

MULTIPLE MACONDO(S): MAGICAL Realist Space and Hybridity

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Abstract---Macondo, as a setting for Gabriel Garcia Marquez, is one hundred years of solitude functions as a hybrid space where the "mappable" and "magical" worlds co-exist simultaneously. As a semi-fictional space, it represents an integral portion of Marquez's imagination, as well as readers' perceptions of South America: "Macondo appears in only two of Garcia Marquez's his nine novels and three of his fifty and short stories [however] Macondo becomes a kind of shorthand to Latin America," which suggests its significances as a subject for study. For Marquez, a spatial entity is a point of convergence where disparate views interact and can be depicted by separating "the essential elements of a poetic synthesis from an environment" Mendoza states Marquez's novel, as a magical realist text, proposes mediation between the postmodern and postcolonial. In this sense, Marquez has a perception of the magical real space is partially based upon the belief that art mimetically portrays multiple perceptions of reality.

Keywords---Macondo; Magical Realist ;Hybridity.

I. Introduction

As a paradoxical term, magic realism has generated juxtaposing positions amongst critics attempting to demarcate its boundaries. Critics like Theo D'haen and Rosemary Jackson argue that magic realism is a magical literary ruse, constructed to challenge the dominant rationalist discourses of post-enlightenment Western literature. Others, like Alejo Carpentier and Luis Leal, stress that magical realism depicts an actual reality that is marginalized. The German art critic Franz Roh coined magical realism as a term to describe the post expressionist mode of the art of the 1920s. Anne Hegerfeldt argues that the term in Roh's sense referred to the art of painting and hence does not transfer easily to literature (15). However, the validity of the transfer of magical realism (as a term) from art to literature is linked to opposing critical perspectives of the magical real as either reality mimetically rendered, or a constructed alternative imaginary world. As a mode, magical realism is a particular perception of reality that exists in relation with several artistic movements and hence cannot conclusively be termed a genre. As a boundary mode, magical realism stands on the intersecting limits of several artistic movements such as fantasy, realism, surrealism, and postmodernism. As a literary mode assumed by a marginalized "other" - representing a worldwide literary trend as well as a distinctly Latin American one - the world and format of magical realism are that of Shakespeare's Caliban. No Other metaphor is as expressive of the marginalized Latin American cultural situation since Caliban

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(the Latin American writer) must use the same literary forms of dominant post-enlightenment Western tradition, to curse it (14). Though Latin American Writers are not necessarily cursing anyone in their novels, however, through their depiction of a marginalized reality they resurrect the power of the curse in a Western society emptied of any magical forces. In this feeling, magical realism becomes an item through which the marginalized other poaches upon dominating Western literary forms, bringing to the fore an existing fantastic reality. As poachers upon dominant modes of expression, magical realist writers encroach upon the realistic as well as the surrealistic honoring the dichotomy in the title magical realism and establishing themselves as a borderline mode. (Retamar, 1989)

II. The Problem Statement and Literature Review

Macondo clarifies that though Marquez claims that he wrote no historical novels before *El general ensulaberrinto*, critics still claim that *One Hundred Years of Solitude* is “quintessential Latin America History?” (Carbo, 1998). The problem with such an approach is that it suggests that there is no dissimilarity between history and literature. However, history and literature function differently, since literature “rests on imagination exaggerating the facts” while history depends on imagination tracing facts (Carbo, 1998). This distinction might seem slight, but it calls one's attention to the danger of denying the actual truths inherent in historical events. It is important to acknowledge the contractedness of history without denying its existence altogether. Marquez, though he calls our attention to the relativity of historical truth, never claims that fiction is the truth, but merely suggests how history is not univocal and is constantly undergoing revision. To control the workers and assert their power, the officials of the military distort the boundaries of space. However, as Eduardo Carbo suggests, this remains an inherent problem in the historical portrayal of the banana massacre in *One Hundred Years of Solitude* because it is regarded as factual history.

Though they ask the workers to gather at the public square, upon the worker's gathering they accuse them of overstepping boundaries and order them to leave the square or risk being shot. They hence define the boundaries of the square to be under their dominion and define the workers as trespassers, upon this space. Within this new space scenario, a new interpretation is at work, a nightmarish one where thousands of people can be shot and then disappear, denying their existence. Stephen Minta argues that the inability of Segundo to convince others of the massacre's truth embodies “the dread which later quieted such a significant number of the individuals who participated in the occasions of 1928, and of the reluctance of the Colombian foundation to recognize a lot of duty”. This is how officials set the boundaries of a magical nightmare world, under dictator regimes. However, these boundaries as they seem, remain permeable to characters like Segundo who witness the reality but begin to question this reality due to everyone's willful forgetfulness. Minta suggests that this forgetfulness, imposed by the official authorities onto the vernacular people of Macondo, traps them “in the illusion of eternal circularity, reduced to a passivity” (170). One can argue that Marquez is propagating this regression into passive circularity by portraying historical events from this magical/ nightmare perspective, but in reality, Marquez is simply depicting an actual means for dealing with traumatic experiences in the world of martial law. The interplay between official and vernacular histories is suggestive of the kind of conclusions one can draw regarding Macondo as a trajectory where the historical and a-historical converge. Even though Marquez attempts to reclaim a subversive vernacular history in contradistinction to an official one, both avoid a meta-narrative portrayal. Official and vernacular accounts are

undermined by a mystical discernment, which is itself undermined. Melissa Standley argues that *One Hundred Years of Solitude* can be described as magical realism “written in a postmodern way” because “The narrative of *One Hundred Years of Solitude* is presented in a polymorphous voice: [which] focus(es) around the points of view of the various inhabitants of Macondo” (118, 124). Standley hence suggests that the different voices in Macondo, which express different points of view, but parallel themes demonstrate for readers the multiplicity of views in a postmodern world. However, I feel that Marquez's text does not ultimately revel in multiplicity but rather in hybridity, which to me suggests a higher certificate of engagement with history than a multitude. Multiple views can exist side by side without any necessary degree of interaction. However, though hybridity does not ensure complete homogenization it suggests an interpenetration of views. Wilson posits that hybridity "occurs within the folding of worlds when one bearing its distinct laws, erupts into another. At such moments it appears as though two frameworks of probability have included each other [creating] two sorts of the room" (225). However, I would like to add that it is not necessarily two worlds but multiple ones that interact with one another, while still, each preserving a distinct identity.

A question, which invites itself here, is why Western readers are so fascinated by such a hybrid representation of spatial realities (which involves the magical) when Western culture generally encourages rationalism? Demarcated categories of reality are constructions. In a postmodern world, the physics laws of cause and effect are challenged. Standley suggests that Postmodern physics is the physics of the multiple: multiple realms, multiple choices like particle and wave, and multiple of rules that govern the multiple realms” (11). According to this, the magical aspect of magical realism becomes an inherent aspect of postmodern worldview in general. However, what distinguishes magical realist literature is that it outwardly delineates this alternate magical reality. Another reason is postmodernism's tendency to decenter ideas and perspectives. This decentralization and fragmentation of real-time and space into collages is an undercurrent characteristic of the Western postmodern world, despite claims of rationalists. This supernatural the truth is constantly displayed nearby a genuine verifiable reality, anyway pragmatist Western observations hide it through built levelheaded classes that diagram what is genuine. This folding of worlds is what takes place when the gypsies bring their Renaissance inventing to Macondo and readers are introduced to the people of Macondo's interpretation of them. Two interpretations ensue: the gypsies explain that the huge transparent block on display is ice; Jose Arcadio Buendia interprets it as a huge diamond (Marquez 18). Relativity, which leads to multiple subjective perceptions of reality, is clearly outlined here. According to the people of Macondo, gypsies reside in an outside world of fantastic magical contraptions, which challenges the vernacular everyday reality of the people of Macondo. Similarly, father Nicanor Reyna represents an outside space of religious belief that interpenetrates the vernacular everyday reality of Macondo from the outside. He comes to Macondo to marry Rebeca to Pietro Crespi and when the marriage is delayed, he stays to "Christianize both circumcised and gentile, authorize mistress and give the holy observances to the withering" (Marquez 89). However, no one pays attention to the priest, until he appeals to their labyrinth reality by attempting levitation with the help of chocolate. Another means through which hybrid constructions take place) is through the eruption of a latent world of magical labyrinths onto the everyday vernacular world of the people of Macondo.

An example of this is when Jose Arcadio Buendia dies. A trickle of his blood travels all over the town until it reaches the Buendia house and enters (Marquez 144-145). Ursula screams and follows the trail to find the body of her dead son. The death of a son is a commonplace event: however, the manner through which it is described flows from a fantastic magical reality, inherent to Macondo. The consequences of folding the real and magical in a hybrid space is the creation of extraordinary characters that function according to both worlds. Ursula is very much a part old historical space, as well as its magical space. When towards the beginning of the novel, she comes in contact with a more technological world. She returns with new settlers who propel Macondo into the early stages of industrial progress and contributes to the commercialization of Macondo by setting up her candy business. Due to her practical nature, common sense, and persistence she can find a course that her better half had been not able to find in his baffled quest for the extraordinary innovations" (Marquez 40). However, the magical aspects of her life are highlighted when she dies and strange occurrences ensue, which suggest the parallel existence of a magical reality. Luminous orange discs traverse the sky and birds break through window screens during the midday heat and die (Marquez 369). Jose Arcadio Buendia's life in Macondo also joins aspects of the mappable world as well as the magical. He is an idealistic dreamer, always in search of novel experiments and discoveries. On the eve of the founding of Macondo, he has a vision of mirror-walled houses. He envisions himself lost in a maze of identical rooms resembling a gallery of parallel mirrors at the moment of his death. Such visions reflect a magical aspect of his existence. However, he is also involved in the actual vernacular world, since he seeks scientific knowledge through the experiments he constantly attempts. Ironically though, it is these experiments that distance him from a rational reality. Melquiades represents a pre-eminent point where the real and magical meet. He is the person who brings the innovations of the outer world to Macondo, similar to the magnet and the amplifying glass (which are translated as mysterious by the individuals of Macondo).

He also brings mortality to Macondo, because he is the first person to die there. He records the historical events that take place in Macondo, which ironically cast a magical aura over the whole novel because Aureliano discovers that they recount the future before it occurs. Melquiades is thus also a figure entrenched in the magical world. When he dies the first time, he is brought back to life "since he couldn't bear the isolation " of the dead (Marquez,54). After this, he lives in Macondo for many years, mostly in the magical real laboratory/ room adjoined to the Buendia home. Melquiades is referred to by Carlos Rincon as a cryptic double of Jose Buendia who is difficult to decipher (169). Rincon attempts to decipher Melquiades, through his spatial relationship within the Buendia home:

The room in which he lives and writes his chronicle splits the system of place that the house of the Buendia [...] represents. In the enclave of the room, which is isolated from the course of time, time itself becomes a spatial interior [...] The crypt forms into a structure in which Macondo's destiny and its occupants' inadequacy to realize themselves are talked about; the spot protects a "living" dead man. (169-170).

Melquiades's room initially embodies a magical space beyond the reach of time. As a haven, several of the Buendia men turn to it in time of crisis. Jose Arcadio Segundo, after doubting his eyewitness historical account of

the banana massacre, recluses himself within it. There, his spatial interactions are reduced to eating (merely to sustain life and continue perusing the unintelligible writings of Melquiades. The room becomes a space of eternal death in life state, where one regresses. The progression of time is frozen within this room, so that dust does not even collect in it.

However, Marquez eventually when the demeanor of hopelessness, anticipated by Colonel AurellanoBuendia, starts to overpower even this space Fernanda loses all expectation and leaves "notwithstanding her irate cleaning it was compromised (the room) by the flotsam and jetsam and the quality of wretchedness so she understood she was vanquished" (387). Elsa Linguanti argues that joining such contradictory perceptions of reality (as embodied in Melquiades's adjoining room) relieves us from the polarization of history by including other perceptions of it in an attempt to salvage an organic holistic image of the world (5). However, this claim that magical realism salvages an organic perception of reality deserves further consideration, especially regarding its failure to achieve such organisms concerning characters like Jose Arcadio Segundo and Fernanda who come in direct contact with such magical spaces. A spatial analysis of the relation between Melquiades's room and the Buendia home proves the lack of such an organic perception. As Rincon argues the room splits "the system of place" at work in the Buendia home. The room functions as a magical crypt throughout the novel so that in the end, the destructive end of Macondo and the Buendia home represent the inherent subliminal existence of a magic reality, which functions according to different axiomatic rules (23). Moreover, organic holistic perceptions of reality are constructed. Magic realism, by intermingling magical and realistic axiomatic systems, undercuts organismic perceptions of reality by highlighting relativity of existence. Melquiades and Ursula along with many other magical real characters of this novel invite one to question polar perceptions of reality.(Rivkin and Ryan 2005).

III. Magical Realism Methods

By poaching upon textual meaning magical realist writers appropriate techniques of realism as well and rewrite them. As acquirers of realism, magical realists weave a degree of protest within their texts against the post-enlightenment Western perception of the world as strictly rational. Luis Leal argues that similar to realism, magical realism represents "an attitude toward the reality that can be expressed in popular or cultured forms, in elaborate or rustic styles, in closed or open structures" (121). Though this definition generalizes the characteristics of magical realism in a somewhat exaggerated manner, it is useful in the sense that it overtly states that magical realism represents an "attitude toward reality". As an attitude," it represents the writer's attempt to portray a real-world rather than a literary construct. Arguably then magical realism can be referred to as a mode of realistic utterance freedom that is best described as magical to differentiate it from an enlightenment rational Western reality. Leal stresses that this magical reality is not escapist in the sense of being an imaginary world in which one hides from everyday reality, but rather an attempt to confront reality by attempting to untangle it and discover the mysterious in things, life, and human acts (121). Leal also usefully distinguishes between realism's treatment of reality, surrealism's treatment of reality and magic realism's treatment of reality. He debates that key event in supernatural authenticity have no coherent or mental clarification since the mysterious pragmatist doesn't attempt to duplicate the

encompassing reality (as the pragmatists did) or to twisted it (as the Surrealists did) yet to hold onto the puzzle that inhales behind things" (123). Towards the end of his essay, he clarifies that this seizing of reality's mysteries takes place when the "magical realist writer heightens his senses until he reaches an extreme state [estadolimite] that allows him to intuit the imperceptible subtleties of the external world " (123).

Moreover, Marquez's portrayal of magical real space, in particular, also arguably suggests a "synthesis" of several items of perception, which fall under the broad categories of the magical and real. Some critics have argued that Macondo represents a postcolonial statement about the historical experiences of South America, Colombia in particular, while others claim that Macondo embodies the narrative play distinctive to a postmodern world that defies stable historical truths. However, an understanding of Macondo in *One Hundred Years of Solitude* is strongly linked to the hybridity that shapes realism. This hybridity, which joins the magical a-historical and the real historical in Macondo, renders attempts to read it strictly from either a postmodern perspective or post-colonial one reductive. Rowden Wilson argues that hybrid spaces are where "plural worlds" approach each other but do not merge (215). The new space that is embodied as a result of this is not governed by single axioms but rather by antithetical modes (216). I would like to develop this analysis further in consideration Macondo as a trajectory of many axiomatic modes where official and vernacular histories converge with magical perceptions.

Hybridity

Homi Bhabha's explanation of the term hybridity becomes useful, as Homi Bhabha argues, hybridity is not resolving the tension between cultures, in the sense of forming a homogenous unity but always draws one's attention to the split ("*Signs Taken for Wonders*" 1176). Macondo is this "split" in which clashing axiomatic modes meet, but do not merge. Like space, it does not favor fixed identities or polarities. As space, Macondo can be portrayed, on one level, as great genuine, since somewhat, it exemplifies what Alejo Carpentier proposes are the distinctive attributes of this style, which delineates a chronicled setting where enchantment is still of prominence. However, unlike Carpentier, the magical world for Marquez is not constructed as an alternate lens for perceiving an imaginative perception of South American reality, but rather as a result of an intentional clashing of many realities. These resultant realities coexist in the spatial entity of Macondo as a result of the intermingling of opposing perceptions of reality; this is why the folding of worlds within the hybrid space of Macondo has consequences on events as well as characters. (Bhabha,1994)

When it comes to the realistic and historical aspects of Marquez's magical realism, he describes his work as socialist realism, which aims to create a national identity (Buford,1982). Postcolonial critics, like Barbara Wilcots, cite such statements by Marquez to argue that he writes with an agenda in mind to attain confession of and legitimacy for Latin America's 'outsized reality and not simply for the fictional depiction of It" (14). Moreover, as Wilcots suggests, Marquez assesses that colonialism has "rendered Latin America's history unbelievable and the true identity of its people unknowable" (14). Hence, in her view, his writings mainly aim at reconstructing past histories to construct a new present. She argues that Marquez aims to free Latin America from historical silence due to "traditional historiography's blatant attempt to conceal traumatic aspects of the past" (16). However, Marquez's

statements that overtly supports this view, upon an investigation of Macondo in *One Hundred Years of Solitude* one finds it difficult to discern the colonizer and colonized. As Jeff Karem argues, the convergence of diverse cultures in the Americas (indigenous, European, African and United States Neocolonialists) produces overlapping layers of oppression and resistance which question an application of clear imperial/ subaltern dialectics: "Because the margin and the center are often present within the same national space in the Americas [...] 'empire' and 'home' is 'almost coterminous'" (91). Moreover, Wilcot's argument seems to suggest that Marquez, like Carpentier, is only concerned with depicting Latin America's "outsized reality" when Marquez is also playing with postmodern notions of meta-fiction, in which Macondo itself becomes a narrative written by Melquiades, the main character in *One Hundred Years of Solitude*. While Carpentier's realism seems to favor one perception of reality over the other, Marquez complicates the conception of multiple realities without favoring particular ones.

In this sense, Macondo can be interpreted as a postmodern fictional space where South American characters (if one can ever refer to them in such a collective manner) have become increasingly incapable of accessing the magical perception which resides in the primary consciousness of characters like Carpentier's Ti Noel in *The Kingdom of this World*, except in brief flashes. Within such a postmodern framework Macondo, as a magical real space, brings into question issues of time as well as narrative. Veronica Browning suggests that Macondo functions according to a distinct interpretation of Einstein's theory of relativity by magical realists since, for them "time's relativity means that a definition of it depends upon the individual perceiver. (Browning, 2004) This relativity can be applied to all perceptions of life in postmodern Macondo, where multiple and contradictory realities co-exist. There is the gringo/ neocolonialist spatial conception of Macondo, The Buendia family's perception of Macondo, Melquiades's limited/ limitless perception of Macondo and the Native conception of Macondo embodied by Visitacion and Guajiro. Browning states, Macondo becomes a place of contradictory temporalities where time is not linear but paradoxical" (167).

IV. Magical Consciousness

Eventually, though, such a non-linear perception of time parallels a magical primary consciousness which circularly perceives time. However, in Marquez's novel, within each particular period, the people of Macondo do not themselves have a unified magical consciousness, but rather a fragmented one. Unlike the unified magical cosmology of *The Kingdom of this World*, in which conch-shell trumpets echo in the forest hills uniting the people and arousing the fear of de Mazy the colonizer, perceptions of the magical in Macondo do not have such a collective effect (Carpentier, 1957). When Remedios the Beauty undergoes passion, most people believe in the miracle while some think that her family was simply trying to hide some illicit sexual relationship she has had (Marquez 255). With the Remedios incident, multiple views of reality are presented which subvert each other. Some people assume that Remedios has succumbed to temptation; Fernanda does not believe in the miracle and is merely envious that Remedios left with her sheets, while other people believe in the miracle and celebrate it. The hybridity of interpretations of private magical tales such as this expands to include major historical events.

Historically, Macondo is a world that rises and is then erased through its growth and decline as a banana company town. In reality, Macondo is the name of an old banana plantation, situated between the villages of Guacamayal and Sevilla", near Marquez's village Aracataca (Mintz, 1987). Macondo binds the historical characteristics of two cities which Marquez inhabited, Aracataca and Barranquilla. On one level, Macondo functions according to rational laws of cause-and-effect. This direct correlation between causes and effects characterizes what Melissa Standley refers to as the material realist world view. She clarifies, "Material realism is based on the reductionist idea that everything that exists is made of matter. Consequently, however, Western/European culture incorporates religious and optimistic strains that challenge a reductive perspective on material reality, such strains are overpowered by a propensity to just delineate the normal and recorded. This material realism is the basis for colonial and capitalist ventures, like those introduced to Macondo. The banana company, seeking profit, takes Macondo for a base connecting it to the modern world in the process and introducing such modern inventions as electricity, the gramophone, cinema, and cars. The gringos who come to Macondo and start the banana company embody this material realistic mode of thought. Marquez states Mr. Herbert and Mr. Brown are rational entrepreneurs who seek profit through scientific methods. Mr. Herbert, upon tasting the bananas realizes their value as a commodity and instantly begins his extensive research. The suspicious consideration of a precious stone shipper he analyzed the banana carefully, dismembering it with an extraordinary surgical tool, gauging the pieces on a drug specialist's scale, and computing its expansiveness with a gunsmith's calipers" . Facts and meticulous measurements are of the essence, in the material realistic world view of Mr. Herbert and Mr. Brown. They change so many things in Macondo that the original inhabitants have "a hard time recognizing their town" (246).

The gringos' cooperations with their spatial surroundings are represented by their realist methods of the idea. Thus, the Macondo of the gringos is both a constructed mental space and a real physical space. The practices and routines of the gringos shape the structure of their Macondo. They wish to distinguish themselves from the older residents, building their homes according to their scientific plans and research. According to their mass production mentality, they build a mass production village of identical houses "with boulevards fixed with palm trees, houses with screened windows, little white tables on the porches, and fans mounted on the roof" (Marquez 245). Driven to construct their banana empire, they divert and control the elements of the Macondo environment through advanced agricultural methods as they change [...] the pattern of the rains, accelerate [...] the cycle of harvests, and move [...] the river from where it had always been and put it with its white stones and icy currents on the other side of the town" (Marquez 245). Moreover, because of the labor-intensive nature of their agricultural plans, they bring slaves with them that assume a marginalized space about them since these slaves are forced to make do with "wooden houses on piles" (Marquez 246). The stark contrast between the homes of the gringo plantation officials, which attempt to subdue the climate and control it through screens and fans and the bare wooden shacks of slaves, defines their economically hierarchical relationship. J.B. Jackson defines the official landscape as that which is "imposed upon the land without concern for local differences (70). It seems that the Macondo of the gringos is very much an official space or landscape, which sets strict social relationships and official historical narratives into practice through the organization and division of space. However, as we read the history of this town, the distinction between

official history and a vernacular one (serving local needs) becomes evident. Jeff Karem argues that Banana Company massacre in *One Hundred Years of Solitude* and the cover-up after it is an official history (326). Jose Arcadio Segundo witnesses this slaughter comes back to his town and is told by a resident there that nothing has occurred in Macondo. Through Segundo, the peruser is acquainted with a vernacular history of the banana slaughter.

Segundo, to Fernanda's dismay, assumes upon himself the task to incite the banana workers to strike against oppressive conditions, which money absence of clean offices and nonexistence of restorative administrations. When the strike breaks out, Segundo describes how three army regiments have ended the controversy. The army officials make no effort at reconciliation with the workers, as they assume their official role and start looms bananas. Finally, the authorities call on the workers to gather before the train station in Macondo. A lieutenant declares the strikers to be a bunch of hoodlums" and warns them to withdraw before the military starts shooting (Marquez, 327). Marquez describes Segundo's experience of the Macondo massacre scene in terms which highlight the unreality of the situation: "fourteen automatic weapons replied immediately. Be that as it may, everything appeared to be a joke. Maybe the automatic weapons had been stacked with tops" (Marquez 328). One can trace in this how official history enforces its power over the crowds to the extent of redefining even their eyewitness perceptions of reality. Though Segundo's nightmarish state of disbelief lasts only for a moment, (till the screaming of the crowd begins) this magical quality of the massacre is hinted at some lines later when the child that Segundo carries to safety is described as "gliding on the dread of the crowd, toward a close-by road" (Marquez 328). When Segundo awakens on the train carrying the corpses of those killed in the massacre. He expresses a desire to sleep to flee from the nightmare" of massacre experiences (Marquez 330).

Segundo further questions the reality of the massacre, when he is introduced to the official description of the situation, which denies any deaths and claims that "the laborers had left the station and had returned home in serene gatherings" (Marquez 332). Moreover, when he returns to the square where the massacre took place he is incapable of gleaning any traces of it. Through this incident, Marquez illustrates how the clashing of official and vernacular histories can lead to magical real depictions. The Macondo massacre is constructed in light of this magical real aura. This magical depiction of an actual historical event though raises a question.

Is Marquez by portraying this actual historical event in a magical real light depleting its historical validity? Though it might seem that Marquez is belittling the horrid experience of the massacre, through his magical depiction of the relations at work within the spatial boundaries of the Macondo massacre site, one realizes that a great deal is involved in the reconstruction of this incident. Through the delineation of Segundo's mixed notions of reality, one comes to a better understanding of how the magic real functions. Linguanti states that It seems Segundo, as a representative of the vernacular world attempts to explain the shocking fear of the massacre in unreal magical terms to distance himself from this reality. However, through Segundo's inability to prove the reality of his experience, Marquez (in a postmodern sense) subverts absolute notions regarding representations of history and space. If Segundo, who witnesses the massacre, cannot himself distinguish his experience, how can readers be expected to do

so? In this sense, the Macondo massacre embodies “the non-disjunction of contradictory elements” where the double episteme for explaining reality allows for the massacre to simultaneously exist and not exist (4).

V. Conclusion

The real characteristics intermingle comfortably in Macondo and its inhabitants, through Marquez's indifferent narrative voice, which describes the magical and the real with equal detachment. That is why to claim that magical realism reinstates an organic perception convincing. As applied to characterization, the magical elements and real elements of Melquiades and Ursula's characters do not create an organic character but rather hybrid ones. Hybridism is a term suggests a mixture of different elements but not complete integration. Perhaps the literary term paradox, best encapsulates the nature of co-existing contradictory perceptions of reality in magic realist spaces and the characters, inhabit them. Magical realism through its contradictory methods provokes one to seek contexts to understand seeming self-contradictions. According to such seemingly paradoxical standards, the Western rational mind must come to terms with Remedios Beauty, the femme fatale, who can cause the death of men and Father Reyna who can experience levitation through the euphoric power of chocolate.

To reach a clear conclusion regarding Macondo and its magical real characteristics would seem to undermine the very nature of a magical realist text. If in *One Hundred Years of Solitude*, magical realism is a technique through which paradoxical perceptions meet in space, such intermingling invites a different mode of perception from both the rationalistic real perception and the magical. This hybrid model of perception encourages a both/and mode rather than an either/or one. Moreover, it is presumptuous to attempt to label Marquez's enchanted authenticity in *One Hundred Years of Solitude* postmodernist or post-colonialist the same number of pundits do, because this invalidates the innate incomprehensible nature of otherworldly authenticity as a style. As Bhabha states it is the " 'entomb'-, the forefront of interpretation and renegotiation, the in the middle of a room that worries about the concern of the significance of culture" (Location of Culture 38). Macondo is this in the middle of the room. Finally, one cannot completely interpret Marquez's magical realist text within a completely postmodern context, because of the claims it makes to meta-narratives of history, and one cannot completely subsume to the argument that it is a postcolonial text, because of its recognition of hybridism within South American, Colombian historical reality that complicates attempts at distinguishing a colonizer and a colonized. At best Macondo functions as a threshold space where perceptions mingle without mixing. This contact with "Other" perceptions is perhaps the secret behind the charm of what Wendy Faris refer enchantments, magical realism. Through a coalition of them of reality are destabilized and deconstructed. Magical absolute perceptions of reality are destabilized and deconstructed realism (as a style of writing) though it does not encourage an organic view of the world, encourages one to simultaneously perceive the world according to multiple perceptions of reality. Such a perception (though not wholistic) encourages a mediating hybrid understanding of reality with biases.

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