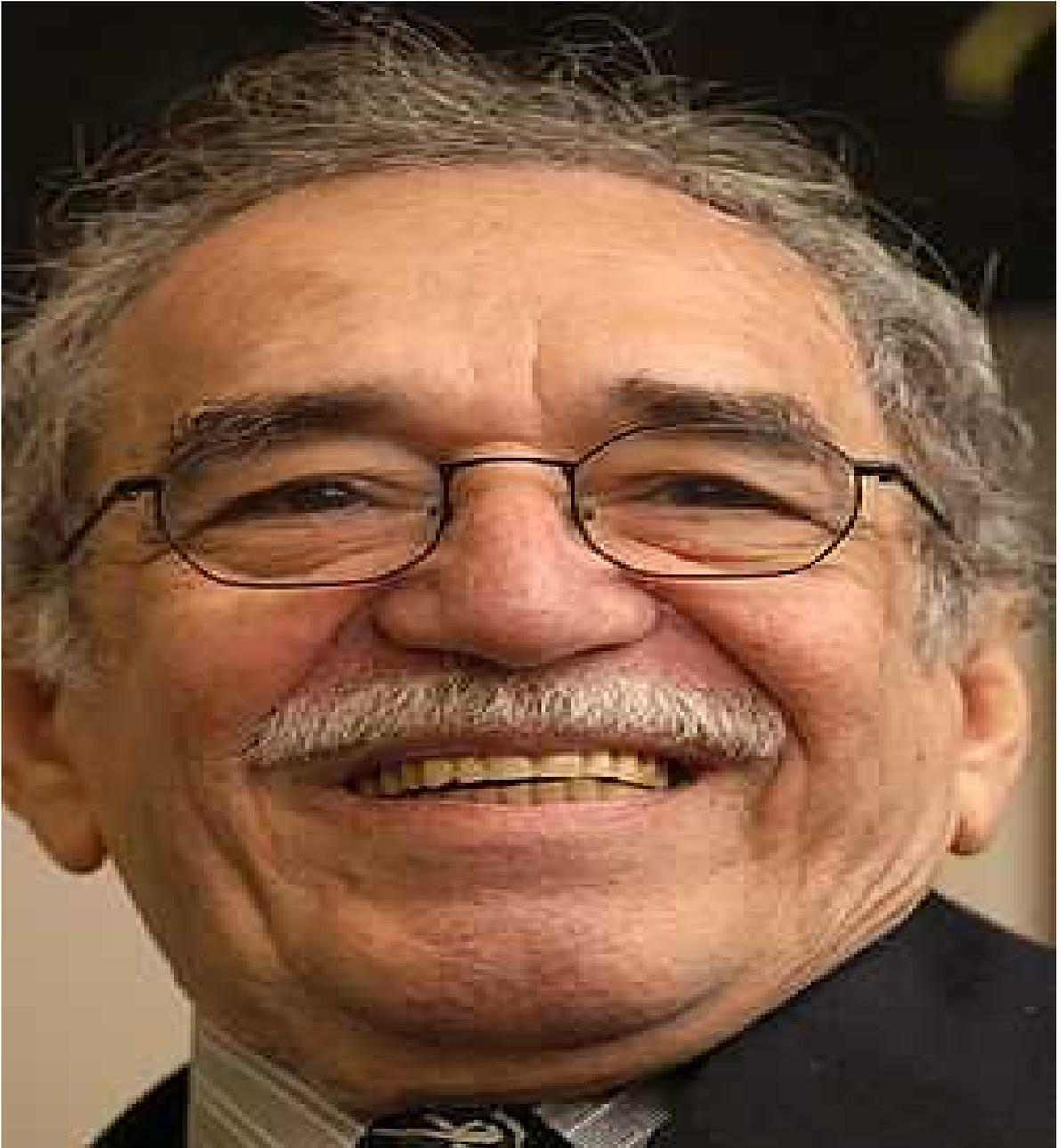


**<https://www.khanacademy.org/humanities/art-1010/art-between-wars/latin-american-modernism1/a/kahlo-the-two-fridas-las-dos-fridas>**

This double self-portrait is one of Kahlo's most recognized compositions, and is symbolic of the artist's pain during her divorce from Rivera and the subsequent transitioning of her constructed identity. On the right, the artist is shown in modern European attire, wearing the costume she donned prior to her marriage to Rivera. Throughout their marriage, given Rivera's strong nationalism, Kahlo became increasingly interested in indigenism and began to explore traditional Mexican costume, which she wears in the portrait on the left.

## Appendix 6: Photos and Biographies

### A) Gabriel Garcia Marquez



the writer **Gabriel García Márquez** grew up listening to family tales, eventually becoming a journalist. His fiction work introduced readers to magical realism, which combines more conventional storytelling with vivid fantasy His novels *Cien años de soledad* (*One Hundred Years of Solitude*) and *El amor en los tiempos del cólera* (*Love in the Time of Cholera*) have drawn worldwide audiences, and he won a Nobel Prize in 1982. García Márquez died on April 17, 2014.

B) Isabel Allende



**Isabel Allende** is a Chilean journalist and author born on August 2, 1942, in Lima, Peru. Her best-known works include the novels *The House of the Spirits* and *City of the Beasts*. She has written over 20 books that have been translated into more than 35 languages and sold more than 67 million copies.

### C) Laura Esquivel



Born on September 30, 1950, in Mexico City, Mexico, Laura Esquivel began writing while working as a kindergarten teacher. She wrote plays for her students and wrote children's television programs during the 1970s and 1980s. Her first novel, *Like Water for Chocolate*, became internationally beloved and was made into an award-winning film. Her other titles include *The Law of Love* and *Between the Fires*.

# **Glossary**

## GLOSSARY

- The following definitions are taken from the selected bibliography

**Academie des Beaux Arts:** The story begins in 1648 with its founding by Cardinal Mazarin, the Italian diplomat and politician who was chief minister for the king of France, the five year old Louis XIV.

At its foundation it was named the *Académie des Beaux Arts*, as this was the term given to institutions of learning during the late Middle Ages in Europe, rather than school. Academy had, and still has, connotations of the ancient classic schools of thought and art. It was intended to teach the best and brightest students the arts of architecture, painting, drawing, sculpture, model, gem cutting and engraving. France had long seen itself as somewhat of an intellectual centre of international fine art and high culture, and this academy could rival the great academies of Italy, such as the Florentine Academy of the Art of Design and the Academy of St Luke in Rome. A straightforward bifurcation of the academy was established, into one curriculum for art & sculpture, and another for architecture.

**Agence France-Presse (AFP):** It is an international news agency headquartered in Paris. Founded in 1944 it is the third largest in the world (after Associated Press and Reuters). It was established after the liberation of Paris by journalists in the

headquarters of Agence Havas renamed "Office Français d'information" during the war which was infamous for collaboration with the Nazis.

**Aesthetics:** Deriving from the Greek word for perception (*aisthesis*), and first used in the 18th century by the German philosopher Alexander Baumgarten, the term "aesthetics" (also known as *æsthetics* or *esthetics*) refers to those principles governing the nature and appreciation of beauty, especially in visual art. Academically speaking, aesthetics refers to the branch of philosophy which deals with issues of beauty and artistic taste.

**Art:** The meaning of art is often culturally specific, shared among the members of a given society and dependent upon cultural context. The purpose of works of art may be to communicate political, spiritual or philosophical ideas, to create a sense of beauty, to explore the nature of perception, for pleasure, or to generate strong emotions. Its purpose may also be seemingly nonexistent. The nature of art has been described by philosopher Richard Wollheim as "one of the most elusive of the traditional problems of human culture." It has been defined as a vehicle for the expression or communication of emotions and ideas, a means for exploring and appreciating formal elements for their own sake, and as mimesis or representation.

- **Aztec:** the term "Aztec" refers to several Nahuatl speaking peoples of central Mexico in the post classic period of Mesoamerican chronology, especially the Mexica, people were certain ethnic groups of central Mexico, particularly those groups who spoke the Nahuatl language and who dominated large parts of Mesoamerica from the 14th to 16th centuries.

**Beauty:** A combination of qualities, such as shape, colour, or form, that pleases the aesthetic senses, especially the sight.

**Clairvoyant Characters:** The ability to “see” a mental image or know information about a person, place or event through means outside of the senses. Some clairvoyants have visions, see colors, symbols or even spirits. This ability is commonly used to find lost things, discern information about specific individuals, places or things that one has no prior knowledge of, or to make prediction of the future. Clairvoyance often comes through Clairsentience, in which information comes through the act of feeling or touching an object.

**Cross Genre Fiction:** It is a fiction that mixes two different genres, or types, of writing, such as historical fiction and fantasy, or romance and supernatural fiction, or aliens and cowboys . However, cross-genre fiction has the potential to accomplish some phenomenal things by approaching the same archetypal stories in a new way. A beautiful example of cross-genre fiction is Paulo Coelho's allegorical The Alchemist. Coelho writes in a way that is gorgeous and simple at the same time not an easy task. This book reads like historical fiction with brief supernatural elements, and it manages to still be clean and smooth.

**Culture:** Culture is the characteristics and knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts. The word "culture" derives from a French term, which in turn derives from the Latin "colere," which means to tend to the earth and grow, or cultivation and nurture. "It shares its etymology with a number of other

words related to actively fostering growth," Cristina De Rossi, an anthropologist at Barnet and Southgate College in London, told Live Science.

**Decolonization:** It is the undoing of colonialism, where a nation establishes and maintains its domination over dependent territories. The Oxford English Dictionary defines decolonization as "the withdrawal from its colonies of a colonial power; the acquisition of political or economic independence by such colonies." The term refers particularly to the dismantlement, in the years after World War II, of the colonial empires established prior to World War I throughout the world. However, decolonization not only refers to the complete "removal of the domination of non-indigenous forces" within the geographical space and different institutions of the colonized, but it also refers to the "decolonizing of the mind" from the colonizers' ideas that made the colonized feel inferior.

**Emotion :** Emotions are the result of internal thinking processes which can be triggered from external events and/or internal memories. Let us imagine that we each drop a hammer onto our toe. Physical pain is not an emotion but certainly the first thing felt after this hammer lands on our toe. Nervousness and apprehension might be the emotion felt beforehand. After the pain floods our body many emotions may result and that depends on the person ,anger at one's self for being foolish enough to actually drop the hammer, humor might be another as we cannot believe we actually did it, despair of why we felt the need to prove a point, and so on.

**Guernica:** It is one of Picasso's paintings , it shows the tragedies of war and the suffering it inflicts upon individuals, particularly innocent

civilians. This work has gained a monumental status, becoming a perpetual reminder of the tragedies of war, an anti-war symbol, and an embodiment of peace. On completion Guernica was displayed around the world in a brief tour, becoming famous and widely acclaimed. This tour helped bring the Spanish Civil War to the world's attention. This work is seen as an amalgamation of pastoral and epic styles. The discarding of color intensifies the drama, producing a reportage quality as in a photographic record. Guernica is blue, black and white, 3.5 metre (11 ft) tall and 7.8 metre (25.6 ft) wide, a mural-size canvas painted in oil. This painting can be seen in the Museo Reina Sofia in Madrid.

**Heritage:** It is the full range of our inherited traditions, monuments, objects, and culture. Most important, it is the range of contemporary activities, meanings, and behaviors that we draw from them. Heritage includes, but is much more than preserving, excavating, displaying, or restoring a collection of old things. It is both tangible and intangible, in the sense that ideas and memories of songs, recipes, language, dances, and many other elements of who we are and how we identify ourselves are as important as historical buildings and archaeological sites.

**Heroism:** The noun *heroism* comes from the Greek *h r s*, which referred to a demigod. As someone who shows great courage and valor is referred to as a *hero*, their actions are considered to be acts of *heroism*. 19th Century lawyer Robert Green Ingersoll said it well: “When the will defies fear, when duty throws the gauntlet down to fate, when honor scorns to compromise with death that is *heroism*.”

**Hispanic American:** Broadly refers to the people, nations, and cultures that have a historical link to Spain. It commonly applies to countries once colonized by the Spanish Empire in the

Americas. Hispanic Americans are American citizens who are descendants of the peoples of the Spanish-speaking countries of Latin America and the Iberian Peninsula.

**Iberian, Spanish :** It is one of a prehistoric people of southern and eastern Spain who later gave their name to the whole peninsula. The waves of migrating Celtic peoples from the 8th to 6th century B.C onward settled heavily in northern and central Spain, penetrated Portugal and Galicia, but left the indigenous Bronze Age Iberian people of the south and east intact. Greek geographers give the name Iberian, connected with that of the Ebro (Iberus) River.

**Identity:** It is the qualities, beliefs, personality, looks and/or expressions that make a person (self-identity) or group (particular social category or social group).The process of identity can be creative or destructive.

In psychology identity relates to self-image (one's mental model of oneself), self-esteem, and individuality. Consequently, Weinreich gives the definition "A person's identity is defined as the totality of one's self-construal, in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspires to be in the future"; this allows for definitions of aspects of identity, such as: "One's ethnic identity is defined as that part of the totality of one's self-construal made up of those dimensions that express the continuity between one's construal of past ancestry and one's future aspirations in relation to ethnicity" (Weinreich, 1986).

**Inca Empire :** Also known as the Incan Empire, was the largest empire in pre-Columbian America. The administrative, political and military center of the empire was located in Cusco in modern-day Peru. The Inca civilization arose from the highlands of Peru sometime in the early 13th century. Its last stronghold was conquered by the Spanish in 1572.

**Indigenism:** Indigenism can refer to several different ideologies associated with indigenous peoples, it is used differently by a various scholars and activists, and can be used purely descriptively or carry political connotations. It refers also to several different ideologies associated with indigenous peoples, is used differently by a various scholars and activists, and can be used purely descriptively or carry political connotations

**Literary Translation:** A genre of literary creativity in which a work written in one language is re-created in another. Literary translation is working with a text in its original language to prepare a version in a new language. In literary translation, language has more than a communicative, or social and connective purpose. The word functions as the “primary element” of literature that is, it has an aesthetic function. Between the inception and the completion of a creative work of translation, a complex process takes place the “trans-expression” (A. S. Pushkin’s term) of the life captured in the fabric of imagery of the work being translated. Therefore, the problems of literary translation are within the sphere of art and are subject to its specific laws.

**Mestizo :** A term traditionally used in Spain and Spanish America to mean a person of combined European and Amerindian descent, or someone who would have been deemed a Castizo (one European parent and one Mestizo parent) regardless if

the person was born in Latin America or elsewhere. The term was used as an ethnic/racial category . Mestizos are usually considered to be mixed Spaniards by the crown of Spain

***Plein Air Paintings:*** It is a phrase borrowed from the French equivalent meaning "open (in full) air". It is particularly used to describe the act of painting outdoors, also called in French: *peinture sur le motif* ("painting of the object(s) or what the eye actually sees"), where a painter reproduces the actual visual conditions seen at the time of the painting. This method contrasts with studio painting or academic rules; those might create a predetermined look. *En plein air* can also be used to describe other activities where a person partakes in an outdoor environment.

***Orientalism:*** "Orientalism" is a way of seeing that imagines, emphasizes, exaggerates and distorts differences of Arab peoples and cultures as compared to that of Europe and the U.S. It often involves seeing Arab culture as exotic, backward, uncivilized, and at times dangerous. Edward W. Said(1939,2009), in his groundbreaking book, *Orientalism*, defined it as the acceptance in the West of "the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, 'mind,' destiny and so on." According to palestino-américain theorist; Edward Said, *Orientalism* dates from the period of European Enlightenment and colonization of the Arab World. *Orientalism* provided a rationalization for European colonialism based on a self-serving history in which "the West" constructed "the East" as extremely different and inferior, and therefore in need of Western intervention or "rescue".

**Regionalism:** Regionalism is an ideology and political movement that seeks to advance the causes of regions. As a process it plays role within the nation as well as outside the nation i.e. at international level. Both types of regionalism have different meaning and have positive as well as negative impact on society, politics, diplomacy, economy, security, culture, development, negotiations, etc. At the international level, regionalism refers to transnational cooperation to meet a common goal or to resolve a shared problem or it refers to a group of countries such as-Western Europe, or Southeast Asia, linked by geography, history or economic features. Used in this sense, regionalism refers to attempts to reinforce the links between these countries .

**Romanticism:** A movement of the eighteenth and nineteenth centuries that marked the reaction in literature, philosophy, art, religion, and politics from the neoclassicism and formal orthodoxy of the preceding period. Romanticism arose so gradually and exhibited so many phases that a satisfactory definition is not possible. The aspect most stressed in France is reflected in Victor Hugo's phrase "liberalism in literature," meaning especially the freeing of the artist and writer from restraints and rules and suggesting that phase of individualism marked by the encouragement of revolutionary political ideas. The poet Heine noted the chief aspect of German romanticism in calling it the revival of medievalism in art, letters, and life. Walter Pater thought the addition of strangement to beauty (the neoclassicists having insisted on order in beauty) constituted the romantic temper.

**Semiology:** It is the study of meaning-making, the study of sign processes and meaningful communication. This includes the study of signs and sign processes (semiosis), indication, designation, likeness, analogy, allegory, metonymy, metaphor, symbolism,

signification, and communication. Semiology is closely related to the field of linguistics, which, for its part, studies the structure and meaning of language more specifically. The semiotic tradition explores the study of signs and symbols as a significant part of communications. As different from linguistics, however, semiology also studies non-linguistic sign systems.

**Mesoamerica:** A region and cultural area in the Americas, extending approximately from central Mexico to Belize, Guatemala, El Salvador, Honduras, Nicaragua, and northern Costa Rica, within which pre-Columbian societies flourished before the Spanish colonization of the Americas in the 15th and 16th centuries .Often the term "Aztec" refers exclusively to the Mexican people.

## Résumé

La littérature reflète l'évolution et le progrès de la société dans les différentes civilisations et nous donne un aperçu détaillé de l'expérience humaine qui nous permet de communiquer par des sentiments variés. La littérature permet le transfert de l'esprit humain à travers l'écrivain. Nous pouvons constater que la littérature étudie la nature humaine en décrivant les étapes de la vie: tragédie, romance, bonheur. L'auteur ressemble à l'artiste en possession de la foi et la capacité à raconter des histoires d'une manière particulière, tel est le cas de Gabriel Garcia Marquez: l'auteur du roman intitulé *Cent ans de Solitude* caractérisé par l'intégration du Réalisme Magique. L'objectif de cette thèse est d'orienter les lecteurs de Garcia Marquez vers un nouvel espace: car son œuvre immortelle tisse des liens entre les hommes à la fois culturels et universels au delà des espaces spatiotemporels traditionnels.

### المخلص:

لطالما اعتبر الأدب مرآة تعكس تطور المجتمعات وتقدمها عبر مختلف العصور والحضارات ، حاملا إلينا قصصا مفصلة عن تجارب إنسانية تسمح لنا بربط أواصر التواصل عبر مشاعر متباينة. بل وأكثر من ذلك، فالأدب يتيح نقل الفكر الإنساني / الروح الإنسانية من خلال الأديب. الأدب ببساطة دراسة للطبيعة البشرية، بتصوير محطات الحياة المختلفة، بين التراجيديا، السعادة والرومانسية. و في هذا، يبدو الكاتب مثل الفنان، من حيث أنه يملك الإيمان والقدرة على سرد القصص بطريقة فذة. وهو الحال نفسه بالنسبة للكاتب غابرييل غارسيا ماركيز، صاحب رائعة "مئة عام من العزلة" التي تعد نموذجا عن الواقعية السحرية. وعليه، فهدف هذه الرسالة هو توجيه قراء غارسيا ماركيز إلى فضاء جديد، على إعتبار أن عمله الخالد نسج روابط عالمية بين أهل الثقافة، متجاوزا كل الفضاءات الزمانية المكانية التقليدية.