

**MAGICAL REALISM:
A STUDY OF SELECT FICTION OF GABRIEL GARCÍA MÁRQUEZ
AND UDAY PRAKASH**

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By

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Center for Comparative Literature

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Declaration

I, Subhas Yadav, declare that the research embodied in this dissertation titled “Magical Realism: A Study of Select Fiction of Gabriel Garcia Marquez and Uday Prakash” is an original work carried out by me under the supervision of Prof. R.S. Sarraju, Department of Hindi, School of Humanities, University of Hyderabad, for the award of the degree of Doctor of Philosophy in Centre for Comparative literature.

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1. Yadav, Subhas. “Becoming Indians: Cervantes and Garcia Lorca.” *Indialogs*, vol. 6, 2019, pp. 179-190. ISSN Number: 2339-8523
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For

Late Prof. Tutun Mukherjee
for believing in me and in this topic.

And

My Grandmother

who would have been so happy to see these many words written by me.

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Note on Translation and Transliteration

All translations from Hindi to English or Spanish to English are my own unless indicated in the text.

If the translation of the particular work is available, I have used the English version directly.

Thus, whenever there is a bilingual version, the translation is done by me.

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Introduction

The present thesis deals with the Colombian Nobel laureate, García Márquez's fiction, and Hindi writer Uday Prakash's fiction. It aims at critically examining the western theoretical notions and tries to establish an organic understanding of Magical Realism by delving into the early theoretical formulations of Latin American literary criticism such as Enrique Anderson Imbert, Irleamar Chiampi, Josefina Ludmer, Ángel Rama, Ángel Flores, Luis Leal, Emir Rodríguez Monegal and the like. In Particular, I have looked at the Colombian literary criticism to understand how García Márquez's writings were understood and analysed in his own country. Ernesto Volkening, Fernando Cobo Borda, Conrado Zuluaga, Dasso Saldivar, are some of the many Colombian authors and journalists who have written about García Márquez. The list also includes writers such as Gustavo Arango, Plinio Apuleyo Mendoza, Daniel Samper Pizano and the like.

Furthermore, this thesis emphasises on the early writings of García Márquez to better understand the sources of Magical Realism, looking at not only his early publications but also his writings from preliterate period during his secondary and higher secondary school in Barranquilla, and in Zipaquirá, respectively. This project differs from most of the thesis projects based upon his most famous work, *One Hundred Years of Solitude* (1967) and other well-known writings.

I have also translated a few source texts, which are crucial for understanding García Márquez in its totality and understanding the roots of his literary fictional world, e.g., his first Interview titled, *Hobby de magia y poesía* [A Hobby of Magic and Poetry], and it is attached as an appendix. Wherever the translations of the texts by García Márquez and Uday Prakash are available I have used them; otherwise, I have translated them keeping the original in the endnotes for reference. The passages from *Viaje a la Semilla* (1997) by the Colombian author

Dasso Saldivar and the passages from the compilation of García Márquez's interviews in *Para que no se las lleve el viento* (2011) by Fernando Jaramillo are translations that are done by me as these works are not yet translated into English.

Dasso Saldívar's 576-page long biography is crucial to understand García Márquez, as he writes about his life-sketch and offers an intellectual biography for a deeper understanding. Wherever the English names of the texts are known to the Indian audience, I have kept them as they are, and added their Spanish names wherever there is an intended emphasis of any kind. So, while talking about that particular work, I have kept the Spanish names as well so that it sinks well into the ongoing analysis and discussion of that text.

I am positive that my trip to Colombia and Cartagena and Barranquilla where García Márquez resided and began his sojourn has helped me understand and study the themes better. However, there is always a danger of approaching the texts from a distance and sometimes under the awe of a foreign language or foreign culture if one comes so close. In this way, I have tried to strike a balance by maintaining a safe distance while approaching the texts.

After *One Hundred Years of Solitude* (1967) came out, it brought Gabriel García Márquez, overnight fame and success that only the rock or football stars could dream. After a wider recognition, he would turn into Gabo for everyone and not only for his friends and the family. Very soon he was not anymore *Gabito* (diminutive of Gabo) only for his family and the close friends but for entire Colombia. Even those who disliked him for his political commitments would also begin to celebrate him as one of the greatest Colombians, and he would turn into *El Nobel* [the Nobel] or *Nuestro Nobel*, [Our Nobel] our simply *el Premio*, [The Award] for his people as well as the mass-media.¹

In Indian media too he would appear as Gabo. However, I am not sure if they were aware of the use of this nickname, as it was only permitted to be used by his very close friends. Nevertheless, such affinity helps to understand his warm reception in India.

This dissertation is divided into five chapters, which are arranged in a progressive scheme of the origin of Magical Realism, its reception in Latin America, the splendour and the further export to the western countries and other parts of the world. It is tracked in the framework of comparative literature, delving into the texts of different national and cultural boundaries. Its reception in India is also examined in Global South and postcolonial contexts, wherever warranted. Then, the fiction is studied within the theoretical framework of comparative literature studies.

Chapter 1 is aimed at exploring the trajectories of Magical Realism, from its source text, Franz Roh's *Nach-Expressionismus, Magischer Realismus* (1925), into the Spanish speaking world through translation in 1927, by *Revista de Occidente* and the way it reached the intellectual circles of Latin America and matured for decades before it took shape in the paper of Ángel Flores, titled, *Magical Realism in Latin America*. I have also examined Alejo Carpentier's coinage *lo real maravilloso* and Uslar Pietri's use of Magical Realism and traced how the term Magical Realism got into being exclusively used in the context of Latin American fiction, delinking from its origin, Europe.

Chapter 1 has also attempted to demonstrate that there has been a theoretical displacement of the term from South America towards North America, due to the appropriation and dominance of the American academia. They have heavily impacted the global reception and circulation of Magical Realism in the theoretical domain, including India, to a larger extent creating a filter of translation and mediation. Thus, I have tried to demonstrate how Magical Realism is actually used in the Latin American context by referring to the source texts in Spanish and if possible, by translating the relevant excerpts.

Chapter 2 has tried to delve into the root of Magical Realism vis-à-vis the interviews, articles and other sources created by García Márquez himself. I have traced his intellectual biography not only through Gerald Martin's text but also through the works of Dasso Saldivar,

Plinio Apulero Mendoza, Conrado Zuluaga and other organic sources to understand him better. Furthermore, I have referred to the television, newspaper, and radio interviews of García Márquez, apart from the material available on the portal of *Centro Gabo*, *Casa Museo García Márquez*, García Márquez archive at Harry Ransom Centre, University of Texas, Festival Gabo, National Library of Colombia, Cervantes Virtual and other online portals. Besides, I have explored the official social media pages of people and institutions related to García Márquez and his works.

Chapter 3 aimed at tracing the way Magical Realism has turned into a global phenomenon. Using Pascale Casanova's postulations of the emergence of Latin American literature, Mariano Siskind's notion of Magical Realism as a global genre, and Stephen Slemon's notion of Magical Realism as a postcolonial mode, I have traced how the term has branched out in different directions and made its inroad into the Indian literary sphere and finally reached to Hindi. The chapter also aimed to trace Boom literary movement in the Latin American literature and its echo in the India literature as well, connected via the emergence of the publishing industry and its global circulation.

Once the circulation of Magical Realism is traced till India, and inside the Hindi literary domain, in Chapter 4, I have explored the parallel intellectual biographies of García Márquez and Uday Prakash as it felt crucial to discuss the way they appeared similar. The evolution of these writers is also traced through their family history, upbringing, early education, intellectual formation, political ideology, and the writing career.

The last chapter, Chapter 5, deals with a comparative study of the select fiction of García Márquez and Uday Prakash. There is a plethora of thesis work done on the most famous novel by García Márquez, *One Hundred Years of Solitude* (1967), so I have focused on his other works for my project. It seemed to me that the fictions of both of the writers are similar in the way they have evolved or have been influenced by other authors.

The studied parallels are *Chronicle of a Death Foretold* and *Tirichh, Girl with a Golden Parasol* and *Love in the Time of Cholera*, or *Mohandas* and *No One Writes to the Colonel*, *Gya, Z, Aleph*, *Jagatpati* and *In Evil Hour*, *Big Mama's Funeral* and *Tepchu*. Besides, the themes, references, forms, and motifs from other fictions also cross their path, and the same has been dealt whenever it has occurred.

This dissertation is written under the purview of the department of comparative literature and had tried to imbibe the spirit of the discipline and not just the methodological and practical aspects. It had tried to locate itself within a more inclusive theoretical frameworks. Paul Van Thieghem's definition of comparison between two literatures (*études binaires*), comes from his root in the French school where "*littérature comparée* was presupposed relatively self-contained national literatures as the basis of comparison" (Damrosch "Comparing the Literatures" 94). Subsequently, Rene Wellek's approach to move beyond the binary with a possibility to constitute a "universal" theoretical framework, pushed the scope further. Furthermore, a more balanced definition is offered by Ovel Aldridge:

It is now generally agreed that comparative literature does not compare national literatures in the sense of setting one against another. Instead, it provides a method of broadening one's perspective in the approach to single works of literature - a way of looking beyond the narrow boundaries of national frontiers in order to discern trends and movements in various national cultures and to see the relations between literature and other spheres of human activity. (*Comparative Literature* 1)

Passing through the romantic and idealistic framework of Rene Wellek, comparative literature would face fatalistic proclamation of death and disappearance by Susan Bassnet ("Today Comparative Literature is in one sense dead" 47) and Gayatri Chakraborty ("Death of a Discipline" to the point where the discipline would encounter sort of "ritual suicide". As the Spanish comparatist, Dario Villanueva would underline the consequences of overtly theoretical

elements such as Deconstruction, which has suggested that “literature could lack meaning, that it was a sort of stir of echoes in which there were no real voices to the point that its meaning blurred completely” (5). As a result of “negative hermeneutics,” the gaps or the “places of indetermination” could not be filled by the reader as it is supposed to happen and might lead to obstruction in retransmitting meaning (5).

Suppose there was focus on engaging literary texts across the cultural and national boundaries, as envisaged in the idealistic *Weltliteratur* (1827) of Goethe, *Vishwasahitya* (1907) of Tagore, or Friedrich Schlegel’s concept of *Universalpoesie* (1798) in the spirit of weaving the humanity on a holistic thread. In that case, the discipline could have seen better days. Despite the criticisms of dominance and the like, the departments could have attracted funds by the cultural and literary institutions to translate and disseminate their literary works. Dario Villanueva, who also headed comparative literature department and eventually became the rector of the University of Santiago de Compostela, certainly has the administrative insight on the crisis, as he underlines the problems of funding, as the administration allocates budgets in a guarantee for profitability and they were doubtful to fund “a discipline whose own professors maintain that it means nothing, that it models nothing, that it lends itself to superficial discussions and differences?” (5). Villanueva terms embracing deconstruction as ritual suicide by literature departments or the Humanities in general (5).

Nevertheless, the terrain of comparative literature in India is very fertile with its literary wealth and rich tradition, thanks to its constant contact with the foreign cultures throughout history. The Greeks, Persians, Arabs, Mongols, Chinese, British, Dutch, French, Portuguese and other western cultures such as Italian, Spanish, German and so forth have enriched so much ground for comparison that it appears as an exhaustible mine of comparative literature. However, the biggest challenge in the land of “differential multilogue” as claimed by Gurbhagat Singh, is the uncommunication between the departments and disciplines in most

universities and institutions, where they exist as strained republics within a mega nation called university. A dismal number of foreign languages departments is another problem, and wherever they exist, there is not always a collaborative communication that comparative literature requires. Furthermore, not every university with language departments also has comparative literature departments, as one case could be Jawaharlal Nehru University, known for its strong tradition in foreign language and literature pedagogy.

It seems to me that the departments of comparative literature in India, which often lack in terms of language and multi-disciplinary expertise, could function as a place of liaising on comparative projects, and not just try to do it all by themselves.

Centre for Comparative Literature, at the University of Hyderabad, despite its minuscule size has a sizable number of collaborative works and a vibrant culture of dialogues and multilogues which thrives. This project results from such flexibility offered at CCL, which allowed me to venture into the Hindi and English department for my thesis work.

In recent times, after decentring of comparative literature towards the Global South, there has been a rise in the discipline's followers. The growing importance of erstwhile peripheral nations like China, India, Brazil, México, Nigeria, South Africa and others could give an impetus to the discipline, and at the same time, it would help the periphery bond directly, without been mediated by the western metropolis.

Doing comparative literature in a decentralised world does not mean a comparison based upon some standard unit centred in the West but as a sense of inclusion, affinity, and mutual influences that have existed forever in the production of literature. Steven Tötösy de Zepetnek offers a more inclusive horizon of comparative literature that "it covers the entirety of the formal, historical, thematic relations between works of different national literatures, periods, languages and cultural regions" (*Comparative Literature* 13). Further, he locates it into the realm of the World Literature that aims to study, "the similarities and differences,

mutual influences and typological relationships between national literatures, national-literary schools, styles, schools of thought and a variety of correlations in content, motives, problems, types and eras in interdisciplinary and international perspectives” (13). The practice comparative literature would require the “knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature and second, comparative literature has an ideology of inclusion of the Other, say, a marginal literature” (*Comparative Literature* 13).

It is an attempt to offer humanity a holistic understanding of letters, prone to be confined into cultural and national boundaries. In today’s world, it seems even more imperative when the societies have been crossing each other’s path in the arena of global capital or in the virtual world, and chauvinism is on the rise due to prejudices and misunderstanding. Such increasing encounters require a transgressive reading of literatures going beyond the narrow cultural and national boundaries.

The current dissertation is written to study the reception of Magical Realism and *Garciamarquian* texts in the Hindi literary sphere, tracing its trajectories or transgression of different boundaries; cultural, national and linguistics. It involves several basic notions of comparative literature studies as underlined by Claudio Guillén; *Genology*, *Morphology*, *Thematology*, *Historiology* and *Internationality*, besides the general framework of *Reception Studies*.

Within the framework of *Thematology*; death, tragedy, fate, hope, trauma, love, suffering, separation, nostalgia, ambience, social conflict, violence, politics and other elements have been dealt while studying the following pair; *Tepchu*, *Tirichh*, ‘*Gya*, *Z*, *Aleph*, *Jagatpati*, *Karphyu*, *Mohandas* of Uday Prakash and *Third Resignation*, *Leaf Storm*, *In Evir Hour*, *Love in the Time of Cholera*, and *No One Writes to the Colonel* of García Márquez. However, the

study is not limited to these above-mentioned texts, and it encompasses other relevant fictions and texts.

In *Genology*, the genre of Magical Realism, Realism, Journalism, Magical Journalism and other modes such as *lo real maravilloso americano*, *modernismo*, *realismo maravilloso*, *fantastic* and the like has been dealt. However, the focus is on Magical Realism as a genre and exploration of its emergence, evolution, circulation and reception. Mariano Siskind, in *The Routledge Companion to World Literature* (2012) underlines it as “the emblematic genre of a postcolonial world literature” and “a global literary currency” that is no more determined by the Latin American conventions as in case of “Angela Carter’s *Nights at the Circus*, Peter Carey’s *Illywhacker* or Marie Darrieussecq’s *Truismes*” (“The Genre of World” 349-350). He further locates in the framework of World Literature that:

[...] magical Realism is never absent from world literature anthologies, book series, and syllabi; the novels usually included or analysed (García Márquez’s *One Hundred Years of Solitude*, Salman Rushdie’s *Midnight’s Children*, and Toni Morrison’s *Beloved*) enter these world literary formations not as singular texts, but as participants and representatives of an organic transcultural genre. (“The Genre of World” 349-350)

Homi Bhabha’s notion that Magical Realism is the “literary language of the postcolonial world” (7) has served to examine its decolonial aspects. Thus, I have tried to connect it to the Latin American decolonial theories of Anibal Quijano, Walter Mignolo and the like.

The form of magical realist fiction has been examined for its journalistic, veridic, poetic and other narrative forms. Since both the authors have been journalists and scriptwriters, there is an apparent influence and use of veridic description as a news item and visual description of

cinematic narration. To trace these elements, I have delved into García Márquez and Uday Prakash's interviews where they have talked about these elements and the narrative techniques.

The fourth element, the *Historiography*, helps further while dealing with the emergence of the New Latin American Novel, popularly known as *Boom*. It is argued it had crept into the Indian context, especially in the realm of Indian Literature in English, thanks to a similar publishing phenomenon. Roanne Kantor stretching the Latin American Boom further to the global south considers the emergence of an Indian version of *Boom* in 1993, with the successful novel of Vikram Seth *A Suitable Boy*, further reshaped by *The God of Small Things* (1997) by Arundhati Roy and *The White Tiger* (2008) by Aravind Adiga. However, she underlines the problem in mapping the so-called South Asian or Indian *Boom* at the beginning and the end junctures (Kantor 2017).

While talking of Latin American Boom, Rodríguez Monegal underlines the end of Boom with the decline of the publishing industry that “also began in the mid-sixties and ended in the seventies” (“The Boom” 30).

On the other hand, Amita Singh underlines the success of *Midnight's Children* (1981) as a watershed moment, after which “overseas publishers began to look at the work of the Indians with greater interest” (“Indian English Novel” 242). The publishing Boom in the 90s placed the Indian English authors in the global market locating them in the global metropolis. Moreover, the tag Magical Realism was frequently used not always for their similarities with the Latin American counterparts but as a marketing strategy as well. Especially in case of Salman Rushdie, Vikram Seth and Arundhati Roy. For an example, *God of Small Things* was published in Spanish by *Anagrama* in 1998 and was frequently compared by the publishers and the reviewers with García Márquez's and Rushdie's² works bracketed into Magical Realism, putting these two different postcolonial worlds into the same fold.

Claudio Guillen has used the term, *Internationality* for the literary relations and underlines its importance as an example of the anthology of Owen Aldridge, *Comparative Literature: Matter and Method* (1969), that contains twenty percent of its articles in the section titled “Literary Relations” (*The Challenge* 240).

It attests that the international literary relation is one of the most crucial parts of comparative literature. The reception of Magical Realism and *Garciamarquian* texts in India is a vital component to study the phenomena of *Internationality* for its long sojourn till it reached its destination. David Damrosch in *How to Read World Literature* mentions such thread, *The Dictionary of the Khazars* (1984) by the Serbian writer Milorad Pavić (1929-2009) is an example which to exemplify the way it benefited from the *Internationality* of García Márquez and Magical Realism. He credits its success to “a confluence of two market forces: a vogue in the 1980s for Eastern European writing, plus the broad popularity of the magical realism associated with writers like Gabriel García Márquez” (106). He further underlines that “Rushdie had been the next García Márquez, and now publishers were looking for the next Rushdie” (106).

Now stretching it further, Uday Prakash had accepted being spell-bound by Pavić’ *Landscape Painted with Tea* (1990), that he had read many times and ended up translating it into Hindi for *Katha*, titled, *Chai se Bana Saira*.³ The connection of García Márquez, Salman Rushdie, Uday Prakash and Milorad Pavić is one of the many such *Internationalities* waiting to be explored.

Despite enthusiasm for the inter-national literatures among the readers and writers of the *Bhasha* literatures, the problem of translation comes to fore. Often it is English that functions as an intermediary channel. However, it results in a vital loss in the translation process, to the extent that the readers do not get to know the source text’s real message and

even more challenging is the fact that it is often hidden under the tag of recreation or as a creative translation.

Nevertheless, it seems to me that longer the distance between the texts, greater is the love or craving for it, almost akin to long-distance romantic relationships that grow in an almost platonic and idealistic way. Writers also looked for inspiration from the masters from different cultural realms, oftentimes located very far away. It helps in creating emotionally powerful texts, flavoured with nostalgia and freshness. Claudio Guillen credits the fact of uprootedness of Neruda in the creation of *Tentativa del hombre infinito* and *Residencia en la tierra*, with the remnants of his diplomatic mission in Asia (12). García Márquez honours William Faulkner as “my master” seems to be driven by his long-distance admiration, whom he considers his source of inspiration without having known him (Guillen 12).

Finally, the importance of this dissertation lies in an attempt to liaison between the linguistic sphere of Spanish and Hindi and/or the literary spheres of Latin American and Hindi letters by taking a long, mediated, hybrid and sometimes direct routes. It is the first of an attempt to read the source text in Spanish and Hindi for a PhD dissertation, written in the department of comparative literature. There may be some works of comparison written in the Spanish departments or in Hindi departments, but this project has attempted to bring it at a platform of dialogue through the comparative literature domain. It has given rise to so many insights, which I intend to develop further in future research as well as my academic career. I also hope that this modest attempt will be of use for many scholars in the future.

We are aware that in the realm of comparative investigation, there has been less work of this kind due to the lack of linguistic competence; however, I hope that this research points towards a new trend among researchers with proficiency in foreign and another Indian language will rise.

¹ (cited by the journalist from El Universal who wrote a book about Gabo's time as El Universal).

² "The Spanish Publisher *Anagrama* wrote, 'Arundhati Roy has been compared for this novel with Gabriel García Márquez and Salman Rushdie for her magical realist details and its exquisite narrative pulse.'"

Arundhati Roy ha sido comparada por esta novela prodigiosa con Gabriel García Márquez y con Salman Rushdie por sus destellos de realismo mágico y su exquisito pulso narrativo.

For more details visit, https://www.anagrama-ed.es/libro/panorama-de-narrativas/el-dios-de-las-pequenas-cosas/9788433908629/PN_392

³ युगोस्तवीया के विख्यात कवि और उपन्यासकार मिलोराद पाविच के दूसरे बहुचर्चित उपन्यास 'चाय से बनाया दृश्यचित्र' पर टिप्पणी करते हुए उदय प्रकाश लिखते हैं: "मैं 'चाय से बनाया दृश्यचित्र' पिछले तीन सालों में कई बार पढ़ गया हूँ। बार बार पढ़े जाने के बावजूद हर बार यह उतना ही नया लगता है। हर बार उतना ही अंजाना और उतना ही आत्मीय (qtd. in Gupt, *Uday Prakash* 48)

Chapter 1.

Trajectories of Magical Realism

Introduction

This chapter aims to explore the trajectories of Magical Realism, the way it flourished in Latin America and the reception it received in the academic field. Semantically the name originated in Franz Roh's book *Nach-Expressionismus, Magischer Realismus* (1925), and entered into Spanish lexicon in 1927, through the translation of a fragment into the prestigious Madrid based Journal, *Revista de Occidente* led by the celebrated Spanish philosopher, José Ortega y Gasset (1883-1955). *Revista de Occidente* was already read in the intellectual circles of Latin America, and the new term echoed there without being associated with any particular literature for decades.⁴ Alejo Carpentier, on the other hand, influenced by the French surrealist movement embarked on exploring and locating the unique identity of his native country, Cuba, and the Caribbean through his literary endeavours. I would try to locate the way his term *lo real Maravilloso* coined in the prologue of his novel, *Kingdom of This World* (1949) would result in a spurt of similar terminologies to define the different literary fiction, that was being produced in Latin America. At the same time, this chapter would also explore the growth of Magic Realism as a term, and its exclusive usage in the context of Latin American fiction and the measures it took in breaking itself away from its place of origin, Europe.

Another aim of this chapter is to portray the theoretical displacement of the term from South America towards North America, due to the USA's strong academic tradition of Latin American studies. Due to their overwhelming number of departments in Spanish and Latin American studies, they extrapolated the use of magical Realism and appropriated within the mainstream western theoretical discussion. Once the theory entered the English language

academia dominated by the American scholars, it spread towards the other English speaking worlds, including India. Since most of the Indian scholars, who have written PhD thesis or other research work, have abundantly consulted to the theoretical works produced by the American or British scholars, there has been a gap between the Latin American theory and the Indian theoretical domain. In this chapter, I would like to focus on how the North American academia has impacted the global reception of magical Realism, and whenever possible, I would offer a critical examination of such an event.

Another aim of this chapter is to offer a glimpse of Hispanic scholars working in North American academia and to examine their work vis-à-vis their native counterparts and English-speaking colleagues. Finally, the chapter would try to locate how magical Realism is used in the Latin American context by the Latin American scholars themselves to get a complete idea of the term and by doing so examining a complete trajectory of the term from Europe to Latin America and then into the American academia.

The Great Dispute on Magical Realism

Magical Realism, an oxymoronic or an ambiguous term, has been chiefly used to describe a certain kind of literature from Latin America produced during the mid-decades of the 20th century, from the 40s onwards that continued for several decades and in some sense the mode still goes on to be used in Latin America and outside, especially in the Global South.

Even after being examined by a multitude of literary scholars from the Spanish and English worlds alike, the term has very often escaped from their theoretical grip. Back in 1973, during ‘XVI Congreso del Instituto Internacional de Literatura Iberoamericana’ at Michigan State University, a congress entirely dedicated to *Magical Realism* titled *Fantasía y realismo mágico en Iberoamérica* the Uruguayan literary scholar and then chairman of Latin American Studies at Yale University, Emir Rodríguez Monegal⁵ in his two hours long inaugural session titled *Realismo mágico versus literatura fantástica: un dialogo de sordos* that literally means

magical Realism vs fantastic literature: a dialogue among deaf, referring to the general non-communication among the *literati* of Latin America Emir Rodriguez Monegal underscores the non-communication between Octavio Paz and Jorge Luis Borges. Octavio Paz, apart from being a prolific poet, also wrote numerous works on literary criticism, the first one being *El Arco y la Lira*, (1956),⁶ which Monegal talks about along with *Otras inquisiciones* (1952) by Borges and underscores the possible non-communication between the two literary giants of Latin America (he prefers to call *Hispano America* and purportedly excluded the Lusophony Brazil for obvious non-communication that exists in the continent between these two linguistic and literary worlds). Monegal mentions the term “intersordera” coined by a prolific literary critic, Luis Alberto Sanchez, referring to the lack of communication between the countries of Hispanic America and felt that it still continued when he mentions the example of Octavio and Jorge Luis Borges. He laments, “today we can continue talking about a dialogue of the deaf” as Octavio Paz, in *El arco y la lira* (1956) quotes Borges's fiction but says nothing about his critical works collected in *Otras inquisiciones* (1952). Such necessary dialogue could have been carried out, but “they pass side by side without greeting each other, like two walkers in the fog.”⁷ A mention of “intersordera” in light of Magical Realism is telling that everything is not all right, and there was an obvious miscommunication among the critics.

Monegal tries to play the role of an arbitrator to ensure a possible dialogue among the seventy-seven paper presenters and more than a dozen sessions by other experts. I would like to mention that the XVI ILLI⁸ (August 26 – August 31 1973) panel included almost all important academics working on Latin American literature including writer and critic Enrique Anderson Imbert, a heavy-weight literary critic and then professor of Hispanic Literature at Harvard University, whose paper titled *Literatura Fantastica*, *Realismo mágico* y *Lo Real Maravilloso* appeared right after Monegal's paper in the proceeding published two years later in 1975 by the Latin American Studies Centre of Michigan State University. This six day-long

ILLI conference proved to be the watershed moment in the history of Magical Realism, perhaps the best-known literary export from Latin America to the rest of the world. These Latin American scholars were doing their part to establish a more coherent understanding of the term and thereby dismantling the ‘dialogue among the deaf.’ Rodriguez Monegal acknowledges a lack of dedicated study and absence of decisive critical texts and dialogue among the critics and the writers. Thus his lengthy essay, a part of which is included in the published proceeding, tries to reconcile between two notable debates on Magical Realism; first Angel Flores’ essay *Magical Realism in Spanish American Fiction* presented in MLA Congress in New York in 1954, and later published in *Hispania* (1955), and the second Luis Leal’s essay *El realismo mágico en la literatura hispanoamericana* published in *Cuadernos Americanos* (1967). It seems to me that these two critical works are cited in almost every article written on the theoretical discussion about Magical Realism, in all the languages, including English.

Rodriguez Monegal does a meticulous examination of both the polemical works and tries to find common ground or streamline the labyrinthic world of Magical Realism and underscores multiple miscommunications between these two critical works.

Angel Flores had for the very first time tried to put Magical Realism in a theoretical and chronological framework and postulated that the Magical Realism was an amalgamation of reality and fantasy as it is usually believed so even today and that it was influenced by the European surrealists and similar writings of Kafka, Proust and the like. Furthermore, he considers the origin of Latin American Magical Realism with the publication of *Historia Universal de la infamia* (1935) by Jorge Luis Borges published in 1935 (Flores, “Magical Realism” 113). He mentions Kafka’s encounter with Borges, as he ends up translating *The Metamorphosis* into Spanish and the wider reading of complex and varied authors such as Chesterton, H.G. Wells, Arthus Machen, Marcel Schwob, Ellery Queen (113). According to Angel Flores Borges’s fiction gave rise to “a group of brilliant stylists and developed around

him”, who had their distinct characteristics but, “the general direction was that of Magical Realism”⁹ (Flores, “Magical Realism” 113).

Jorge Luis Borges, of course, would set the tone of Hispanic literature not only in his country Argentina but in the whole of Latin America and would influence almost every author of the continent in some or the other way. However, it does not mean that they all began writing Magical Realism because of him. On the contrary, Jorge Luis Borges was considered a Europeanised author rather than the autochthonous Latin American authors. The latter would formulate their own way of organic storytelling using the indigenous, folk, popular culture, or the earthly Latin American narrative instruments rather than being dependent upon the European modalities. Angel Flores, while searching for the root of Magical Realism traces it to the artists and writers from the period of the First World War who were looking for an alternative to the photographic Realism and “came to rediscover symbolism and Magical Realism” (Flores, “Magical Realism” 111). Flores further mentions “among them were geniuses of the stature of Marcel Proust and Franz Kafka and the latter’s counterpart in painting, Giorgio de Chirico” (111). He goes on to trace Magical Realism in Gogol’s *The Nose*, *Shponka and his Aunt*, in Dostoevsky’s fiction, in the texts of German Romantics such as Hoffman, Arnim, Kleist, Grimm Brothers, and also in Edgar Allan Poe and Melville’s writings. The common thread he underlines is the mingling of reality with the phantasmal world, dream or the fantastic universe and thus, Magical Realism results after “an amalgamation of Realism and fantasy” (Flores, “Magical Realism” 112).

Angel Flores considers the entry of this new craft through Modernism and declares that Magical Realism had grown in an exciting crescendo, and during the following decades in the 1940s-50s appears most flourishing. He also considers those ten years to be very productive in terms of a quality literary production in Latin America, which could be compared with the best literary production in Italy, France or England (113). Perhaps, Angel Flores had also tried to

assure a respectful place for Latin American literature as he had mentioned in the criticism of Dudley Fitts who felt depressed by the ‘ineptitude, uncertainty, imitativeness, sentimental histrionics’ of the then Hispanic fiction. He further mentions late John Peale Bishop, who even after a meticulous search could not find first-rate fiction. Perhaps, these two are the reason why Angel Flores locates his formulation of Magical Realism vis-à-vis the established literary European genealogy by establishing a clear interlink. He refutes Fitts’s remark that Latin America does not have great fiction writers except a few and underlines the current that Borges has created and states, “I shall endeavour to suggest the general trend in which these and other brilliant contemporary Latin American novelists and short story writers are located” and proclaims “this trend I term “magical realism” (Flores, “Magical Realism” 111).

Luis Leal, in his essay *El realismo mágico en la literatura hispanoamericana*, engages with Flores’s essay and acknowledges that it was until then, a unique article written about Magical Realism in the context of Hispanic American Literature. He dismantles the suppositions of Angel Flores and his inclusion of a wide list of writers in an attempt to define Magical Realism. Luis Leal also links Magical Realism with Franz Roh, the German art critic and claims that the term Magical Realism was first used by Franz Roh to define the German Post-expressionist period around the year 1925. Luis Leal also mentions in the footnote of his essay that Franz Roh’s work, *Nach-Expressionismus, Magischer Realismus. Probleme der neuesten europäischen Malerei* (1925) had been “translated into Spanish by Fernando Vela and published by *Revista de Occidente*,” titled *Realismo Mágico*. However, as Rodriguez Monegal underlines, he had not read it, rather he cited Franz Roh and his first use of Magical Realism from Juan Eduardo Cirlot’s book *Diccionario de los ismos* (1956). It seems that Franz Roh’s idea of magical Realism was different with respect to the attitude to the reality, or the means through which reality is represented with its inherent mystery and its subsequent unearthing or discovery by the artistic creator. Roh goes back to trace innovative counter

movement since the First World War in which the fine arts intended as a progressive alienation from the object, resulting in the rediscovery of the charm of the object through the transformation of forms and in the autonomous life of colour (Roh, *German Art* 112). However, if we examine closely, Franz Roh had used the term, *Magischer Realismus* due to lack of an appropriate term for the kind of complex, unclear art that was emerging amidst various *isms* in vogue at that moment, e.g., ideal Realism, surrealism, neo-classicism, post-impressionism, Expressionism, post-expressionism, superrealism, and the like. Felicity Claire Gee in her PhD thesis on Magical Realism read at the University of London underlines that Franz Roh zeroed-in on the term *Magischer Realismus* (Magical Realism) “aiming to denote painting that privileges the deconcealment of mysterious elements in representations of modern life” (“Magical Realism” 38). It would go back to Luis Leal, the literary critic who gave Latin American foundation to the term, who quotes Franz Roh to sustain his definition of Magical Realism in contrast with the fantastic literature. Leal underlines two important notions of magical realist writings; first, these writers “do not need to justify the mystery of events as fantastic writers,” and two, “the mystery does not descend to the represented world, but rather hides and palpitates behind it (“Magical Realism” 123).

Revealing the genesis of this much-debated terminology, Franz Roh underlines that “in opposition to Expressionism, the autonomy of the objective world around us was once more to be enjoyed; the wonder of matter that could crystallise into objects was to be seen anew” (*German Art* 112). He further accepts that he had coined the phrase *Magischer Realismus* (Magic Realism) in 1924, as a subtitle to his book, *Nach-expressionismus* (Post-Expressionism) (*German Art* 112).

Clearly, Franz Roh did not use magic realism keeping in mind a concrete artistic movement, or something clear to be christened, and rather it was a case of chaos and vagueness of artistic production during that time. The mystery behind the objects baffled him, and perhaps

that is the reason he went in search across disciplines, including theoretical physics, psychology, mathematics; and underlines modern physics and mathematics for obscure abstraction:

In art as in science, the end-effect is also supposed to illuminate, perhaps even lay bare, the method used to bring about the result. In both disciplines the formula dominates rather than the object, and instead of being evaluated rationally and technically, everything is conceived as hermetic. Einstein admitted that the most exciting thing we can experience in acquaintance with the mystical. (*German Art* 12)

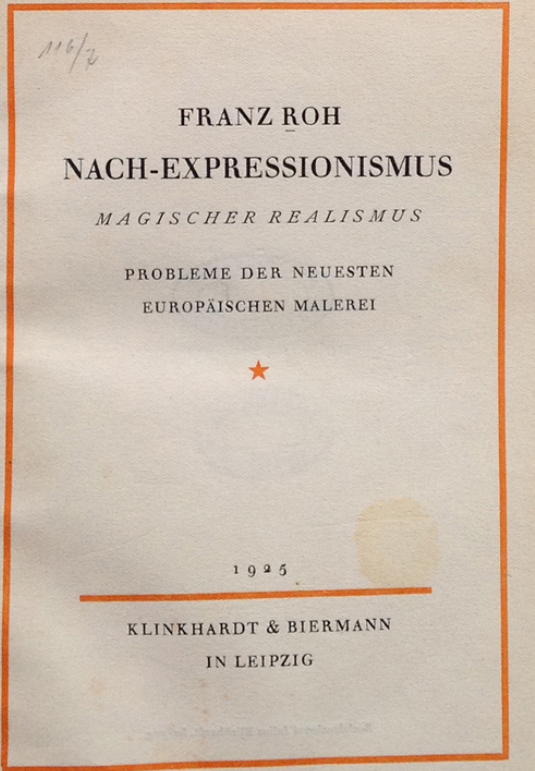
It seems to me that he was struggling to get a right term; thus, he used it as a sub-heading to *Nach-expressionismus* (post-expressionism), so it became *Nach-Expressionismus*, *Magischer Realismus* (post-expressionism: magic Realism) further extended to *Probleme der neuesten europäischen Malerei* (Problems of the Newest European Painting).

However, the celebrated translation into Spanish by Fernando Vela was titled just the opposite to its original, and now it became *Realismo Mágico: post expresionismo* (Magical Realism: post-expressionism), giving a completely new *avatar* to the book and emphasising on Magical Realism rather than post-expressionism or the problems in the painting of the then Europe (see images 1.3 and 1.4). It is important to mention that the *Revista de Occidente*,¹⁰ which was a highly prestigious and widely circulated literary magazine had already published a fragment of Franz Roh's book into Spanish, and made the term well known in the entire Spanish speaking world.

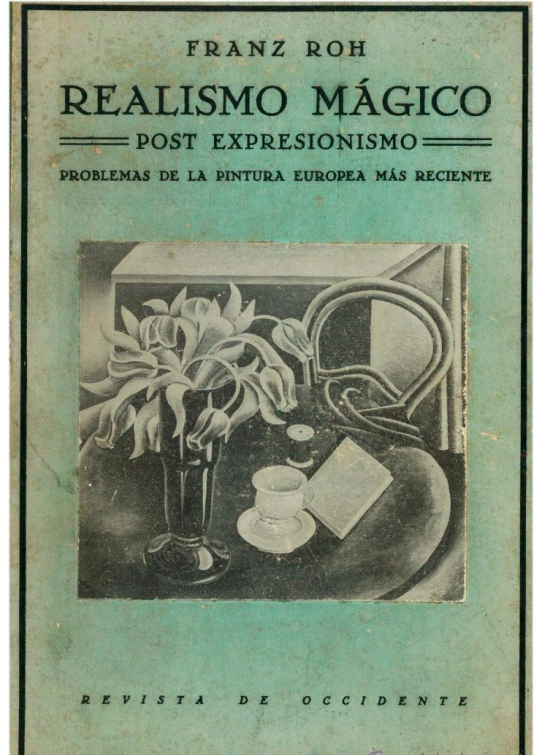
However, on the other hand, Franz Roh would later drop the term magical Realism from the title and would name it new objectivism, which gives us enough reason to explore the *realismo mágico* (Magical Realism) in Latin American context rather than tracing it back every time through its semantic root to Europe (see images 1.1, and 1.2).

On the other hand, when the 1997 edition of Magical Realism appeared in Spanish, published by IVAM Valencia as a result of an exhibition titled *Realismo Mágico. Franz Roh y la Pintura Europea 1917-1936* organised by IVAM and Caja de Madrid, from December 2 1997 - February 1, 1998, at CAAM- The Atlantic Center for Modern Art, a contemporary art museum located in the Canary Islands, Spain, the term by then had become completely appropriated into Spanish. (see image 1.5)

The exhibition aimed at the figurative and realist phases of Europe of 20s and 30s, contextualising the art works of Jorge Oramas, Santiago Santana, Felo Monzón and Juan Ismael from the Canary Islands, and it also included academic talks on magical realism, by Juan Manuel Bonet titled, *Lecturas del Roh (España, Canarias, América)*, by Eric Michaud titled, *Realidades y anticipación. El arte como práctica mágica durante el periodo entre guerras*, and by Sergiusz Michalski titled, *Nueva objetividad: centros, iconografía y memoria*

	
The book title in large and bold letters reads ‘Post-Expressionism’, and the subtitle reads ‘Magischer Realismus’ and then ‘Problems of New European Paintings.’ Source: https://www.artist-info.com	The book's title drops the subtitle ‘Magischer Realismus’ and reads, ‘Post-Expressionism by Franz Roh Source: https://en.todocoleccion.net

(Images 1.1 and 1.2)

		
The dustcover of the first translation (1927) of <i>Nach-expressionismus</i> into Spanish published by <i>Revista de occidente</i>. It turned the subtitle into the title and vice versa, stressing upon <i>Realismo Mágico</i> (Magical Realism) Source: https://www.iberlibro.com		The typographical cover of the book with a detailed title, which again puts <i>Realismo Mágico</i> (magical Realism) in the largest letters and the rest of the information become secondary or tertiary. Source: https://www.iberlibro.com

(Images 1.3 and 1.4)

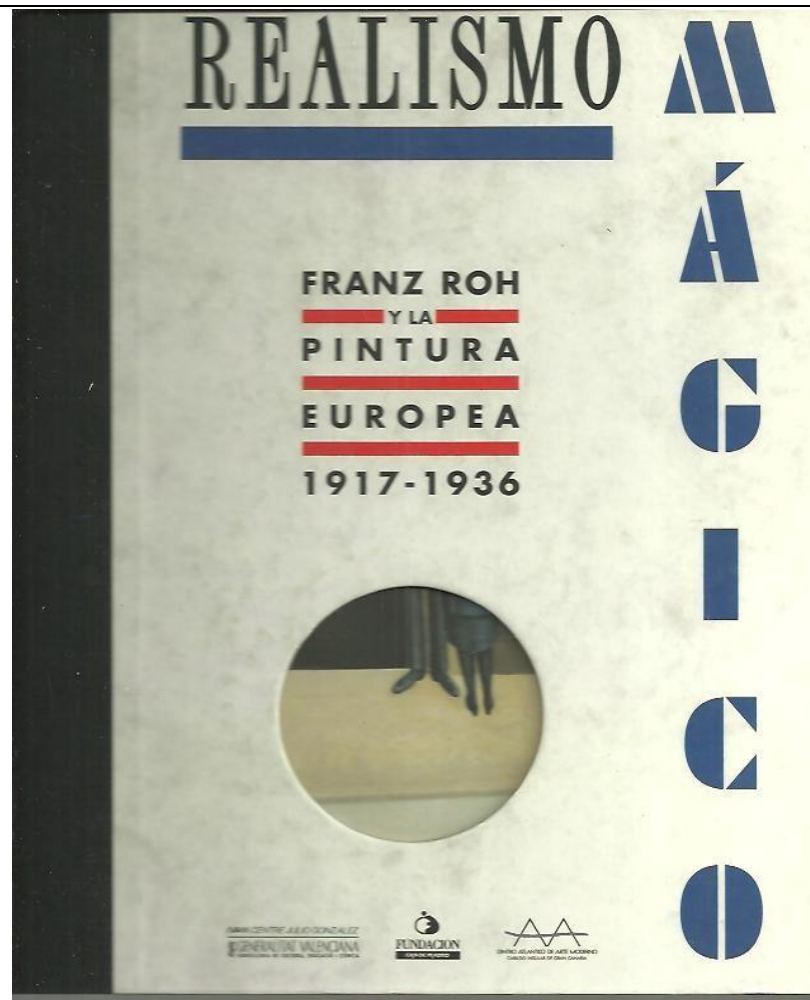


Image 1.5, Edition 1997¹¹

The second aspect of Luis Leal's essay is his citation of Arturo Usler Pietri's¹² use of magical Realism in the Venezuelan context, which he considers its first-ever use in the Latin American context. Not only Arturo Usler Pietri had used the term Magical Realism to denote the contemporary writers of his time but also tried to practice it in his own writings. Enrique Anderson Imbert, aforementioned as one of the founder theorists of Magical Realism in Latin America, used the tag for Arturo Usler Pietri's short story *La Lluvia* in his *Viente cuentos hispanoamericanos del siglo XX* (1956). Seymour Menton underlines that Enrique Anderson Imbert was the first literary critic from the Hispanic world to recognise that the term was invented by the German critic, Franz Roh. Before this, the term was floating in the air in the literary spheres of Latin America, as mentioned earlier.

The third aspect of Luis Leal essay is the clear distinction between fantastic literature by the surrealist movement and the nascent magical realist writers. However, he could not distinguish *lo real maravilloso americano* from magical Realism, which, evidently, was not the same mode.

The fourth and the most important aspect of his essay is an attempt to define the Magical Realism for the first time by any Latin American critic. Luis Leal revisits Angel Flores's attempts and assumption and extracts the important elements from Arturo Usler Pietri's and Franz Roh's formulation of magical Realism and gives an acceptable definition which goes on to stay forever. Arturo Usler Pietri underlined in *Letras y hombres de Venezuela* (1948), noticed the mystery surrounded by reality in the fiction and claimed, "a poetic prediction or a poetic denial of reality" which could be called "Magical Realism due to lack of another name" (qtd. in Zamora and Faris, *Magical Realism* 120).

Echoing what Franz Roh had already promulgated, Luis Leal tries to zero-in on a possible definition using the assumption-negation approach and states that "Magical Realism cannot be identified either with fantastic literature or with psychological literature, or with the surrealist

or hermetic literature” as postulated by José Ortega y Gasset (Leal 121). He underlines that Magical Realism avoids using dream motifs, distortion of reality or creating imagined worlds, as the “writers of fantastic literature or science fiction do; nor does it emphasise psychological analysis of characters, since it doesn’t try to find reasons for their actions or their inability to express themselves” (Leal 121). Leal does not consider it an aesthetic movement such as Modernism and declares that it is not magic literature either and rather “its aim is to express emotions, not to evoke them” (121). Finally, he reaches to a conclusive remark that “Magical realism is, more than anything else, an attitude toward the reality that can be expressed in popular or cultural forms, in elaborate or rustic styles, in closed or open structures” (Leal 121). Here Leal almost speaks using the same words as Franz Roh, but firmly locates the theory in Latin American soil. Leal, asks a question further, “what is the attitude of the magical realist toward reality” (Leal 121)? He underlines that it is to untangle the reality and to discover the mysteries lies in “the things, in life, in the human acts” traces into the fiction of “Arturo Uslar Pietri, Guatemalan Nobel winner Miguel Angel Asturias, Alejos Carpentier, Juan Rulfo, Felix Pitra Rodriguez, and Nicolas Guillen” and states this is what they practice in their fiction (Leal 121).

Emir Rogriguez Monegal in his reconciliatory attempt between the non-communication of Angel Flores, and Luis Leal also pinned down the author like Miguel Angel Asturias, Alejo Carpentier, Juan Rulfo and García Márquez, and he filters out the writers of the fantasy genre such as Julio Cortazar, Borges, Adolfo Bioy Casares and the like from the magical ones. To understand the attitude towards reality, Luis Leal gives an interesting take of Borges on Kafka’s *Metamorphosis*, which he had written in the prologue of the translation of the same. He propounded that in Kafka’s work there is an invention of intolerable situations, and the characters do not accept Gregory Samsa’s transformation into a giant bug naturally as it would happen in case with the magical realist writings of Latin America. This is where Alejo

Carpentier's notion draws a clear line that the Latin American reality was inherently marvellous, and it need not require an external invention. Thus, transformations or aberrations are naturally accepted through the experience of reality. In Borges literary works, Leal finds a creation of fantastic and subsequent hierarchies which does not translate into the "discovery of the mysterious relationship between man and his circumstances" (122). On the other hand, Alejo Carpentier and Miguel Angel Asturias would dive into the mysterious world of Latin America and create their fictitious worlds, which results into the creation of a magical world rooted in the milieu of the characters as well as their native readers.

Luis Leal citing the English critic Collingwood speaks of avant-garde literature as escapist unlike magical realists writings, which engage with the mysterious reality of the milieu. Luis Leal's notion that discovering the mysterious relation between the man and his milieu rather than the creation of something external or fantastic would not require any logical or psychological explanation. Because "the magical realist does not try to copy the surrounding reality or to wound it but to seize the mystery that breathes behind the objects" (Leal 123).

However, there may be multiple criticisms of Angel Flores's valuable foundational contribution to Magical Realism, his essay, without doubt, has paved a theoretical track for the future generations. Many of his points are accepted without dispute and even reflect in the notions about Magical Realism by the authors themselves such as his mapping of Magical Realism goes back to diaries, letters and chronicles of the early colonisers of Latin America. Even Garcia Marquez, in his Nobel Award speech, begins by mentioning the chronicles of Antonio Pigafetta's observation of Latin America. The second point is, of course, the amalgamation of fantasy and reality, and the third 'time exists in a kind of timeless fluidity'.

Many critics consider Angel Flores's essay on Magical Realism to be the first-ever discussion in the academic realm. Even Seymour Menton in his book, *Historia Verdadera del Realismo Magico* (1998), opens his Chapter one by mentioning that the term Magical Realism

has been used to describe the post-second-world-war Latin American Literature, increasingly since the year 1955 (*Historia Verdadera* 15). However, he does not mention Angel Flores essay or other details, which he certainly refers to.

The inaugural session during XVI IILI conference by Rodriguez Monegal successfully provoked the debate creating far-reaching ripples in literary study circles, which is still felt today. It occurred amidst the splendour of Latin American prose, and the famous literary big-bang aptly called *Boom* which generated a wider interest in the magical realist mode both in and outside Latin America by academics and general literary enthusiasts alike. The USA, with its privileged location and position in the literary power structure, became a battleground or conciliatory ground for the literary critics from across the globe. Moreover, due to huge diversity in the USA, the academicians were prone to refute the claim of Latin Americanists that the magical realist phenomena were exclusively a Latin American product. They went on to look at Magical Realism through postmodern, postcolonial, feminists, ethnic and other demarcated and established lenses. This approach, however, has given rise to the Latin American literature in the sense that the axis of the discussion revolved around it, and if not, even in its negation registered its presence. Luis Leal till the very end, and at every possible platform appears to battle for his point, as after reading a review of Alejo Carpentier's novel, *The Harp and the Shadow* on 3 June 1990, in The New York Times, where he saw some discrepancies on the use of the term, Magical Realism, he resorted to writing a letter to the editor and corrected him regarding who coined the term (see appendix ix).¹³

The Four Categories of Theorists

- **Western critics from the western world**
- **Hispanic scholars living in the western world**
- **Hispanic critics based in Latin America**

- **Critics from non-western and non-Hispanic world**

Most PhD students who have written their thesis on Magical Realism from English speaking countries have heavily relied on the first category of critics. Especially, those who are from Comparative Literature Departments, Interdisciplinary Departments, English or other related departments. PhD projects written in the departments of Latin American Studies in the USA, UK, or any other western countries have referred to the first and the second category of critics. However, very few have delved into the third category of critics. It can mostly be attributed to the studies being done by the established academics who on purpose or due to several limitations have left the autochthonous Latin American critics from their anthologies or studies. For the sake of an example, one of the widely referred (including in India), is the anthology of academic Essays' *Magical Realism: Theory, History, Community* edited by Lois Parkinson Zamora and Wendy B. Farris.

Western critics from the western world:

Hispanic Studies, Hispanic philology based upon traditional peninsular traditions; Spanish and Latin American literature, Latin American Studies, Iberian Studies, Spanish and Portuguese departments, Romance studies and the like are the departments, centres where the language, literature and culture of Spanish speaking countries are generally studied.

We have seen earlier that the word Hispanic¹⁴ is used to a great degree for the departments of Spanish language and literary studies. However, the term has been very problematic in the academic domain due to its connotations, contexts, intention and significance. The Royal Spanish Academy popularly known as RAE (Real Academia Española) in its dictionary DRAE (available online), defines 'Hispánico' as related or pertaining to the ancient Hispania (Roman) or the people forming a part of it or related or pertaining to Spain, or the Spanish speaking countries or cultures.

Hispánico, ca	Hispanic

Del lat. Hispanĭcus. 1. adj. Perteneciente o relativo a la antigua Hispania o a los pueblos que formaron parte de ella. 2. adj. Perteneciente o relativo a España y a los países y culturas de habla española. latín hispánico¹⁵ <i>Source: DRAE (Diccionario de la Real Academia Española)</i>	1. Connected with Spain or Spanish-speaking countries, especially those countries in Latin America 2. Someone from Spain or Spanish-speaking countries, especially those countries in Latin America: Hispanics make up a large proportion of the population of Miami¹⁶ <i>Source: Cambridge dictionary</i>

However, on the other hand, the Cambridge dictionary defines the word ‘Hispanic’ in a completely different way, referring more to someone or something related to Latin America vis-à-vis the uses in the USA Census Bureau, academia, and other state machinery and thus denoting a distinct notion from what it is actually used for within the Spanish speaking world. Eduardo Subirats, in his controversial article *Siete tesis contra hispanismo*, declares, *Hispanos, hispanistas, hispánicos...nombres equívocos*, (Hispanos, Hispanists, Hispanics...wrong names) (149).

Hispanic as a term has an exclusive notion to its Spanish heritage and is also contested by the people of indigenous and of African origin. Thus, they prefer to call themselves Latino, Chicano, *la raza* and the like, rather than Hispanic. A poem seems to have appeared anonymously but which is attributed to Concha Saucedo in ‘*The Handbook of Hispanic Cultural Anthropology*’, reflects the tension with the term among the Chicano population in the USA, who are also pigeonholed into the same category (see appendix x).

Hispanismo, on the other hand, is defined by the DRAE (Dictionary of the Royal Spanish Academy) as ‘study of languages, literatures, and Hispanic cultures’,¹⁷ while Webster dictionary defines it as a movement to reassert the cultural unity of Spain and Latin America.¹⁸ The academic term, however, reflects both of the definitions by imagining the entire *Hispanophone* world as a homogenous category. This homogenised category certainly overlooks the marginal, folk, indigenous, Afro-Latino, Chicano and other regional literary works or the literary works with such elements. The politics of translation and reception of *Hispanoamerican* works in the western world is another aspect to explore, where the sale of the translated text is kept primordial. Magical Realism seems to have negotiated at both the fronts, even when these works have overtly folk, regional, indigenous or hybrid cultural context of typical Latin American society, they decontextualised it with elements of universalism. The success of García Márquez’s *One Hundred Years of Solitude* can be attributed to its thematic universality. The mythical Macondo could be a house in New Delhi, a restaurant in Barcelona, a literary festival in Nairobi, Kenya, a hotel in Panama, an exotic resort luring the tourists with its tropical specialities in Conchal, Costa Rica, or the banana plantation farm located along the railway line in Aracataca, Colombia, which actually lent its name to Garcia Marquez. Now, if a literary mode swivelling around such regional context is taken out of its context and examined along with the ready-made western literary critical frameworks, using postmodern or other post-something is in fact to something to ponder on. It seems to me that it is due to the overwhelming number of academics working, writing, speaking and diffusing a certain set of interpretative ideas working in the western worlds, especially the USA.

Let us have a comparative glimpse of the number of departments, centres, academies etc. functioning at the university or in the sphere of higher education in the Western, Hispanic and the Asian world. Not only will it answer many of the above questions, but at the same time, would pose further questions. The quantitative data about departments, publications,

Hispanistas (academicians working on the Hispanic themes) are taken from the portal www.hispanismo.cervantes.es. The portal was developed in the year 2000 by the Instituto Cervantes¹⁹ and the Spanish Ministry of Culture and Sports in order to keep track of the dimensions of International Hispanic studies at the university level, to disseminate the activities related with the Hispanic studies and facilitate useful information for the Hispanist in development of their professional activities.²⁰ The portal further informs that it tries to make available all the possible resources to the academic community related to the Hispanic studies and that it considers the Academics as vital promoters of Spanish language and its cultures. Interestingly, the Instituto Cervantes in New Delhi, uses the term, Spanish-speaking culture, Hispanic America and Latin America and not Hispanic as in case of the USA, that demonstrates its intention and politics in different geographies. It is clear that the term *Hispanic* functions as a political and cultural marker in the hegemonic Anglo-Saxon American culture. The National Survey of Latinos, carried out in 2011 for the Pew Hispanic Centre reveals the genealogy of the term Hispanic in the USA and underline that “the terms *Hispanic* and *Latino* to describe Americans of Spanish origin or descent is unique to the USA, and their meaning continues to change and evolve” (Taylor et al. “When Label”). These terms, however, would not be used in other parts of the world.²¹ They seem to be partly right as the terms have different notions outside of the USA. In the case of India, the term Spanish or Latin American are more common rather than Hispanic, as we have seen above in case with the Instituto Cervantes, New Delhi.

The establishment of the *Observatorio de la lengua española y las culturas hispánicas en los Estados Unidos* at the Harvard University is another factor to be considered while discussing Hispanism. Rosana Hernández-Nieto and Francisco Moreno-Fernández in Observatorio’s Reports (2017) on *Literatura e Hispanismo* (Literature and Hispanism) underscore that the Institute aims to support the dissemination of Hispanic language and culture within Harvard University and to its affiliates. These aims are sought in collaboration with the

departments of Harvard University whose professors and students have expressed a keen interest in Hispanic studies and thoughts in Spanish. (Rosana & Francisco 5)

However, no matter how much Spain or Latin America would try to disseminate their version of Hispanism or Hispanic studies, the large numbers of American departments dedicated to teaching Spanish language and works of literature overwhelm them. The following table shows that the USA alone has 1226 departments, 29 associations, and 60 scholarly publications whereas Spain has a meagre 142 departments, and if figures from the *hispanismo.cervantes.es* were to be considered, even the entire non-US western world cannot outnumber the number of departments in the USA alone.

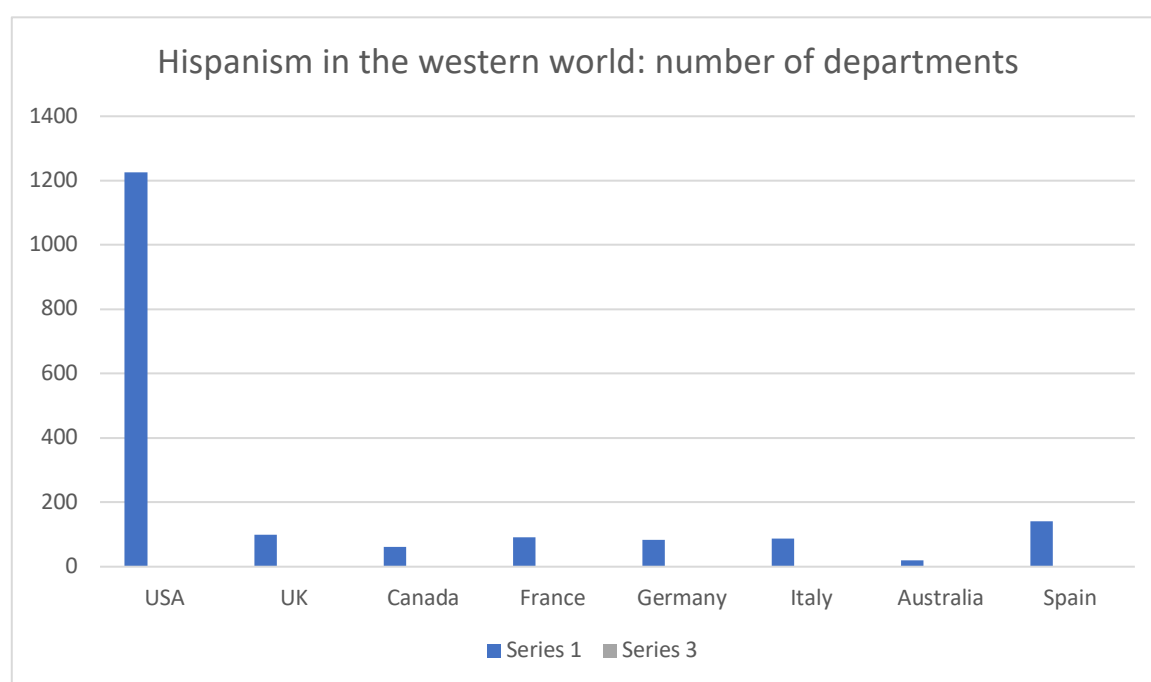


Table 1.1 Hispanism in the western world

We see that the first figure is high due to a vast number of Latin American studies; Hispanic, Spanish or related departments in the USA and in other western countries. Furthermore, a large number of comparative literature departments, Cinema or Film Studies, Anthropology, History, Political Science, Sociology or other allied disciplines that engage with Latin America in some way or the other are also added to this category. It is pertinent to note

that a proper and organised study of Latin American studies began in the western world long before it had happened in Latin America itself. In such a case, the western academia always had hegemony in the theoretical sphere. Latin American intellectuals or scholars of all walks of life would look up to the West for their own form of consciousness and identity. They saw themselves as an offshoot of the Western culture, and somehow that became the benchmark of every intellectual reference, even the civilisational. Argentine intellectual and politician Domingo Faustino Sarmiento's²² book, '*Civilisation and Barbarism*' (1845) published in exile in Chile during the military dictatorship of Juan Manuel de Rosas (1793-1877), alludes to the dichotomy between Civilisation and Barbarism. It is obvious that the Western world would represent the civilisation and Latin American, as well as the Third-World, would represent Barbarism. So, the tradition of accepting the Western knowledge hegemony is inbuilt due to the colonial history, and the discourses emanating from the western world are held with higher prestige and often decide, alter or strengthen what is written, said or postulated in Latin America, same as it happens in case of other postcolonial worlds.

It is pertinent to note that Felicity Claire Gee in her PhD thesis (2013) on Magical Realism in Cinema, which of course disintegrate from the literary texts from Latin America would refer to anthologies that she considers the key English language resources on magical Realism; "Lois Parkinson Zamora and Wendy Faris's *Magical Realism: Theory, History and Community* (1995), and Stephen M. Hart and Wen-chin Ouyang's *A Companion to Magical Realism* (2005)" (Gee 15). These two anthologies, as mentioned earlier, have tried to demonstrate the 'global' view of Magical Realism, and the mode not unique to Latin America but an international literary phenomenon.

She further adds the works of Tzvetan Todorov, Rosemary Jackson, Amaryll Chanady and Raymond Trousson on Fantastic²³ and adds it to *Magic Realism Social Context and Discourse* (1995) of Maria-Elena Angulo, and Frederic Jameson's notions on magic realism

(Gee 16). She had underlined that there were five key texts in the discussion of magical or the marvellous text: Breton's *First Manifesto of Surrealism* (1924), Franz Roh's *Nach-Expressionismus*, Borges' article *Narrative Art and Magic*, Mabilie's *Le Miroir de Merveilleux* and the final text is the famous prologue by the Cuban writer Alejo Carpentier in his novel *El reino de este mundo* (1949) (Gee 13-14).

We can clearly see that it takes a hard effort to decentralise the European notion for even widely accepted non-European phenomena. Because the scholars and students rooted in their European context tend to trace even the Others through the notion created by overwhelming knowledge production of their academia, which sometimes tends to overlook the Other's versions. In case of the alternative Realism, which was termed magical due to lack of an appropriate term as the Venezuelan critic, Arturo Usler Pietri postulates that in their peculiar Realism there was "a poetic prediction or a poetic denial of reality," which due to "lack of a name could be called Magical Realism" (qtd. in Zamora and Faris, *Magical Realism* 120).

Lets' have a look at the famous anthology of Lois Parkinson Zamora and Wendy Faris's *Magical Realism: Theory, History and Community* (1995) published by the Duke University Press. This anthology edited by Lois Parkinson Zamora²⁴ and Wendy B. Faris begins with Franz Roh and contains Luis Leal and one Rodriguez Monegal's article, however, does not include the intervention of Emir Rodriguez Monegal carried during XVI ILLI conference, perhaps in order to establish that the Magical Realism was no more a Latin American mode, but a universal literary genre. Thus, she goes on to include sections such as *Foundation, Theory, History and Community*. In *Foundation* she includes Angel Flores and Luis Leal, the previously discussed critics examined by Monegal, along with Alejo Carpentier who formulated *lo real maravilloso americano* in the prologue of his famous *El reino de este mundo* 1949 [Kingdom of this world], however, from *Theory* she eliminates all the Hispanic critics

and begins the section with Wendy Farris's essay titled *Scheherazade's Children: Magical Realism and Postmodern Fiction*. Thus, decentralising the theoretical discussion and moving outside Latin America and placing it in North American, Western, or broader Postcolonial or Postmodern framework.

Late George R. McMurray, an acclaimed scholar of Latin American literature in general and of Garcia Marquez and Magical Realism in particular, in a review for this anthology in *The International Fiction review* (1997) applauded that the anthology "*Magical Realism: Theory, History, Community* stands as a valuable contribution to the definition and discussion of a subject which, until recently in his view cried out for further exegesis" (106). He further affirms that "after the publication of this weighty tome, scholars can no longer complain about a lack of critical understanding of the literary mode so widely known as magical Realism" (106).

The backside of the book cover, which intends to give the product description mentions the keywords, Comparative literature/World literature on top and in the opening paragraph itself claims to be 'the first of its kind' critical anthology. It is pertinent to note that while in the Spanish speaking academia many decades ago, multiple anthologies, studies, seminar's or conference's proceedings have been compiled. In the list of studied authors, it includes García Márquez, Toni Morrison, Günter Grass, Salman Rushdie, Derek Walcott and Kobo Abe as the majority of the studied authors with many others in passing reference to demonstrate that Magical Realism is a worldwide phenomenon. There is not a single article which detains itself in a critical study of Magical Realism in Latin America, even the article by one of the editors, Lois Parkinson Zamora, is titled *Magical Romance/Magical Realism: Ghosts in the US and Latin American Fiction*. Thus, even the Latin American landscape is assimilated into the larger USA canvas. By assuming Magical Realism as an answer to the western narrative hegemony, one can trace the erstwhile USA's political claim through Monroe Doctrine that "America is

for Americans,” even though they did not share social reality with the rest of America (Latin America or the Caribbean) and appoint itself as the guardian of the entire continent.

I do not intend to undermine the valuable contribution of the book for opening a wider avenue and presenting the English reader a much more coherent text on Magical Realism. However, the ‘absence’ of many Latin American literary critics who write in Spanish, raises many questions.

The anthology begins with the English translation of Franz Roh’s 1925 essay, *Magical Realism: Post-Expressionism*,²⁵ along with Alejo Carpentier’s famous prologue to *El reino de este mundo* that contains his formulation of *lo real maravilloso americano* along with essays on postmodernism, postcolonialism but retaining its theoretical centre in the Western world, where the anthology emanates from (see appendix xi). However, it claims that “Magical Realism has been the catalyst in the development of new regional works of literature,” which we will examine along the way.

- **Hispanic scholars living in the western world**

We have seen earlier that the USA has a massive number (total 1226 listed on hispanismo.cervantes.es in September 2019) of Spanish language and literature departments, which also mean that there will be a huge number of academicians working for them. It is also evident that the Hispanic studies programme could not function without the native scholars, and today majority of the academicians are or have an ancestral link with the Spanish speaking world. It is also the case with the number of native Hispanic graduate students accepted at different Universities. The teaching of Spanish language and literature in the USA has a utilitarian approach as “the enormous production of the nation was looking for export and invest in the nearest places, and South America, the appropriate place. The study of Spanish was becoming indispensable.”²⁶ Apparently one of the great visionaries of the USA Benjamin Franklin,²⁷ had already recognised the importance of Spanish and other modern languages and

was instrumental in setting up the College and Academy of Philadelphia (1749). Thus, the teaching of Spanish began in the institution where Paul Fooks taught French and Spanish between 1766 y 1779. Later on, it became part of the University level teaching at Pennsylvania in 1750; and subsequently started at dozen of other universities including Yale in 1826, Harvard in 1816, Columbia, 1830 and other prominent institutions.²⁸ However, generally, it is perceived that the Hispanism began with George Ticknor (1791-1871), who became the first chair professor of Spanish language at Harvard University in 1817. He had studied Spanish and French language and literature in Europe at the University of Gottingen and on his return joined the prominent institution. Ticknor eventually published his *magnum opus History of Spanish Literature* (1849), a first of its kind on a chronological study of Spanish letters within or outside the USA. His friend William H. Prescott, another Hispanist, with his contacts with Pascual de Gayangos y Arce, an acclaimed Spanish historian, developed a life-long interest in the history of the Spanish speaking world and wrote remarkable work such as the *History of the Reign of Ferdinand and Isabella the Catholic* (1837), and *History of the Conquest of Mexico* (1943) and would go on to write many such works on Hispanic themes. One thing to be stressed here is that, this first Generation of Hispanists was deeply connected with the tradition of the peninsular philological traditions, so, in that sense, the presence of native influence was inevitable. One of the first Generation of native Spaniards who taught in the USA were Federico de Onís, Ángel del Río, Joaquín Casaldueiro y Antonio Solaninde. Those that were from Latin America included Pedro Enriquez Ureña, Enrique Anderson Imbert and the like. Federico de Onís (1885-1966), who joined as the professor of Spanish language and literature at the Columbia University in 1916, also played a crucial role in the creation of ‘Instituto de las Españas’ and the creation of the Department of Spanish Studies at the Puerto Rico University, where he became director in 1927. He also worked at the University of Texas, and Denver as a visiting professor and remained with Columbia University till retirement. He

played a crucial role in the field of Hispanism not only in the USA but also in Latin America and also actively participated and delivered lectures across the continent. Moreover, he reshaped the Institute of Spanish Studies at Las Villas Central University in Cuba (1957-1958) as the department's director. The Royal Academy of History of Spain (*Real Academia de la Historia*) underlines Onís's contribution of Hispanism in the USA as he headed a team of many eminent Native Hispanists such as Angel del Rio, Tomás Navarro Tomás, Venezuelan writer and intellectual Arturo Uslar Pietri, Colombian historian Germán Arciniegas, Eugenio Florit and a multitude of visiting professors and writers such as María de Maeztu, Américo Castro, Ramón Menéndez Pidal, Luis Alberto Sánchez, Gabriela Mistral, Federico García Lorca, Dámaso Alonso and the like. Under his leadership, the Department of Hispanic Studies at Columbia University became a department of reference in the Hispanic studies.²⁹

However, the political unrest, dictatorships, civil wars and similar crises led to the mass exile of intellectuals from the Spanish speaking world, and the majority headed towards the USA. A noted Hispanist, Joaquín Álvarez Barrientos, a Spanish who exiled himself to Mexico, in his *Memoria de hispanismo: miradas sobre la cultura española* recounts about teachers like Pedro Grases (a Catalan exile to Venezuela), also a visiting professor at the Harvard University who had given him the initial classes on Hispanic literature. Amado Alonso (1896-1952), a Spanish but naturalised Argentine, and director of *Instituto de Filología* in Buenos Aires went in exile to the USA during the regime of Juan Peron and became a professor at the Harvard University. He was a disciple of one of the pillars of Spanish philology in Spain, Ramón Menéndez Pidal, and he went on to become a name of reference not only in the USA outside as well, like his teacher. Notably, his works on stylistics in the Hispanic world is considered foundational. He also coincided with Pedro Enriquez Ureña, a Dominican scholar, who lived in Buenos Aires and later moved to the USA and thus we can trace the currents of traditional Hispanic philological tradition in the American academia. It is also worth mentioning that

Damaso Alonso (1898-1990), the brother of Amado Alonso was also an acclaimed author, and Spanish philologist, who taught at the Oxford University. He belonged to the widely known *Generation of 27*,³⁰ which Federico Garcia Lorca, Luis Buñuel, Salvador Dalí, Rafael Arbertí, Luis Cernuda and Manuel Altolaguiere, Vicente Aleixandre, Pedro Salinas, Gerardo Diego, and the like.

Prominent authors like Pedro Salinas, Luis Cernuda, Juan Ramon Jimenez, and Hispanist like José Rubia Barcia, Américo Castro moved to the USA. Américo Castro adapted to the USA's academic culture well, and despite opposition to his ideas and thoughts, he produced a lineage of Hispanic scholars. As underlines one of his pupil Samuel G. Armistead:

From the universities of Princeton and California, as pointed out by one of his disciples, Samuel G. Armistead, Américo Castro trained two generations of Hispanists active today, who continue to work on the research initiated by his teacher on Muslim and Jews contributions in the formation of medieval Spain.³¹

One thing to note from the before-mentioned list of institutions where the teaching of Spanish began, the 19th century appears to have a sudden outbreak as between 1814 and 1832, twelve institutions initiated programmes related to Spanish. One would notice that it coincides with the emergence of independent nations in the American Hemisphere, in which the USA would take very involving geopolitical interest through the enactment of the Monroe Doctrine, and would declare 'America for Americans'. Thus, even though there was a visible influence of native Hispanists in the American academia, the institutional interest would revolve around their own utilitarian requirements. To put them into a theoretical framework, we can underline two "*Longfellow's law*, according to which US interest in Spain is and always has been largely mediated by U. S. interest in Latin America" (D. Fernández 50). What Richard Kagan called the "Prescott's Paradigm"; the image of Spain as backwards, cruel, and medieval. However, the most deteriorating factor as postulated by Anthony Pagden would be the Spanish Black

Legend,³² largely based upon the historical clash between the traditional Catholic society represented by Spain, and the progressive societies represented by the rival protestant powers such as Great Britain and the Low Countries.

The Dominican priest and a humanist Bartolomé de las Casas (1484-1566), wrote *A Brief Account of the Destruction of the Indies* (1552), in order to denounce the inhumane treatment by the conquerors triggered the black legend further. Just to cite one example John Phillips' 1656 translation that intends to the "loud the civil and religious liberty in England, and simultaneously condemn the Spanish for their principal design of the conquest of the earth" (Hanke and Fernandez 234). One can testify it further through the 1689 edition's long title:

"Popery truly displayed in its bloody colours: or, A faithful narrative of the Horrid and unexampled massacres, butcheries, and all manner of cruelties, that hell and malice could invent, committed by the popish Spanish party on the inhabitants of West-India: Together with the Devastations of Several Kingdoms in America by fire and sword, for the space of forty and two years, from the time of its first discovery by them." (Hanke and Fernandez 241)

The American textbooks based upon the Anglo-Saxon heritage and their constant struggle with the Hispanic Other have also created a plethora of stereotypes. It even reflects in Mary Peabody Mann's writings, a first-generation scholar who lived in Cuba from 1833 to 1835, that resulted in two works posthumously published, *Cuba Journal* and an abolitionist novel *Juanita*, written while they lived in Cuba on a coffee plantation. She exhibits deep preconceived ideas towards the Spanish culture, catholicism and their governance as she writes, "Despotism is simply an inherent element of the Spanish character" (qtd. in Smidt 322).

On the other hand, William Prescott's books on Mexico had become a standard reading among the American soldiers during the US-Mexican war of 1846. His writings on the Spanish history in which Spain would appear as the "broken image" of the USA, intended to serve as

learning from any similar shortcomings their country may face in the future. However, scholars like Charles Lummis recognising the legacy of Spaniards in *The Spanish Pioneers* calls for the youth to read about the Spanish Pioneers, as the New School of American History is coming to the truth and it would help the country to overcome its ignorance. (11)

However, this task is not attained unless there is the inclusion of active native scholars who would bring to the fore the real issues and the images of the Hispanic world to the US academia. The inclusion of multidisciplinary approach also brings to the Hispanist fold, not only philologist, linguists or the literary scholars but also those who were working on Hispanic themes in History, Political Science and other disciplines. Due to the inclusion of the new theoretical tendencies and currents, the clear notion of a *Hispanist*, at least in the USA was going to change. Until recently the divide was on Latin American, peninsular, US-Latino, Chicano or the various movements, genres, or linguistics studies, which now after the emergence of Post-Structuralism, New Criticism and multiple postmodern discourses has made Hispanic studies a very complex field of study. David T Gies underlines that:

To give just a very short list, in American universities one can find practitioners of critical movements such as "Cultural Studies," "Gay and Lesbian Studies," "Performance Theory," "Feminism," "New Criticism" "New Historicism," "Deconstruction," "Poststructuralism," "Hermeneutics," "Postcolonial Studies," "Marxism," "Postmodernism." The picture is broad, vigorous and, needless to say, conflictive.³³

The erstwhile Hispanic studies mostly guided by the literary, philological, or linguistic tradition of Spain or Hispanic America was once more going to face the overwhelming pressure of the rise of theoretical discourses of the Anglo-Saxon world, wherein genuine questions related to the Hispanic world would be squeezed or lost. One may find the answer to the question 'what lead to such theoretical work by Luis Parkinson Zamora and Wendy Faris?'

We have already seen the example of how the critics and writers from the Spanish speaking world have dedicatedly followed Franz Roh and has appropriated or reinvented his text for their reality. However, on the other hand, the Anglo-Saxon academia or American academia seems to have gone in different directions.

- **Hispanist based in Latin America**

Before we move on to explore the foundational works for Magical Realism let's have a look (referring to the table below) at the scenario of Hispanic studies in Latin America; the literary world spread over vast geography of nineteen countries spread from Mexico to Argentina. Though the number of departments or centres dedicated to Hispanism as compared to the USA is smaller, they produce a huge number of publications; 100, whereas the USA has 60. While Latin American countries have held a manifold number of congresses and courses; 1093 whereas the USA; 346.³⁴ Thus, while studying not only Magical Realism but even Latin American literature in general, one cannot overlook the critical works written in the continent by its native scholars as they offer an organic understanding of the texts.

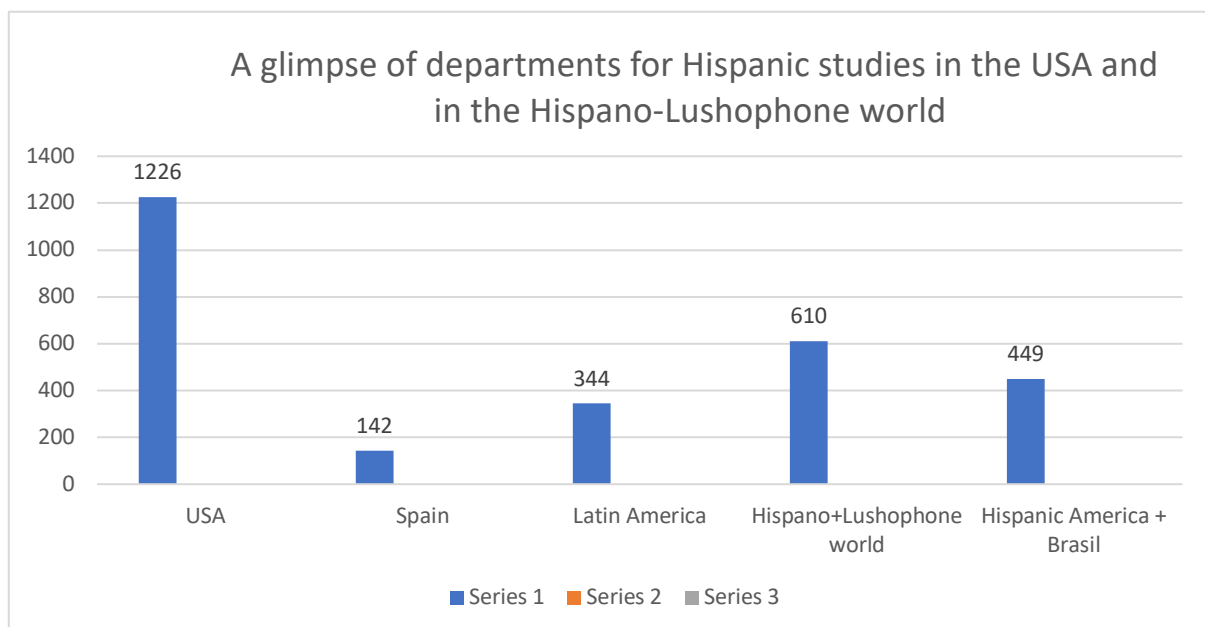


Table 1.2 Hispanic studies in the USA vs the Hispano-Lusophone world

Magical Realism would acquire a completely different meaning in its dominion in the studies of the literary scholars from Latin America. The critics trace the European root with Franz Roh through Alejo Carpentier's famous proclamation of *lo real maravilloso* and till the Spanish translation of *Nach-Expressionismus, Magischer Realismus: Probleme der neuesten Europaischen Malerei* as *Realismo Mágico: post expresionismo* (Magical Realism: post-expressionism). It does not get diluted into 'conflictive' academic discourses from the Anglo-Saxon world.

Most of these critical work would explore a Latin American root to the term or would try to redefine it in their own context. An exemplification can be in case of *Nueve Asedio a García Márquez* (1969) [Nine Studies on García Márquez], a collection of nine studies published by Editorial Universitaria, from Santiago de Chile. This is a collection of already published critical examinations of García Márquez's works by prominent authors and critics including Angel Rama, Mario Benedetti, and Mario Vargas Llosa. *Nueve Asedio a García Márquez* (1969) is considered first of its kind interpretative studies to understand Márquez's narrative worlds in its totality. Hugo Ruiz claims that it is an irreplaceable compass for studying García Márquez's literary works. And that, it contains some of the most sensible critical studies written about García Márquez's literary works. However, he laments that the book does not have writings of Luis Hars and Emir Rodríguez Monegal. (*Nueve Asedios* 16-23)

For the student of García Márquez's work, this book is an irreplaceable guide [...]

In short, an excellent book that allows some of the most judicious studies that have been done on García Márquez's works. It only remains to regret the exclusion, probably for editorial reasons, the works of Luis Hars, *García Márquez o la cuerda floja*, from his book *Los Nuestros*, and the essay by Emir Rodríguez Monegal on *One Hundred Years of Solitude*.³⁵

For this Thesis, I have included Emir Rodríguez Monegal's intervention on Magical Realism during the XVI ILLI conference at the Michigan State University, dedicated to Magical Realism. So, what Hugo Ruiz is pointing out is important, as Monegal would take a serious interest in García Márquez's works and it would result in his first article on '*One Hundred Years of Solitude*' titled *Novedad y anacronismo en Cien años de soledad* (1968) published in acclaimed Venezuelan literary journal *Revista Nacional de Cultura*.³⁶ Luis Harss's pioneering work *Los nuestros* (1966)³⁷ literally meaning "The Ours" was translated in 1967 titled, *Into the Mainstream: Conversations with Latin American Writers*. The book gives a comprehensive understanding of the literary Boom taking place in Latin America for English as well as for the Spanish readers. The interviews transferred into poetic prose by Luis Harss gives a critical and psychological exploration of the literature and the authors of the era. Though this work did not intend to examine Magical Realism per se, his observation of Faulknearean influence in the authors gives a foundational understanding of the mode. In the interview of García Márquez, titled *Gabriel García Márquez o la cuerda floja* [Gabriel García Márquez, or the Lost Chord], Harss provides a framework to understand the setting of Macondo in the time and space and traces the *unreal* or magical components in Márquez's writings. It seems to me that his work is one of the foundations before one embarks on to study Magical Realism in Latin American literature.

Now, coming back to *Nueve Asedio a García Márquez* (1969)³⁸, one comes across Pedro Lastra's essay exploring the tragedy as the foundational structure in *The Leaf Storm* (1955) the first book published by García Márquez. Departing from the epigraph in *The Leaf Storm* taken from *Antigone* by the Greek author, Sophocles, Lastra explores how the same event unfolds in the new setting of Macondo created by García Márquez, where after the death of the French doctor, a foreigner in Macondo who once had denied attending the wounded soldiers in the

civil war, now after the people having sentenced his dead body to rot in his house, and no one being ready to bury him. The epigraph in *The Leaf Storm* reads:

“But Polyneices’ corpse who died in pain
they say he has proclaimed to the whole town
that none may bury him, and none bewail
[...] that anyone who da1’es attempt the act
will die by public stoning in the town.”

Antigone

So even though Pedro Lastra traces the interlinks between *The Lifestorm* and *Antigone* he does not disengage from the Latin American reality, instead he located it deeper within Macondian reality; a universal Latin American reality. This precisely does not happen with the Anglo-Saxon or other western critics. They tend to disengage themselves from the root. One of the essays *Gabriel Garcia Marquez o el tropico desembrujado*³⁹ by Ernesto Volkening (1908-1982), the Belgian scholar who made Colombia his home, and wrote about García Márque’s works before anyone else did, attests to the Luis Harss’s underpinning of Faulknerian influence, and creation of Latin American Yoknapatawpha. His essays along with José Miguel Oviedo’s essay titled, *Macondo: un terriorio magico y americano* [Macondo: A Magical and American Territory] and other nine essays set a different understanding of Magical Realism than what one gets to learn from the critical studies available in English. Unfortunately, this work is not available in English, and thus inaccessible to the English readers in India.

Yet another, and perhaps the most valuable work to understand Magical Realism would be the anthology of critical works compiled by the Colombian literary scholar and editor, Juan Gustavo Cobo Borda titled *Repertorio crítico sobre Gabriel García Márquez* (1995) in two thick volumes published by the prominent research institution dedicated to Spanish philology in Colombia, *Instituto Caro y Cuervo*, Bogota. The second volume even has the article *A*

Donkey's Tail for Pinochet by Salman Rushdie translated into Spanish titled *Una cola de asno para Pinochet* previously published in *El Pais* (Spain). This study for the first time explores deeper and further from the much-discussed role of *Grupo de Barranquilla*, Faulkner, Kafka, Virginia Woolf or Aracataca on García Márquez literary creations, and underlines the role of his education at higher secondary school in Zipaquirá, under educators like Carlos Julio Carderón Hermida, Carlos Martín and other unexplored phases till then. Exploration of the library of fictional Macondo includes an interesting element to study Magical Realism, by tracing five volumes of a book written by Colonel Aureliano Buendía, Petrarch, Seneca, Rabelais, *Thousand and One Nights*, Six volumes of Encyclopedia, Sanskrit primer and the like. These elements are hardly visible in the Anglo-Saxon or American critics. For the analysis of short stories in the following chapters of the Thesis, I intend to use these first-hand Spanish materials like Cobo Borda's and try to show how we understand Magical Realism in India.

- **Critics from non-western and non-Hispanic world**

Though this category geographically looks bigger, the situation of *Hispanism* is almost dismal. For example, let's look at the below data taken from the portal of Cervantes Institute, it only shows eight departments or centres in India working on *Hispanism* in front of the colossal figure of 1226 departments in the USA alone. Even China, Japan, South Korea or other Asian or African countries put together cannot compete with the hegemonic academic production of the USA, keeping aside the other Western world.

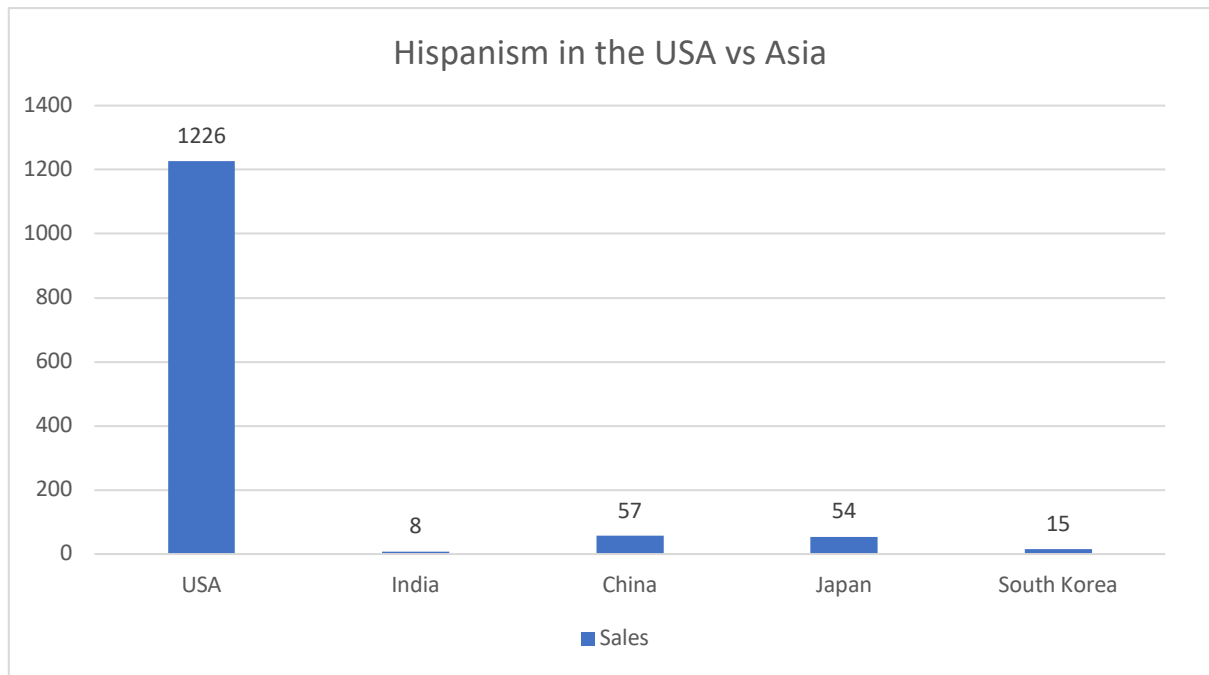


Table 1.3 Hispanism in the USA vs Asia

As it is mentioned earlier that the Indian scholars working on Magical Realism have depended heavily on the anthologies published in the USA for the ease at which they are available in our libraries or online bookstores. Furthermore, the Spanish departments in India are negligible in numbers, so they are unable to fill the theoretical void between India and Latin America, leaving a high risk of deviation for the students directly consulting the English language material. After examining, I found that the translations of the majority of García Márquez's works are also done from English. Thus, there is a lot of content loss in the process of translating from the translated texts.

Conclusion

Magical Realism is like *Chocolatl*, the Aztec drink brought to the rest of the world in the form of sweet and fancy chocolate by mixing sugar and milk in it, to please the palate. But once anyone tastes the sweet chocolate, how many would really look at the bitter taste of the original chocolate?

Going back to exploring magical Realism in its natural habitat in Latin America, seemed something of that sort. It is not easy to manoeuvre through a huge production of theoretical

studies in English mostly from the American scholars, which let any English reader to easily settle on them without any need to go to its root. It could also be due to the dominance of North American academia.

Magical Realism needs to be located in Latin America first, if not to read in that context only. It requires a direct interlink with other parts of the world, without the need to go through the translation filter. It seemed to me that the translations often dislocates from the source. Thus, it becomes a daunting task to establish a link in case of another non-western world.

After examining magical Realism in four categories as specified below, I found that by not approaching the native theories first-hand, we are at a risk of losing a better understanding.

1. *Western critics from the western world*
2. *Hispanic scholars living in the western world*
3. *Hispanic critics based in Latin America*
4. *Critics from non-western and non-Hispanic world*

In the context of Sur-South, Global South or Decolonial conceptualisations, we need to try at approaching the Latin American theories before reading the western theoretical works on Magical Realism. This thesis modestly tries to contribute a small part.

⁴ Enrique Anderson Imbert mentions, "This term was, then, well-known in the Buenos Aires literary circles which I frequented in my adolescence. The first time I heard it applied to a novel was in 1928, when my friend Anibal Sanchez Reulet—of my own age—recommended that I read *Les enfants terribles* by Jean Cocteau: "pure 'magical realism,'" he told me. Within the circle of my friends, then, we talked about the "magical realism" of Jean Cocteau, G. K. Chesterton, Franz Kafka, Massimo Bontempelli, Benjamin Jarnes et al. I, who had been publishing antirealist short stories since 1927, was very conscious of the degrees of verisimilitude which run from the improbable to the impossible." ("Magical Realism" 2)

⁵ Emir Rodríguez Monegal (1921-1985) a renowned Hispanist and one of the most influential Latin American literary critics of the 20th century. He published books on notable literary figures such as Jorge Luis Borges, Pablo Neruda and the like. He was also the editor (1966-68) of *Mundo Nuevo*, a prominent literary journal published from Paris. This literary magazine was known for its deciding role in promoting the Boom writers, such as Gabriel García Márquez, Carlos Fuentes, Mario Vargas Llosa, José Donoso and other young writers like Manuel Puig. He taught at Yale University and went on to become Chairman of Latin American Studies Center and director of Graduate Studies programme. He is considered one of members of generation 45, a literary group from Uruguay.

⁶ *Arco y la Lira*'s second edition came out in 1967, when Octavio Paz was Ambassador of Mexico in India. He signs the advice note included in the prologue, mentioning; Delhi, May 1967. He elaborated his work further and added a new epilogue and attributed it as a bridge among his other works *Recapitulaciones* (1965) and *La Nueva analogía* (1967).

⁷ “Hace muchos años que uno de los críticos hispanoamericanos más prolíficos, don Luis Alberto Sánchez, acuñó aquello de la “intersordera” para referirse a la falta de comunicación entre los países de la América hispánica. Hoy podemos seguir hablando de un diálogo de sordos. Bastará un ejemplo (ilustre) para subrayarlo. Al publicar Octavio Paz *El arco y la lira*, en México, 1956, consigue situar su crítica de la poesía contemporánea en medio de las corrientes más actuales y vivas entonces en la Europa de la segunda posguerra. Sin embargo, aunque ya Paz conoce y admira la ficción de Borges, y hasta la cita en su libro, nada dice de su obra crítica. Solo cuatro años antes que Paz publicase su ensayo. Borges había recopilado buena parte de sus mejores artículos en *Otras inquisiciones* (1952). Pero el diálogo (tan necesario al punto de ser imprescindible) entre estas dos obras no se realiza. Pasan una al lado de la otra sin saludarse, como dos caminantes en la niebla.” (Rodríguez Monegal, *Otro mundos* 25)

⁸ IILI The International Institute of Latin American Literature was founded in 1938 in Mexico City at the behest of individuals such as Pedro Henríquez Ureña and Alfonso Reyes, as an attempt of reaffirm Hispanic unity in the midst of the Spanish Civil War. Through nearly six uninterrupted decades, the IILI has been dedicated to creating an international awareness of Latin American literature, culture, and criticism through its conferences, *Revista Iberoamericana*, and its publishing lines. Source: <https://www.hispanic.pitt.edu/iili/englishindex.html>

⁹ The essay has reappeared in *Magical Realism in Latin American fiction in Magical Realism: Theory, History, Community*, edited by Lois Parkinson Zamora and Wendy B. Faris.

¹⁰ It is also important to mention that *Revista de Occidente* was founded by José Ortega y Gasset (1883-1955), a highly respected Spanish philosopher, essayist and theorist and perhaps the best-known Spanish philosopher outside Spain.

¹¹ It also included art works of Marià Andreu, Aurelio Arteta, Max Beckmann, Cagnaccio di San Pietro, Massimo Campigli, Carlo Carrà, Felice Casorati, Alfred Courmes, Giorgio de Chirico, Salvador Dalí, H.M. Davringhausen, Roger de la Fresnaye, Filippo de Pisis, André Derain, Otto Dix, Francesc Domingo, Antoni Donghi, Feliu Elias, José Frau, Ernst Fritsch, Achille Funi, Ramón Gaya, Carl Grossberg, George Grosz, Virgilio Heise, Auguste Herbin, Carl Hofer, Karl Hubbuch, Juan Ismael, Alexander Kanoldt, Genaro Lahuerta, Le Corbusier, Fernand Léger, Franz Lenk, André Lhote, Maruja Mallo, Carlo Mense, Jean Metzinger, Joan Miró, Felo Monzón, Jesús Olasagasti, Ubaldo Oppi, José Jorge Oramas, Amédée Ozenfant, Benjamín Palencia, Timoteo Pérez Rubio, Pablo Picasso, Alfonso Ponce de León, Anton Räderscheidt, Franz Radziwill, Pierre Roy, Olga Sacharoff, Santiago Santana, Christian Schad, Rudolf Schlichter, Georg Scholz, Georg Schrimptf, Gino Severini, Mario Sironi, Arturo Souto, Joaquim Sunyer, Josep de Togotes, Mario Tozzi, José María Ucelay, Daniel Vázquez Díaz.

.For more details visit, http://www.caam.net/es/expos_int.php?n=3759

¹² “Arturo Usler Pietri (1906-2001), a politician, writer, journalist, academic and above all considered one of the most important Venezuelan intellectuals of 20th century. He comes from lineage of General Johann von Usler a high-ranking officer who fought for Simon Bolivar for the independence of Latin America. Usler Pietri got nominated for Nobel prize several times, however, could not win. He was awarded Spain's prestigious Principe de Asturias prize in recognition of his role as one of the founders of modern Latin American literature. His most famous literary works include the historical novel *Las Lanzas Coloradas* (Red Lances), whose subject is the military campaigns of Bolívar. He also wrote poetry, short stories and plays.”

Source: <https://www.theguardian.com/news/2001/mar/02/guardianobituaries.books>

¹³ For more details see, “Who Coined 'Magical Realism'?”, *The New York Times*, July 15, 1990, Section 7, p. 33, <https://www.nytimes.com/1990/07/15/books/1-who-coined-magical-realism-941990.html>

¹⁴ “After a number of years of lobbying by Mexican-American and Hispanic organizations, in 1976, the U.S. Congress passed Public Law 94-311. Called the “Joint resolution relating to the publication of economic and social statistics for Americans of Spanish origin or descent” and sponsored by Rep. Edward Roybal of California, the law mandated the collection of information about U.S. residents of Mexican, Cuban, Puerto Rican, Central American, South American and other Spanish-speaking country origins (Pub. L. No. 94-311, 1976). Subsequent directives from the Office of Management and Budget (OMB) in 1977 outlined the details of data collection for the federal government. A second OMB directive in 1997 added the term “Latino” to “Hispanic” (Rumbaut, 2006). For further details see here: <https://www.pewresearch.org/hispanic/2012/04/04/when-labels-dont-fit-hispanics-and-their-views-of-identity/>

¹⁵ For further details see here, <https://dle.rae.es/?id=KVkY2zv>

¹⁶ For further details see here, <https://dictionary.cambridge.org/dictionary/english/hispanic>

¹⁷ For further details see here, <https://dle.rae.es/?id=KVoY4pX>

¹⁸ For further details see here, <https://www.merriam-webster.com/dictionary/hispanism>

¹⁹ Instituto Cervantes established in the year 1991 is the Spanish government's official institution for teaching Spanish and promotion of cultures of all Spanish speaking countries and communities. It claims itself as a non-profit organization. However, the fee for its languages courses are similar to the expensive Western private

language academies. It set up its New Delhi branch in the year 1999, and in aims to promote the literatures and cultures of all Spanish speaking countries. It also collaborates with the Embassies of Latin American countries and promotes their culture. It has a library names after Zenobia Camprubi (1887-1956), wife of Juan Ramon Jimenez (1881-1958), both the translators of Tagore into Spanish. Juan Ramon Jimenez won Nobel prize for literature in 1956. The Instituto Cervantes currently operates in 44 countries and has 78 centres in total, and it has played a vital role in propagation of Hispanic culture in the current century.

²⁰ For more details visit here, <https://hispanismo.cervantes.es/acerca-de>

²¹ Detailed report is available on <https://www.pewresearch.org/hispanic/2012/04/04/when-labels-dont-fit-hispanics-and-their-views-of-identity/>

²² Domingo Faustino Sarmiento (1811-1888), one of the founding figures of Argentine nation and the second president, was a prolific essayist and a towering intellectual. An admirer of Europe which he visited several times and learned French in order to immerse in the western culture. Obviously, French culture was the yardstick of western civilization in the 18th and 19th century. However, his romantic vision would disappear soon once he experiences the real France while living there which he describes as "a tragic mix of greatness and abject poverty, of knowledge and brutishness, the receptacle--at once sublime and filthy--of everything that both elevates and degrades mankind." (source: <https://www.ohio.edu/chastain/rz/sarmi.htm>)

He was a great advocate of scientific progress, modernity and inherent element for the nascent unified nation, the constitution and liberty. However, he remains a controversial figure in Latin American history due to his radical Occidentalism and rejection of the what the real Latin American was and still is, with its mixed, indigenous, and other heritage.

²³ *The Fantastic: A Structural Approach to a Literary Genre* (1975); *Fantasy: The Literature of Subversion* (1981); *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy* (1985); *Du Fantastique et du Merveilleux au Realisme Magique* (1985)

²⁴ Both are professors of Comparative Literature. Luis Parkinson Zamora mentions her first job (1967-69) with the Peace Corps in Rural Community Development at Quimbaya, El Quindío, Colombia. Furthermore, she has published in Spanish language, have translated Alejo Carpentier's works from Spanish to English and have been a Fulbright scholar in Mexico. However, not a single Colombian critic appears in her anthology on Magical Realism.

²⁵ The editors claimed that Franz Roh's *Magical Realism: Post-Expressionism* is the first translation of the article into English. However, if the article were included in the extended version of the work titled *Geschichte der Deutschen Kunst von 1900 bis zur Gegenwart* (1958) then it was translated into English titled 'German Art in the 20th Century' (1968) by Catherine Flutter and edited by Julia Phelps. Moreover, Franz Roh in 'German Art in the 20th Century' mentions that he had coined the term in an article written in 1924.

²⁶ "La enorme produccion de este pais [USA] necesitaba exportar e invertir y el lugar más cercano y apropiado era America del Sur. El estudio del espanol se hacia, pues, imprescindible" (Sanchez 310)

²⁷ Benjamin Franklin in his proposal that resulted into establishment of the Academy of Philadelphia, later evolved into the University of Pennsylvania (1791) regarding the Education of Youth in Pennsylvania (1749) writes that ... All intended for Divinity should be taught the *Latin* and *Greek*; [...] Merchants, the *French*, *German*, and *Spanish*. See the detailed discussion here: <https://archives.upenn.edu/digitized-resources/docs-pubs/franklin-proposals>

²⁸ "José J. Gómez Asencio: Aportación al estudio del hispanismo lingüístico estadounidense del siglo XIX: su contribución a la descripción de SER/ESTAR" in *Romanistik in Geschichte und Gegenwart*, p. 175.

²⁹ "Con todo ello consiguió convertir el Departamento de Estudios Hispánicos de la Universidad de Columbia en referente mundial del hispanismo: al profesorado de plantilla encabezado por él se fueron incorporando progresivamente Ángel del Río (1930), Tomás Navarro Tomás (1941), Arturo Uslar Pietri (1947-1950), Germán Arciniegas (1947), Francisco García Lorca, Eugenio Florit, y un numeroso grupo de profesores visitantes: María de Maeztu, Antonio G. de Solalinde, Américo Castro, Ramón Menéndez Pidal, Luis Alberto Sánchez, Gabriela Mistral, Fidelino de Figueiredo, C. C. Marden... También por iniciativa de Onís, recalaron en Columbia creadores y artistas como Federico García Lorca, la Argentinita, Julio Camba, León Felipe, Luis de Oteyza, Indalecio Prieto, Eduardo Zamacois, Dámaso Alonso... Toda esta labor la desempeñó con el brío y dinamismo característicos suyos hasta la fecha de su jubilación, en 1953"

For details visit, <http://dbe.rah.es/biografias/7265/federico-de-onis-sanchez>

³⁰ Generation of 27 was one of the well-known literary movements in Spanish literature. It originated during the celebration of 300th death anniversary of the Golden Age (*siglo de oro*) poet Luis de Góngora (1561-1627), the founder of *culteranismo* or the widely known term *Gongorism*. It was an avant-garde movement in its time, and the new authors emulated him in the contemporary context to break away from the traditional literary or artistic forms.

³¹ “Desde las universidades de Princeton y de California, como señala uno de sus discípulos, Samuel G. Armistead, Américo Castro formó a dos generaciones de hispanistas activas en la actualidad, que continúan trabajando en las investigaciones iniciadas por su maestro sobre las contribuciones musulmanas y hebreas en la formación de la España medieval” (qtd. in Ortuño Martínez “Sebastian Faber”)

³² “Spanish atrocities in general, and the sack of Antwerp in 1576 in particular, led to the creation, at Flemish and English hands, of the so-called Black Legend. The Spanish image in Protestant Europe (and, it must be said, in many areas of Catholic Europe as well) as proud, cruel, and overbearing was in large part based on Dutch, and later English, propaganda.” (Hart, “Contesting Empires” 214)

³³ “Por dar solo una lista muy corta, en las universidades norteamericanas uno puede encontrar practicantes de movimientos críticos como los «Estudios Culturales,» «Estudios Gay y Lesbianos,» «Teoría de la Representación» (Performance Theory), «Feminismo,» «Nueva Crítica Americana,» «Nuevo Historicismo,» «De-construcción,» «Postestructuralismo,» «Hermeneutica,» «Estudios Poscoloniales,» «Marxismo» y ese cajón de sastre teórico, «Posmodernismo.» El panorama es amplio, vigoroso, no hay que decirlo, conflictivo.” (David T. Gies, “El Hispanismo” 501)

³⁴ Data gathered from <https://hispanismo.cervantes.es/busqueda-avanzada/otras-secciones?type=departamentos>

³⁵ “Para el estudioso de la obra de García Márquez este libro es una irremplazable brújula [...] En resumen, un excelente libro, que permite tener a la mano algunos de los más juiciosos estudios que sobre la obra de García Márquez se han hecho. Solo resta lamentar la exclusión, seguramente por razones editoriales, de los trabajos de Luis Harss, *García Márquez o la cuerda floja*, de su libro *Los nuestros*, y del ensayo de Emir Rodríguez Monegal sobre *Cien años de soledad*.” (Ruiz Nueve *Asedios* 16-23)

³⁶ Academic and Translator Suzanne Jill Levine credits her interest in Latin American literature to the discovery of *One Hundred Years of Solitude* by Gabriel García Márquez during her stay in Cali, Colombia in the summer of 1968, and meeting with Emir Rodríguez Monegal in New York upon return to the USA, who apprised her of his article on *One Hundred Years of Solitude* titled *Novedad y anacronismo en Cien años de soledad*, published in *Revista Nacional de Cultura* (Caracas: July-Sept. 1968). She writes ‘...but it is to the great Gabo and to Emir to whom I owe the wild encouragement to follow a literary career, and I am infinitely grateful, ça va sans dire.’ For more details visit, <http://interlitq.org/blog/2013/10/09/suzanne-jill-levine-expresses-her-infinite-gratitude-to-gabriel-garcia-marquez-and-emir-rodriguez-monegal/>

³⁷ Luis Harss interviewed Alejo Carpentier, Miguel Ángel Asturias, Jorge Luis Borges, João Guimarães Rosa, Juan Carlos Onetti, Juan Rulfo and the younger authors such as Julio Cortázar, Carlos Fuentes, Gabriel García Márquez and Mario Vargas Llosa. This book is considered the Canon of the Boom in Latin America. It helped establish these authors in the European and the American literary market, and in translations into different languages.

³⁸ The book is not available in English. However, many studies on Magical Realism or Marquez’s work refer to this foundational work and cite it.

³⁹ The article appeared in the Bogotá based literary magazine *Eco: Revista de la Cultura de Occidente*, four years before publication of *One Hundred Years of Solitude*, in August 1963, pp. 275-293. *Eco* (1960-1984) was one of the most important factors in making Colombian literature known in Latin America as well as in the western world. It was founded by German intellectuals; Karl Buchholz, Ernesto Gühl, Hans Herkrath, Sasso Freiherr von Maltzahn and a few Colombian members. It intended to be a literary and cultural bridge between the Colombia and Germany and was supported by Instituto Cultural Colombo-Alemano and the German government. Its editors were Else Goerner (1960-1963), Hernando Valencia Goelkel (1963-1967), José María Castellet (1964-1965), Nicolás Suescún (1967-1971), Ernesto Volkening (1971-1972) and Juan Gustavo Cobo Borda (1973-1984).

Chapter 2.

Journey to the Root of Magical Realism

Introduction

García Márquez had confessed in many interviews¹ that he decided to become a writer when he read Kafka's *The Metamorphosis*, "when I read *Metamorphosis*, at seventeen, I realized I could be a writer" (García Márquez, *The Fragrance* 30). If Kafka could write that Gregor Samsa transformed into a gigantic beetle, it was not unusual in Latin American reality to hear such things. As García Márquez would underline that such events of part of the day-to-day life.

He may have had an epiphany after discovering Kafka's style. But the most crucial aspect, which the literary critics seemed to ignore, in a race to locate García Márquez in the western academic framework with convenience is when he adds, "' Bloody hell!' I thought, 'my grandmother used to talk like that'" (García Márquez, *The Fragrance* 49). It seems to me that the key to understanding *Garciamarquian* literature, conveniently called magical realist fiction does not lie in looking for his connection with Kafka, Faulkner, Virginia Woolf, Borges, *Thousand and One Night*, Sophocles, Greek tragedies or any other external sources but digging into his own reality, the extraordinary reality of the coastal Colombia, his family, his immediate surrounding and the grandparents and the peculiar *milieu*, which is based upon an ingenious synthesis between the orderly, rational, and real-world of his grandfather, Colonel Nicolas Márquez and the unpredictable, mythical, superstitious, fabulous, fantastic but credible world of his grandmother, Tranquilina Iguarán Cotes.

While the Colombian literary critics were claiming dawn of literary innovation in García Márquez for his modernist and path-breaking approach to storytelling, the western critics were straight jacketing him in the ongoing western literary tradition.

As discussed in chapter 1, North American academia has played a crucial role in the promotion of Latin American letters, but they are also the reason behind dislocating García Márquez from his Colombian or Caribbean context. Magical realism, *lo real maravilloso americano* and other terms related to the Latin America letters had already made its inroad to the conference halls and lecture rooms in the USA vis-à-vis the overwhelming number of departments on Hispanic, Spanish or Latin American studies. One of the earliest North American research on his short fictions was done by Harley D. Oberhelman in 1994. George R. McMurry, another American scholar of Latin American literature and an early critic of García Márquez while reviewing Oberhelman's work, *The Presence of Hemingway in the Short Fiction of Gabriel Garcia Marquez* (1994) recognises Ernest Hemingway's influence on García Márquez. However, there was no systematic study before the topic.² Not to mention that a strong influence of Faulkner has already been established and Macondo, the fictitious town was already linked with Yoknapatawpha of Faulkner. As Michael Wood writes, "Macondo is the name of a banana plantation near Aracataca, Garcia Marquez' birthplace, but this scarcely signifies, since it is now internationally famous as the name of a mythical community, the Latin American equivalent of Faulkner's Yoknapatawpha County" (*Gabriel García Márquez* 26-27).

He goes further, juxtaposing Gunter Grass with García Márquez, and considers them a follower of the modernist William Faulkner for encapsulating the frozen time, and cyclic narratives, and underlines "Faulkner emerges as the unmistakable ancestor of Grass and García Márquez" (*Gabriel García Márquez* 106). Tracking in a linear direction, he links Salman Rushdie and Graham Swift as the most distinguished successors and notes, "I don't see any major successors in Latin America" (106). Many such sweeping and definitive remarks are common in the English criticism and reaches to the readers from the non-western countries

such as in India as well. It appears as a significant obstacle for the readers in getting to know García Márquez or any other Latin American authors in their real context.

The Conception of his Early Fictions

Though García Márquez had published as early as 1940³ while he was a secondary student in a Jesuit school, Colegio San José de Barranquilla and in Liceo Nacional de Varones in Zipaquirá while studying for his higher-secondary. However, his first publication is considered, the short story published on 13 September 1947 in the weekend supplement, *El Fin de Semana* of El Espectador in Bogotá. It gained enormous praise of the editor, Eduardo Zalamea Borda, who would become his “literary discoverer” and later his boss in Bogotá. The story was titled *La Tercera Resignación* (1947), translated as *The Third Resignation* (1978) in the collected stories after García Márquez had achieved considerable fame after *One Hundred Years of Solitude* and the apparent worldwide recognition.



Image 2.1, *La Tercera Resignación* (1947)

Source: https://elpais.com/cultura/2017/03/05/actualidad/1488737465_851249.html

This story was soon followed by two other stories before he returned to Cartagena after the assassination of the Liberal Party's candidate, Jorge Eliécer Gaitán on 9 April 1948, and the outbreak of violence in the city called *El Bogotazo*, which would plague the entire country in a conflict known as *La Violencia* [The Violence]. His second story *Eva está dentro de su gato* [Eva is Inside Her Cat] appeared on 25 October 1947, with an illustration of the famous artist Enrique Grau, and the third story *Tubal Cain Forja una Estrella* on 17 January 1948, published in the same weekend literary supplement of *El Espectador*.

Many literary critics consider these short stories and a dozen others which followed to being influenced of Kafka.⁴ However, one should note that García Márquez was already

writing poetry since his school days in Barranquilla and immersed into the literary world after being admitted into Liceo Nacional of Zipaquirá and began writing using a pseudonym Javier Garcés. Even though most of these writings have not been systematically studied, , thanks to monumental biographical works of Dasso Saldívar; *García Márquez: Viaje a semilla* (1997) and Gerald Martin's *García Márquez: A life* (2008), the literary prehistory of GGM came to light. His Colombian biographer Dasso Saldívar considers that:

Contrary to what some scholars would maintain, such as Mario Vargas Llosa, "*The third resignation*", "*Eva is inside her cat*", "*Tubal-Caín forges a star*" and, in general, most of the stories in *the eyes of the Blue Dog*, do not constitute the prehistory of García Márquez. His prehistory is Zipaquirá, the four years he spent at the Liceo Nacional de Varones, where he caught the literary fever. He read obsessively and orderly and wrote willful and mimetic prose and verses.⁵

The appearance of his story written during detention at the Liceo Nacional titled *Obsessive Psychosis* [*Sicosis obsesiva*] was already praised by his friends and teachers and was recognised for its *Kafkaesque* style, in which the protagonist, a girl, turns into a butterfly and embarks on a fantastic adventure. When the story "reached the school secretary, he said, prophetically, that it reminded him of Kafka's *The Metamorphosis*" (Martin, *A life* 83). If not the fiction of Kafka, GGM was already reading a lot of literature and had chanced upon Sigmond Freud and Dostoyevsky's works during his high school days. As García Márquez would accept that he read Kafka for the first time in his *pension*⁶, during the first year of his university course in 1947. In a conversation with the Colombian literary critic Juan Gustavo Cobo Borda, García Márquez recalls, receiving Kafka's *The Metamorphosis* from his university friend, Jorge Álvaro Espinosa, and the impact he had on his writing. García Márquez recalled If the writing was a thing like that, he could do that too and the next day he wrote his first story

and the writing continued and said, “those things that are in *Eyes of a Blue Dog* are so Kafkaesque.”⁷

However, no matter how much the traces of influence has been searched in his writings, his view has always been sceptical to that. He does accept having read Kafka and even Dostoevsky, but unlike the surrealist’s detachment with the mundane, he went on to search more telluric base for his fiction. In *Third Resignation*, the protagonist is a seven year old boy who is dead for last eighteen years but alive in his coffin. The boy is looked after by his mother and a doctor, and everyone around seems to be aware of the uncanny condition of his living death.

However, once he stopped growing inside the cascade, a sign of real death; the physical end had begun to threaten him. The theme might be *Kafkaesque* at the outside, but one could easily trace the autobiographical elements of García Márquez in it. During his childhood, he had seen the death of his family friend and neighbour, the Belgian doctor named Don Emilio, who had moved to Aracataca having suffered the tragedy of the world war, hit with a bullet in his leg. He had committed suicide and had killed his own dog using Cyanide, which would haunt García Márquez during his entire life, which he would remember as ‘smell of bitter almond’, opposed to his excellent memory, ‘the fragrance of guava’. His grandfather had taken him to see the corpse, which was “naked, stiff and twisted, his rough skin covered with yellow hair, his eyes like still pools looking at us as if they were alive” (García Márquez, *Living* 92). Witnessing this tragic death would impact him deeply and would resurface after many years as a central theme in *La Hojarasca* (1955) his first novel. The novel was written around 1949, when GGM had moved from Bogotá to the Coastal Colombia due *Bogotazo*, and one could notice how deeply and continuously the suicide of Don Emilio had haunted him. This novel figures a Colonel, his daughter and the young grandson who would bury the corpse of a dead doctor, hated by the entire town and left to rot. The brewing tension in the town, which was

once a small and pleasant place that is slowly turning into a pressure cooker which is about to burst out violently.

Now going back to the first story, one would ask, why is there an alive-dead boy who goes through three bouts of death before his final death? Was it his own fear of death? Was it the symbol of the society already dead, and kept in a coffin? Or the poor society is about to be dead from the soul as well, after losing its peaceful coexistence?

There may be so many dimensions to approach that particular story. Still, I would like to underline his own nightmares or *pesadillas* that had aggravated during his days at the boarding school in Zipaquirá and had kept haunting him even after his return to the *Costa* after *Bogotá*, as one of the main ingredients. It is to be noted that he penned it down when staying in a *pension* in freezing cold, grim Bogotá where he never liked to live. He was already admitted in Law course at the National University of Colombia on the insistence of his father, who wanted his eldest son to get a dignified education, which he himself had lacked in his life. So, in a way, García Márquez was living in an emotionally difficult phase of his life, and this story was produced right in the middle of all the chaos.

In his very first interview, given to HJCK Radio conducted by a renowned journalist and author Arturo Camacho Ramírez (1910-1982) in 1954, when García Márquez was a journalist at *El Espectador*, and had not yet published his first novel, he revealed ample sources for his early writings or even until *One Hundred Years of Solitude* (1967).⁸ The Interview programme called *cuál es su hobby?* [What is Your Hobby?], in which García Márquez's episode was released as *Un hobby de magia y poesía*, [A Hobby of Magic and Poetry]. Arturo Camacho asks García Márquez, dear Gabriel, what is your hobby? García Márquez replies in the same tone he used to write his prose at that time:

My hobby is superstition. Not in the ordinary sense of avoiding stepping under a ladder, fearing a black cat, or Friday the 13th. Simply in the sense of playing along

with omens. So far, I have been playing along with omens: nightmares, plaid shirts, and the most beautiful of all omens, the yellow train. From when I experienced my first nightmare, at five years old, to when I experienced my last one, three years ago, I had the opportunity almost every night to check that the nightmare is much fiercer than it is painted. [...] ⁹

When I met Jaime Abello Banfi, the director of Gabo Foundation (FNPI or simply Fundación Gabo) at his home in Barranquilla in June 2018, he began by suggesting me to listen to this first interview, as they had uploaded it on the portal of Centro Gabo, which along with *Fundación Gabo* promotes the legacy of Gabriel García Márquez. It was a revealing experience not only to hear what García Márquez thought at that age but to listen to what the Interviewer, Arturo Camacho and the Colombian intellectuals thought of him. Arturo Camacho considered Gabriel García Márquez an excellent writer, a great novelist and “possibly the genre's greatest hope in Colombia, where it is so out of line” he hoped that his first novel *La Hojarasca* yet to appear will be “one of the literary events of the year.” ¹⁰ It was indeed a big proclamation for a writer, who had not yet published any significant work.

In a programme where the important figures of literature, arts, business, and other areas were interviewed, García Márquez shared his perfect nightmares, full of death and trauma. Perhaps, after reading Kafka, he would get an inspiration to turn his nightmares into a story. As we can see, what he writes in *The Third Resignation* was already part of his nightmare that he underlines, “I dream of being locked in a square room with plain walls without any exit, except a small door that opens to another similar room with four walls and one small door that goes to the third, fourth, fifth and sixth...” ¹¹ In his memoir, he writes that “I elaborated the plot idea of the conscious corpse in *The Metamorphosis* but relieved it of its false mysteries and ontological prejudices” (García Márquez, *Living* 248).

It seems to me that after reading Kafka, and by carefully carving his way out of the invented fantasies of surrealism and the rationalist European discourse, he finally attained to masterly use his grandmother's brick-faced tone in storytelling that would reach its zenith in *One Hundred Year of Solitude* (1967).

His pre-literary short stories or anything before *The Third Resignation* (13 September 1947) has not been compiled in his collection of stories or anthologies. *Obsessive Psychosis* [Sicosis obsesiva] 1944, and *El cuento del fauno en el tranvía* (1947)¹² though both unpublished, hold a key for his later writings and holds clues to influence by Kafka, Faulkner, Juan Rulfo and others. As we have seen earlier in case of *Obsessive Psychosis* that it had Kafkian shade, the second story *El cuento del fauno en el tranvía* [The Story of a Faun in the Tram] was perhaps the result of his own nightmare and set between the blurred line of real-world and the dream world. He recalls in his memoir that he saw the faun when he was returning to his pension in the last tramcar from his friend Gonzalo Mallarino's house. The faun got into the tram, but no one was surprised except him, which made him think that it was some disguised street vendor. However, he recalls that it got into the tram at Chapinero stop and got down at the stop near the cemetery and disappeared in the park. During that night when he was shaken up with a nightmare, tells his friend what he has seen, a faun getting into the tram. In a perfectly awoken state, his friend tells him that it is a nightmare. Still, García Márquez does not accept that clear answer as it could have been a lousy sleep which was hindering his perfect memory of having seen a faun getting into the tram and sits down to scribble that reality which was challenging to separate from the dream. He underlines that it was not important whether the faun was real or not but since he had felt it as accurate, "and for the same reason—real or dreamed—it was not legitimate to consider this as a bewitchment of the imagination but as a marvellous experience in his life" (García Márquez, *Living* 270).

Perhaps this was the root of his writing, often tricky for a reader to separate from the real and unreal, credible and incredible, truth and fantasy, which would evolve along the time and would come to be known as Magical Realism.

These intellectual stories, as García Márquez would accept, took a different form when he moved to coastal Colombia, his own region and would anchor around the mythical Macondo; as a result, the stories would become more earthly, mundane, organic and less charged with ontological weight. The girl from *Obsessive Psychosis* would take the form of Remedios la Bella or many of such characters, faun from *El cuento del fauno en el tranvía* would no more be required in an urban setting as there would be organic characters cultivated in Caribbean Colombia such as Colonels, Isabels, Aurelianos, Generals, a whole wave of *hojarascas*, the Leaf Storms (migrants from different parts of Colombia and the world) in Aracataca, Indigenous and Afro-Colombians along with a sizable mestizo (mixed) and a complex culture, which would not require any external fantasy if the stories were set there.

Another aspect of his preliterate phase, which is almost neglected except his biographers is his poetic works. Though García Márquez never wanted to talk about his poems and considered them his childhood apprentice as a writer or even went on the point of denying their authorship due to embarrassment (Martin, *A Life* 81). These were mostly love poems with an influence of Rubén Darío, Pablo Neruda, Spanish classic poetry and above all the ongoing poetic movement in his country, Stone and Sky. His teachers and one of the prominent figures of Piedra y Cielo movement Carlos Martín who became school's head for some time would invite two of the most influential poets in the movement; Jorge Rojas (1911-1995) and Eduardo Carranza (1913-1985) to speak at the boarding school. García Márquez and his friend would not only interact with the poets but also interview them for the school Magazine, *La Gaceta Literaria*. This would be García Márquez's first direct interaction with literary figures of such prominence, and he would be introduced by Carlos Martín to these two celebrity visitors as "a

great poet” (Saldivar, *El Viaje* 160; Martin, *A Life* 82). García Márquez would continue writing poetry even till his University days and would publish two poems during the first year of his university, while he was simultaneously writing an intellectual short story.

It seems to me that there is a close connection between his early poems and the short stories, which are intellectual in tone and poetic in nature. It would take time for him to come to the *Macondian* ground for his storytelling. The theme of musicality and poetry in *Autumn of the Patriarch* is very much studied by the literary critics.

The reason for beginning with poetry could be the fact that Poetry was the only reputed and legitimised form of literature. Poets were highly regarded as intellectuals and would crowd the cafeterias of Bogota with their *tertulias* and invaded by the young literary enthusiasts like García Márquez to listen to them. Other reason could be the prohibition of production of the novel in the colonies, which Vargas Llosa underlines could only recover after the Independence of the Latin American nations during the first decades of the 19th century. It might have been a major reason as the continent has gone on to produce monumental epics like *La Araucana* and a thoroughly American born poetic movement, *Modernismo* [Modernism].

As underlined by Gerald Martin, Colombia has been a home of poetry and rhetoric in Latin America due to its conservative political history (“A Life” 81). No wonder, García Márquez first tried his hands at both. He wrote prolific poems and speeches during his early years. Even published a poem *Cancion* (1944) in the prominent national daily *El Tiempo*, which was not an easy accomplishment for a young poet. Moreover, there was already an ongoing poetry movement, *Piedra y Cielo*, with prominent names such Carlos Martín, Eduardo Carranza, Arturo Camacho Ramirez, Jorge Rojas, influenced by the works of Spanish poet Juan Ramón Jimenez, 1927 Generation and the Chilean Pablo Neruda, “who had visited Bogota and made contact with the group in September 1943” (Martin *A Life* 81).

However, Julio Calderon Hermida, the Spanish language and literature teacher of García Márquez who had introduced him to the universal authors such as Homer, Sophocles, Virgil, Dante, Shakespeare, Tolstoy, Dostoevsky, and the like, would encourage him to write prose as he had observed that he had potential to become the “the best novelist in Colombia” (Martin, *A Life* 83). García Márquez would not disappoint his teacher, and when he published his first novel *Leaf Storm*, he visited Julio Calderon and dedicated a copy to him, with the following dedication: “[...] To my teacher Carlos Julio Calderón Hermida, who got the idea in his head that I should write.”¹³

Undoubtedly, the literary and intellectual formation at the Zipaquirá would be a foundation stone for García Márquez, and he would underline that “everything I have learnt; I owe it to my higher secondary at Zipaquirá.”¹⁴

However, his real learning of the organic reality of Caribbean Colombia begins during 1953-54 when he took a break from journalism at *El Herald* in Barranquilla. In fact, he had left his job there and set out to explore the roots of his Caribbean identity while working as a seller of encyclopaedia for the exiled Peruvian politician Julio César Villegas who had become the representative of Gonzalez Porto publication Colombia and owned a business to sell scientific and technical books and *Encyclopaedia Uteha* (García Márquez, *Living* 412).¹⁵ Though he had already made a trip to Guajira in the company of Manuel Zapata Olivella as early as 1950, this time it would be an extensive field study where he would meet the legendary Vallenato composer Rafael Escalona and also the grandson of Medardo Pacheco. García Márquez’s grandfather had killed Maderdo Pacheco in Barrancas, and due to the unavoidable violent repercussion, even though he had served a brief jail sentence, they went on an exodus to the other side of Sierra Nevada mountain to the prosperous town called Aracataca, which would eventually fall to the dust once the United Fruit company had left the region. This would turn into the mythical Macondo, which would more or less depict the reality of not only

Aracataca but all the towns and villages of Caribbean Colombia, Central América or entire Latin America.

In Search of the Magical(realist) Source

The Nobel Prize for Literature in 1982 was awarded to Gabriel García Márquez "for his novels and short stories, in which the fantastic and the realistic are combined in a richly composed world of imagination, reflecting a continent's life and conflicts".¹⁶ The aforementioned note of the Swedish Academy aptly summarizes the oeuvre of García Márquez, but at the same time challenges the literary scholars to deal with an oxymoronic play of fantastic and realism in his works. To understand the "continent's life and conflict," it required different tools than western realism. Though the term 'Magical Realism' has been attributed to him by the Colombian, Latin American or the scholars of other parts of the world, García Márquez considers himself to be a pure realist writer who produces a literature capturing a profound reality that he calls *la realidad desesperada* [the desperate reality].¹⁷ This desperate reality of Latin American in general and Colombia, in particular, has many facets, forms, versions, contexts, a peculiarity in its milieu and it is not easy to measure with the universal lens, borrowed from the western world. Thus, García Márquez refrained from using the western rationalist tools to interpret the *other reality* of Latin America underlining that "the reality is not restricted to the price of tomatoes" (García Márquez, *The Fragrance* 35). While answering a question to Plinio Apuleyo Mendoza on the question his western readers noticed the magic in the story but failed to see the reality, García Márquez states that it could be their rationalism, which hinders them from noting a distinct reality and underlines that "everyday life in Latin America proves that reality is full of the most extraordinary things" (*Fragrance* 35-36). He mentions how the episode in *Big Mama's Funeral* of Pope's visit came true after eleven years the president described in the story resembled the president of Colombia who welcomed the Pope (35-36). Then there was a boy in Barranquilla claiming to have a pig's tell, and states,

“you only have to open the newspapers to see that extraordinary things happen to us every day” (35-36).

The *Macondian* reality is much deeper than it appears, as it not only looks beyond the tangible reality but delves into the latent and intangible layers of the reality. The vast unknown realm of the Latin American continent witnesses extraordinary in its day to day reality. Such unusual occurrences cannot escape the literary depiction of the continent, as García Márquez underlines how his grandmother’s storytelling gave him the primary tip-off, as “the myths, legends, and beliefs of the people in her town were, in a very natural way, all part of her everyday life” (*Fragrance* 59-60). So, keeping her in his mind, he noticed that he was not inventing anything, instead capturing and retelling a world full of “omens, premonitions, cures, and superstitions that is authentically Latin American” (59-60). For instance, “those men in Colombia who get worms out of cows’ ears by saying prayers” so he finds that the day-to-day reality in Latin America is replete with such events (59-60). He had encountered the formula to write *One Hundred Years of Solitude* by looking at Latin American reality, “without the limitations which rationalists and Stalinists through the ages have tried to impose on it to make it easier for them to understand” (59-60).

His answer takes us back to the natural tone of storytelling which his grandmother used to narrate extraordinary events as if they were normal. He calls his grandmother as the primary source of his storytelling technique as she would narrate the most atrocious thing without moving. Her veridic unflappable tone enriched with realist imagination would give verisimilitude to the stories she would tell, and that is precisely how García Márquez chooses to tell the tale of *One Hundred Years of Solitude*.

The Magician Reveals the Trick ?

It seems to me that most of the works of literary critics or cultural journalism from the anglophone world have got their source of information on García Márquez from what his

literary agent used in marketing. Carmen Ballcells, the literary agent based in Barcelona who represented Garcia Marquez since 60s, circulated biographical, stylistic, and other information about the author. An undated earlier draft of the Author's biography that is made available to the public by the García Márquez archive at Harry Ransom Centre, the University of Texas at Austin, reads the following.¹⁸

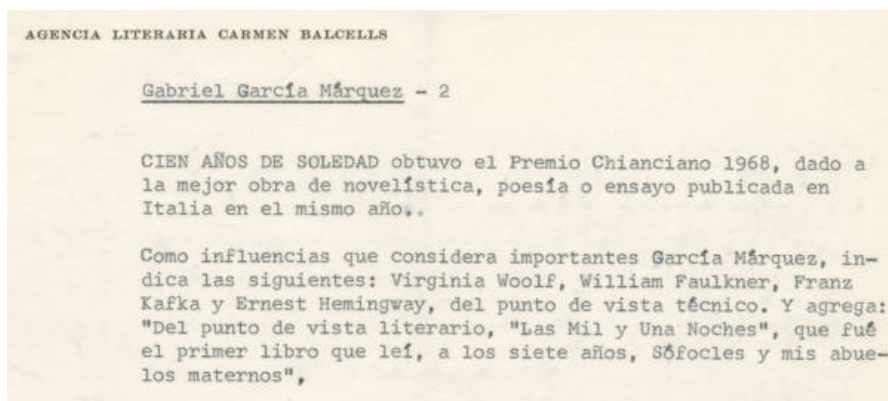


Image 2.2., Biographical Information of García Márquez; Date of birth

Source: García Márquez archive at Harry Ransom Centre, the University of Texas at Austin

The second paragraph talks about the influence on García Márquez, and it reads in Spanish:¹⁹

As for influences, Garcia Marquez considers the following: Virginia Woolf, William Faulkner, Franz Kafka, and Ernest Hemingway from a technical point of view. And adds from a literary point of view, "*Thousand and One Nights*, Sophocles and my maternal grandparents. ("García Márquez archive")

In the same biographical draft, the author's wrong date of birth appears as 6 March 1928, which has continued till recently. Perhaps until Garcia Marquez himself wrote his memoir *Vivir Para Contarla*, published in 2002, his birth year generally appeared as 1928. As among his many books that I have, in English, Spanish or Hindi for that matter, his memoir is the first book that mentions the correct date of birth, i.e., 6 March 1927.²⁰

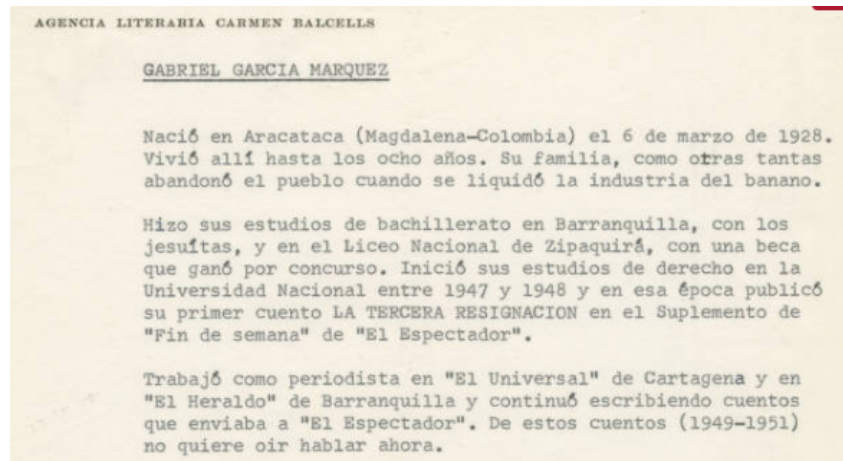


Image 2.3, Biographical Information of García Márquez; influences

Source: García Márquez archive at Harry Ransom Centre, the University of Texas at Austin

So, by looking at how the information is disseminated, I am afraid that the western critics have created their own idea of Garcia Marquez based upon the information they found handy, that differs substantially from the idea of the Colombian scholars. The literary influence of Kafka, Hemingway, Faulkner, Virginia Woolf and the other modernist writers has become the centre of the discussion, cutting off from the organic socio-political depth, in which Marquez's literature is deeply rooted.

However, only after the emergence of a plethora of Latin American critical examination of his writings, the Colombian literary scholars began publishing seriously on their author.

It is evident that until García Márquez proved himself to be one of the most promising writers not only in Colombia but in entire Latin America, he was not taken seriously in his own country. Raymond Leslie Williams underlines that in the 60s, when García Márquez appeared on the literary scene, very few scholars in Colombia except Germán Vargas and Ernesto Volkening were trained to read modern literature, and some of the early studies on him were ill-conceived or ill-informed (Williams, *A Companion* 155). It is important to note that the above-mentioned critic Ernesto Volkening (1908-1983) was a Belgian, from Antwerp and during the tumultuous time in Europe, he reached Bogotá in 1934 where he professed as a translator, literary and cine critic and became first in Colombia to publish important critical

works on García Márquez. García Márquez had noted that he was the only one “who has given a correct interpretation, based on her explicit incestuous vocation” about Amaranta, an essential character of *One Hundred Years of Solitude*, while many critics have gone off the track.²¹

The role of the Latin American literary critics has been vital in the making of García Marquez, as a pan Latin American as well as a global author. After the publication of *One Hundred Years of Solitude* by the prestigious publisher, *Editorial Sudamericana*, from Buenos Aires and the meteoric success of the novel, his fame shoot to a different height. The novel began to be compared with the Spanish classic *Don Quixote*.

Right after *One Hundred Years of Solitude* phenomena, a key work titled ‘*Nueve Asedios a Garcia Marquez*’ (1969) was published by Editorial Universitaria from Chile contributed by noted Latin American literary scholars and authors of that time that included Ángel Rama and Mario Vargas Llosa. This foundational work remains a quasi-indispensable work to understand *Garciamarquian* writing. One can understand the authorial importance of Garcia Marquez, that he was the third author after Jorge Luis Borges, and Julio Cortazar to have such a volume dedicated to their oeuvre by prominent Latin American critics (*Nueve Asedios* 9-10). The volume meant to guide the readers for a deeper examination of Garcia Marquez by adding an exhaustive list of articles and books published till then, mostly by the Latin American critics. It certainly helps the readers to understand the history of the making of García Márquez, which is quite different from how he is understood outside Latin America.

Another aspect to understand the root of the *Garciamarquian* oeuvre is to examine his works by departing from his Nobel Prize acceptance speech in which he offers a broader picture of the sources, ingredients of the history of Latin America, socio-political situation and even his own personal life. The mentions of chronicles of explorers and conquerors, especially that of Antonio Pigaffeta, which appears right at the beginning of the speech, offers the background of the genesis of Latin American (magical)reality.²²

His interviews, which he always disliked, offer major clues to his writings. However, he has given a significant number of interviews to carry out research of this kind. In an interview with the American journalist David Streitfeld, Garcia Marquez says that a writer should be like a magician, “when you finish the novel, you should destroy all your notes and drafts as the magicians never show how the trick was done, and a writer should be the same.” (*Garcia Marquez: the Last Interview*)

García Márquez also uses the term ‘hypnotism’ to have a firm grip on the readers while engaging them in the act of reading, which is created with careful use of punctuation and coma which for him is not a grammatical sign but a respiratory device (*Garcia Marquez: the Last Interview*). He aims to ensure that “the reader must not wake up” (*Garcia Marquez: the Last Interview*). Though held as the master storyteller, Garcia Marquez always confessed that his true vocation is journalism and that “neither he should be remembered for *One Hundred Years of Solitude* nor his Nobel Prize, rather for his journalism.”²³ Furthermore, in conversation with Streitfeld, he admits that it keeps his feet on the ground and not let it float off. He underlines one crucial aspect; the credibility, that journalism creates with its convincing details and inches towards literature for its creativity, which García Márquez finds “curiously, as time goes on, I find the professions of fiction and journalism merging” (*Garcia Marquez: the Last Interview*). He informs, “my new novel, which takes place in Cartagena, is about a legend but it is filled with reportage. I look for details. Once I’ve found them, everything starts to happen” (*Garcia Marquez: the Last Interview*).

There is no doubt that he mastered the language and writing style during his very first job as a journalist at El Universal, under the guidance of Clemente Manuel Zabala, who polished his skill with his famous *Lapiz Rojo* (red pencil). Garcia Marquez recalls “I still ask myself, how my life would have been without the red pencil of *maestro* Zabala.”²⁴

However, a confessor of doing the true journalism, Garcia Marquez in his very first interview, given at the age twenty-seven in 1954, to a Bogota based Radio HJCK (now defunct), in their well-known program titled “¿Cuál es su hobby?” [what is your hobby] reveals the very ingredient of his writing craft. He answered to the question asked by Arturo Camacho Ramírez²⁵, “my hobby is the superstition. And the nightmares, that is fiercer than people talk about it (see appendix iv).”²⁶

As we have seen above, the best way to understand *Garciamarquian* literary secret is to delve into his revelations in multiple interviews on radio, newspaper or those which are published in book forms like *Fragrance of Guava* (1982) and *Repertorio Crítico sobre García Márquez* (1995) edited by a Colombian literary scholar Juan Gustavo Cobo Borda, which contains many valuable articles to decipher the fiction of García Márquez. As he confesses, the writers never reveal the secret, and one must find it. He even goes on to distract the critics, as he accepts that one literary critic while trying to interpret *One Hundred Years of Solitude* falls for his deviations as when he found out that one of the protagonists, Gabriel is in Paris reading Rabelais and claimed having made a discovery of possible literary influences with all the “exaggerations and Pantegruelike excesses” interpretations (García Márquez, *Fragrance* 72-73). García Márquez claimed that he had “actually threw in that allusion to Rabelais as a banana skin, and many critics have slipped upon it” (72-73).

A Journey to the Root: Nostalgia & Solitude

“Everything written nowadays worth reading is orientated towards Nostalgia.”

Julio Cortázar (Boldy, “The Novels” 53)



Image 2.4, The murals of García Márquez at INDEGAMA, Aracataca.

Source: <https://theculturetrip.com>²⁷

Raymond Leslie Williams situates García Márquez in a broader category of the modernist writers. He underlines that there is the influence of Kafka and Faulkner, citing the fact that García Márquez had acknowledged those influences himself (*Gabriel García Márquez* 18-19). However, it seems to me that due to his view from the western location, he overlooks the more profound *Macondian* nostalgia as the key factor in his literary creation. To dig deeper, I would like to mention the famous mural erected in his native Aracataca at the local government high school, named after him as *Institución Educativa Departamental Mixta Gabriel García Márquez* popularly known by its short name as INDEGAMA, takes us to the seed of his literary life. The mural, painted in 1997 on the occasion of 80th birthday of Gabito, as he was affectionately called in his town, draws him with a big smile and surrounded by yellow butterflies quoting him, “I feel as Latin-American from any Latin American country without ever giving up the nostalgia I feel for my home town: Aracataca, where once I returned,

I realized that between reality and the nostalgia I feel for Aracataca was the essence of my oeuvre” (qtd. in Pelayo, *Gabriel García Márquez: A Biography* 12).

The profound nostalgia added to the solitude of his childhood burns his literary fire, which is further precipitated by the scary nightmares he woke up with till his old age. He accepted to have inherited the sinister nightmares from his mother and which chased him intensely during his school days in a government boarding school in Zipaquirá, on the outskirts of Bogotá. The “sorrows, griefs, uncertainties in the solitude of the immense house” of Aracataca, where he had spent his childhood terrified by the spirits and saints would chase him, and the profound nostalgic memories would sink him deeper (García Márquez, *Living* 64).

He considers his nightmares at the boarding school as the only social difficulty that would trouble his classmates’ sleep and would be woken up with pillows thrown from some corner in the dormitory and felt alive (García Márquez, *Living* 196). In an interview with Saguay Green, given just before the launch of *Noticia de un secuestro*, (1996) [*News of a Kidnapping*] at his residence in Mexico City talked at length about his childhood, love, nostalgia as key factors in his literary works. He said:

[...] I do not think that there is a single sentence in all my books that I have written, is not related to my childhood. Childhood is the essential source of all that I write, and the nostalgia is the fundamental raw material which forms my creative base. I do not refer to the nostalgia of my young boy; those were good years, but rather the fact of seeing life from a certain perspective.²⁸

If the tone and style of his grandmother served him to craft the magical layers of his masterpiece *One Hundred Years of Solitude*, his grandfathers’ influence helped him to tie down his imagination, and the magical tell with the organic reality of Macondo. Gerald Martin also credits his grandfather, Colonel Nicolás Márquez Mejía to have offered him a balance between the superstitious, uncertain, fabulous and religious world of his grandmother by edifying with

his own firm world of politics and history, and all that was in the domain of the supposed science (Martin, *A Life* 46). García Márquez himself confesses that “the relationship with his grandfather was the umbilical cord that kept him in touch with reality until he was eight years old” (qtd. in Gerald Martin 46). The impact of his grandfather in the formation of his ideas of the worlds around and beyond Aracataca resonates in his writings. He approaches the reality with the same way as his grandfather revealed to him. He was the one who took him to discover Ice, different types of animals that would come to the local fair. He would lend his encyclopaedia to the curious grandson, revealing the authoritative knowledge about reality. It is the book in which, little García Márquez learns about the difference between a *camel* and *dromedary*. It is consulted when someone in the fair has corrected his grandfather that it was not a *camel*, so, upon returning, he consults to clear his doubt and accepts that it was indeed a *dromedary*. The exhaustive and observational frame of mind of his grandfather permeates into his grandson, who was being taken care with unbound pampering and the same time free from the parental authority or control. In that environment, his imagination was to take a tall height.

It is popularly said that the grown-up people turn into a child at their last stage. Colonel Nicolas Márquez Mejía also turns into a childlike being, while explaining his grandson the profundity of life. The conversations between one real child and another temporal child Colonel Nicolas Márquez Mejía is what left a deep imprint on the little García Márquez, as he recalls, “nothing interesting has happened to him since his grandfather died” (Harss, “Mainstream” 319). The loss of his grandfather could also be a reason for nostalgia ridden fictitious creations, in an urge to recover the “interesting phase” from his childhood. Gerald Martin, in his monumental work on García Márquez life, underlines another aspect of the classic formula of the fairy tales that would involve “a boy and a girl and grandparents—always grandparents, like him, Margot, Nicolás and Tranquilina” (Martin, *A Life* 37).

It seems to me that, the intermediate world between the fantastic, superstitious, marvellous world of his grandmother and the realistic, scientific, historical and factual world is where the seeds of García Márquez's magical realism lies.

Jon Lee Anderson, an American investigative journalist, and writer, who has extensive experience in Latin America, shares a warm bond with Garcia Marquez's family and collaborates with the FNPI, the journalism foundation named after García Márquez. He recounts a conversation of Garcia Marquez's sisters Aida and Ligia, how literally they believed in the ghosts, spirits, possession, and its cure provided by the priest with the help of the scripture. Ligia had become Mormon after Abraham had come to her dream, so she got converted. Aida was a nun and a firm believer in the miracles. He recounted when Aida shared the story of the local priest with the taxi driver they were travelling with, and they talked about a local priest, whom Aida testified, "he performed miracles"(Anderson, "The Power").²⁹ They all believed in unison he notes. Underlining, Mirtha Buelvas, a social psychologist in Barranquilla, he cites her "The world Gabo writes about, the one they call magical realism, is actually real; it's the one we live in" (qtd. in Anderson, "The Power").

Roots to Galicia

Another fascinating connection to her grandmother's supernatural gaze at the mundane life comes from her Galician root in Spain. Located in the north-west part of Spain, sitting just above Portugal, Galicia is considered one of the most backward regions of the Iberian Peninsula, because of its distinct regional culture rooted in pre-Christian pagan practices, which despite vigilance and persecution by the Catholic church, continues in its hidden realm. Derived from its Celtic root, the nature-worshipping, animal sacrifices, witchcraft, sorcerers and obviously superstitions formed an inherent part of the society. The official tour guide published by *Turgalicia*, under auspices of the Secretary of Tourism introduces Galicia as "the country of Finis Terrae and the way of the stars" and invites to visit the land of *pazos*³⁰,

*cruceiros*³¹, *castros*³², *petroglyphs*³³, *dolmens*³⁴ and multitude of legends and myths, unique to this region of Spain.³⁵ Galicia also forms the northern green belt of Spain, which receives the maximum precipitation, and due to its harsh winter added with rain it appears strikingly different to the rest of Spain, otherwise celebrated as the land of fiesta and siesta for its Mediterranean tourism-friendly climate. According to philologist Elvira Fidalgo Francisco, the rainfall in Galicia is called by not less than seventy terms, and it is not just rain but intricately linked to the idiosyncrasy of the Galician people.³⁶ The official dictionary of the Royal Galician Academy while explaining *orballo* a typical term used for a kind of sprinkle of rain that can go days without stopping lists not less than twenty-two synonyms.³⁷

Orballo

substantivo masculino

1. Chuvia miúda. *O orballo vai mollando pouquiño a pouco.*

Sinónimos: **babuña, babuxa, barbaña, barbuña, barbuza, barrallo, barrufa, barruñeira, barruzo, breca, chuvisca, froallo, lapiñeira, mexadeira, mocalleira, morriña, morriñada, parrumada, patiñeira, poalla, poalleira, zarzallo**

2. Humidade do aire que, co frío da noite se condensa e se deposita en pingas pequenas.

Ao amencer, as plantas estaban cubertas de orballo.

Sinónimos: **resío, rosada**

Source: Real academia gallega, “diccionario”

Not to mention that *orballo* is used only for light rain, and there are other terms for heavy and other types of rain, which would create a huge list for words, just for the word ‘rain’. García Márquez after winning the Nobel Prize perhaps searching for his ancestral roots visited incognito to Galicia in 1983. This visit produced two articles, one from his host Domingo

García-Sabell, the then president of the Royal Galician Academy, titled *Gabo en Compostela* or [Gabo in Compostela] published in the Spanish daily El País on 22 June 1983 and another by García Márquez himself also published in El País on 22 May 1983 title *Viendo llover en Galicia* or [Watching it rain in Galicia]. The article of García Márquez is alluding to the title one of his first writings in which he uses the term Macondo, *Monologues of Isabel Watching it Rain in Macondo* published in 1955 and later translated by Gregory Rabassa. The Galician root of García Márquez even though unwittingly, connects the mystic Galicia with the magical Macondo through the rain as a trope. However, rain in Santiago de Compostela, the capital of Galicia has been called ‘form of an art’³⁸ as opposed to the rain in Macondo, where it brings devastation. One often hear people saying in Santiago de Compostela while talking about the unstoppable drizzling of *orballo*... “come on, it is just water”.

Sometimes, when it rains, it never stops for a month, or people go without seeing the sunlight for weeks. In such a melancholic and sombre setting added to its ancient Celtic animistic culture, superstitions and legends, Galicians have produced their own version of magic realism. Alvaro Cunqueiro, Manuel Rivas, Gonzalo Torrente Ballester, Chano Piñero and Miguelanxo Prado have produced magic realist writings with distinct Galician flavour. However, this is a separate topic to explore.

The host of García Márquez in Santiago de Compostela, Domingo García-Sabell in his article mentions that García Márquez had inherited the eyes from his Galician grandmother to see beyond the immediate reality what he calls ‘transrational reality’:

Gabo had a grandmother who was undoubtedly Galician. She had to be Galician. Gabo inherited her eyes open to anything. I mean, willing to accept that whatever is behind immediate reality. That is in it and beyond. That it is necessary to feel it, guess it, intuit it, and then apprehend it. It is the transrational reality. The one that hides behind what we see and feel—the reality of strange meanings. Of what is

understood, but not explained. “Nature likes to hide,” said Heraclitus. Surely, in those hidden chambers lies the best and most delicious thing of the world. It is the mysterious clarity of everything dark. The veiled reality that worries today's physicists.³⁹

Moving back to his conversation with Plinio Apuleyo Mendoza and with others, we find the connection with the Galician transrational reality with the *desperate* or *the other reality* of Garcia Marquez. Perhaps the complexity of reality is so intense that it lacks a concrete name, it is so bewildering even for Garcia Marquez that he settles for a term that denotes almost nothing in concrete ‘*Other Reality*’. While talking about *One Hundred Years of Solitude* in conversation with Plinio Apuleyo Mendoza, he accepted that he had used restrained and concise journalistic language while writing, *Nobody Writes to the Colonel*, *In Evil Hour*, and *Big Mama’s Funeral*, which was not going to serve for *One Hundred Years of Solitude*, as he “needed a richer language to introduce this other reality” to capture the mythical or magical essence” (*Fragrance* 132).

His approach to describing the self-acknowledged *other reality* is what separated him from the ongoing literary tradition in the country and the rest of the world. The reality for him does not just limit to the tangible account of things around and intends to capture the soul of the simple objects.

Journalism and Roots of his Writing Style

Gene Bell-Villada underlines that Garcia Marques, thanks to his rich experience in journalism, “is of all the great living authors the one who is closest to everyday reality” (*The Man* 62). His factual, detailed and simple yet hypnotising prose style full of local Caribbean references that reflects the universal reality, made writings handy for the readers to read and re-read his fictions. Journalism has, “no doubt taught him to write clearly, in a prose style accessible to the general reader”(62). His journalistic and clear prose by including “little details

helps make a stretch of prose convincing—much as he did in One Hundred Years with Father Nicanor Reyna’s cup of hot chocolate or with Mauricio Babilonio’s yellow butterflies” (62).

Garcia Marquez from the very beginning of his career as a journalist began to write editorial notes for *El Universal* in Cartagena that attests to his gifted journalistic skill. His training under the mantle of Clemente Manuel Zabala at *El Universal* who used his famous red pencil, and then in Bogota at *El Espectador* under Eduardo Zalamea Borda and most importantly the self-taught journalist whom Garcia Marquez calls maestro, Jose Salgar advised him to “wring the neck of the swan.”⁴⁰ Alluding to get rid of floweriness of the language, prevailing in Latin America that time due to the impact of *Modernismo* movement headed by the Nicaraguan poet Ruben Dario (1867-1916). Ruben Dario’s most representative work *The Swan* or *El Cisne* is held as the most representative of the movement. So, wringing the neck of the Swan can refer to avoid such writing devices, or it can also refer to break from the tradition and create something new.

Indeed, Garcia Marquez was there to break from the tradition and set for to write the real Colombian novels. His journalist training would help him in giving realistic elements to balance his self-confessed hobby of superstition.

Along with his colleagues from Barranquilla group, especially Alvaro Cepeda Samudio (1926-1972) who attended Columbia University to learn Journalistic technic. It was the era of “The New Journalism” initiated in the USA, based upon the teachings of Sherwood Anderson that advocated a harmonious coexistence between literature and journalistic writings. The writers such as Saul Bellow, John Updike, Truman Capote, Norman Mailer had already established a writing style which straddled between fiction and journalistic chronicle. As an ardent follower of the North American writers, the *Barranquilla group*, to which García Márquez belonged to, would get substantial influence by the *New Journalism* as well. However, many Latin American writers such as Julio Cortazar, Felisberto Hernandez were

already practising such writing in the continent. The genre will get its new Latin American form where chronicles were already part of its history and were being written since the day of the Conquest. Carlos Fuentes underlines that Bernal Díaz del Castillo (1492-1581) was the first great novelist of Americas, referring to his chronicle “*Historia verdadera de la conquista de Nueva España*” (1576) [*The True History of the Conquest of New Spain written*]. No wonder, Garcia Marquez would invoke one of such chroniclers, Antonio Pigafetta (1480-1534) in his Nobel Award lecture.

García Márquez had earlier refuted an institutionalised and mechanised form of trainings for the journalist and perhaps with that conviction he set out to found FNPI, Foundation for the New Journalism in Ibero-America.⁴¹ The foundation was established in Cartagena on 24 June, 1994 named FNPI - *Fundación para un Nuevo Periodismo Iberoamericano*, under the leadership of Gabriel García Márquez, which included Jaime Abello Banfi as director general, Jaime García Márquez and Alberto Abello Vives as members of the directive committee. As García Márquez underlined “to become a journalist one needs important cultural foundation, a lot of practice and ethics.”⁴² The mission of the foundation underlines, “to promote a better journalism and the stimulus of creativity with emphasis on workshop method in memory of the founder Gabriel García Márquez.”⁴³ One can note that creative or the literary element in the mission of FNPI, which is also at the core of the New Journalism.

His belief in journalistic writing something akin to art is what gives those writings a literary touch.⁴⁴ In his famous address *El mayor oficio del mundo* [The best profession in the world] he repudiates the emergence of the disciplinary study of journalism, technological inference and the decadence of the humane touch of journalism in the writings. He rebuffs the voice-recorders as a machine which turned the journalists only interested in asking their intended questions and not in listening. The art of listening is that he would consider vital for

the creation of better writing. Perhaps, his art of listening is the element that enabled him to dig out substantial material for *Story of a Shipwrecked Sailor* (1970), *Chronicle of a Death Foretold* (1981), *Love in the Time of Cholera* (1985). His first long reportage *Story of a Shipwrecked Sailor* (1970) serialised in fourteen parts in *El Espectador*, came as proof of what he calls “the best news is not what is given first but many times that is given better”. He rejected the hurry in writing the report as something which has minimised the reporting and considered that it should be a detailed and realistic reconstruction of the event, the complete news as it happened in the reality so that the readers feel as if they were present at the place of the event (opn. cited in translation).⁴⁵

The art of tailing the story instead of reporting it is what makes García Márquez’s writing akin to real yet full of events of fiction.

In a column written for the Spanish Daily *El Pais*, for which García Márquez contributed after achieving international fame, (and a quasi-mythical stature in the Spanish speaking world) wrote a piece on the controversial article of Janet Cooks, a journalist at the Washington Post. Janet Cooks, a twenty-three year old young journalist at the Washington Posts had published an article titled *Jimmy’s World* a story of an eight years old African American heroin addict kid who injected the drug in front of the journalist and in the presence of his mother. This visual and sensational front-page cover story won the young journalist, the coveted Pulitzer Prize. However, later it was revealed that the story was fabricated, and it appeared that even Janet Cooks had fabricated her CV to get a job at the Washington Post.⁴⁶ García Márquez, in his article titled *Quién cree a Janet Cooks?* [Who Believes in Janet Cooks?] underlines that the then Mayor of Washington, Marion Barry, the first one to denounce the veracity of the story, did not doubt the story because such kid does not exist, but such a mother would exist who allow her kid to inject the drug in front of her. In his article García Márquez revealed how to play with reality and fiction:

The bad thing about journalism is that only one false information can distort the other veridic information without any remedy. On the other hand, in fiction, one properly used real information can turn the more fantasy creatures into the real one. The norm has injustice from both the sides: in journalism, one has to stick to the reality, even though no one believes, and on the other hand in the literature, one can invent everything, given that the author is capable of make-belief as if it was real.⁴⁷

He further adds that if a writer tells that he saw a herd of elephants flying, there will be no one who could believe, however, if one precisely put it that the number of the elephants was three hundred and twenty-six, many would believe.⁴⁸ Perhaps, this is the secret of García Márquez's journalistic secret that he has also used in turning his fiction look as if it were realistic Chronicles, as in the case of *Chronicle of a Death Foretold* and several other fictions works. Revealing the creative secret behind the levitating priest of *One Hundred Years of Solitude*, Padre Nicanor, he recalls hearing a story in his childhood about a priest in the rural area who after finishing the drink from a Chalice would begin to levitate. In order to retell that story in *One Hundred Years of Solitude*, he created the priest Nicanor Reina, who would also fly but not after drinking the wine but a cup of chocolate. He underlines that it was hard for him to believe that the priest would levitate with a cup of wine, so he changed with a cup of Chocolate.⁴⁹ In the conversation with Apuleyo Mendoza he answers to question whether journalism has served him in his literary pursuit, he responds that it has taught him how to use authenticity in his fiction mentions two examples, Beautiful Remedios's ascent to heaven Father Nicanor Reina's levitation with the help of "a cup of chocolate (chocolate rather than any other drink) before he levitated six inches off the ground - these are really journalistic tricks, and very useful too" (García Márquez, *Fragrance* 32-33).

Furthermore, in Latin American society, most intellectuals, writers or poets have ventured into journalism or essay writing, which does give journalism a sense of respect. So, no matter, if García Márquez as a journalist writing for reputed newspapers in Colombia wrote columns with extra-real elements, the public would tend to accept it as a realistic narration of the events. There have been various occasions where García Márquez has taken creative liberty to fuse the fictitious elements in his journalistic writing. For example, his reports on a landslide in Medellín, protest in Chocó, or the shipwrecked soldier, Alejandro Velasco contain such elements.

It seems to me that there are two moments in the journalist career of García Márquez where he tested his *magical journalism*:⁵⁰

A) *Balance y Reconstrucción de catástrofe de Antioquía: hace 70 años comenzó la tragedia* [Balance and Reconstruction of the Catastrophe in Antioquia: 70 years ago the Tragedy began]

A report on the landslide in Medellín, Colombia occurred on 12 July 1954, which García Márquez reconstructed and retold in three parts published on 2nd, 3rd, and 4th of August 1954, published in *El Espectador*. The story was retold through the voice of two kids named Alirio and Licirio, on how they survived the catastrophe.

B) *Relato de un naufrágo* [The Story of a Shipwrecked Soldier]

A report about the incident that happened in the Caribbean Sea on the Colombian Navy's destroyer named *Caldas* on 28 April 1955 and retold by García Márquez and published in 14 consecutive days in *El Espectador* from 5 April to 22 April 1955, later in a supplement dated 28 April 1955, all the episodes were published. It doubled the sale of the newspaper but also attracted the wrath of the military dictatorship of Gustavo Rojas Pinilla (1900-1975). The report was the result of García Márquez outstanding interviewing skill, which he produced after twenty daily sessions of six hours each, extracted with tricky questions to clear the

contradictions and weave an accurate and concise account of Velasco's ten days at sea (García Márquez, *Story of the Shipwrecked* VII). He writes, "it was so detailed and so exciting that my only concern was finding readers who would believe it" (VII).

The story was written in the style of *refrito* [refried story] about Colombian Navy's destroyer named Caldas caught up in the sea storm, and eight of its crew members were lost in the sea. One of its crew members named, Alejandro Velasco who was declared dead by the government, washed ashore alive after surviving for ten days on a raft. García Márquez visited Alejandro Velasco in the hospital, heard his story and retold it in a form which would set a high standard of journalistic storytelling. After the story published, the newspaper sale skyrocketed and so did Garcia Márquez's fame. The reportage was later published as *The Story of a Shipwrecked Sailor* whose complete title was "*The Story of a Shipwrecked Sailor: Who Drifted on a Liferaft for Ten Days Without Food or Water, Was Proclaimed a National Hero, Kissed by Beauty Queens, Made Rich Through Publicity, and Then Spurned by the Government and Forgotten for All Time.*" Perhaps it is one of the longest titles of any journalistic non-fiction work. Such a hyperbolic title and a stretched reality crosses the boundaries of the merely perceived reality and reaches to touch what would border between reality and fiction. Published in the space of supposedly veridic medium, a newspaper, the dimension of reality could be taken afar, and Garcia Marquez had mastered the skill to the interplay between these two spaces. His technique of *periodismo novelado*, or journalism in the style of a novel, or novel written in the style of a chronicle in case of *Chronicle of a Death Foretold*, attests with his following affirmation, "so what happened was that after thirty years I discovered something we novelists tend to forget – the best literary formula is always the truth." (García Márquez, *Fragrance* 28).

In case of *The Story of a Shipwrecked Sailor*, when he pushes the boundary of reality filled with inventiveness, he balances it with the journalistic technique by telling the story in the first person, without mentioning himself as the author.

Garcia Marquez's journalistic works also contain pure inventions of news, as in case of *Caracas sin aguas*, [Caracas Without Water], in which he reports that due to water scarcity in the capital city of Venezuela, a German engineer shaves his beard with fruit juice. While working in El Universal in Cartagena, he introduces in his column a supposedly famous revolutionary poet César Guerra Valdés, who in fact never existed. Nefer Muñoz in his PhD thesis on the stylistic interchange in Latin American novel and journalism underlines that García Márquez, in *The Story of a Shipwrecked Sailor*, "enhances his use of hyperbole so that his exaggerations, in a transaction with his readers, are believed as a journalistic discourse and not as a novel, making a rereading, a revision and, at the same time, a subversion of official history."⁵¹

Besides being an observant and a dedicated journalist, Garcia Marquez always looked at the uncanny nature of reality and used them in his writings. His journalism transgressed the usual boundaries of objective reporting and tried to capture the *humane* elements of the objects. Often times the superstitions, legends and folk elements such as his reporting on the *Marquesita de La Sierpe*, a blonde Spanish aristocrat who as the legend says lived for over two hundred years and along with the enormous wealth she buried beneath the Swamp of *La Sierpe*, thus called the *Marquesita de la Sierpe*, the Marquise of Sierpe. Her legend was so popular that it almost formed part of the reality in that region. García Márquez would not only write many journalistic writings around La Sierpe but also her figure would inspire one of the most famous of his literary characters, the Big Mama. *The Funerals of the Big Mama* would be the title of his first short story collections published in 1962, titled *Los funerales de la Mama Grande*".

García Márquez in conversation with Darío Arizmendi expresses his firm commitment towards journalism that he feels the most alive in the newsroom of a newspaper and if ever he would be remembered it would be for journalism, as says “I don’t want to be remembered for *One Hundred Years of Solitude* or for the Nobel Prize, but rather for the newspaper [I’d planned to launch—ed.]” (qtd. in Abello Banfi, “I Don’t Want” 180). He aimed to create the best newspaper in Latin America, the most truthful to their reality. Although he did not create the newspaper, he created the best journalism institutions in the region, FNPI, that organises workshops and training for selected journalists from the entire continent, and even from others parts of the world.

Garcia Marquez and Magical Journalism

Departing from what Nefer Muñoz has called Magical journalism in his PhD thesis, giving a title of the chapter on Garcia Marquez as *El periodismo hiperbólico o el diarismo mágico de García Márquez*, [The Hyperbolic Journalism or the Magical Journalism of García Márquez] I would like to show some traits of such journalism where Garcia Marquez offers us some clues to unravel his Magical Realism.

Nevertheless, the term was already used by Adam Hochschild in a review of *Imperium* (1993) by Ryszard Kapuściński (1932- 2007), the famous Polish journalist who inspired a generation of writers with his literary journalism.⁵² Rosemary Bailey attributes Magical journalism to Kapuscinski and writes “if the work of contemporary Latin American novelists, sprinkled with trees that move and birds that talk, is magic realism, Kapuscinski, a Pole, has created a kind of magic journalism” (“Magical Journalism”).

However, the Spanish speaking world also celebrates the magical journalism of Garcia Marquez and to cite just one example, Bruno Pardo Porto, a Spanish journalist while reviewing Garcia Marquez’s latest compilation of selected journalistic writing, “*Escándalo del siglo*” [Scandal of the Century] titled his review as *García Márquez y el periodismo mágico* [García

Márquez and the Magical Journalism].⁵³ It is also worth mentioning the first MOOC course launched by the Department of Communication of the Universidad Externado de Colombia *Periodismo en el Realismo Mágico* [Journalism in Magical Realism], which intends to explore the history behind his reporting. It is proof that Garcia Marquez always told the hidden tales or the truth palpitating behind the objects, and there were still a lot more to explore about such histories.

One would remember that the magical element behind the reporting was the inventiveness. And, when they did not find a piece of news, they would invent one. Such was the case with his reporting on a protest in Chocó, the pacific region of Colombia. Rafael Dario Jimenez, director of Casa Museo Garcia Marquez, and a cultural chronicler of Aracataca (the birthplace of Garcia Marquez) corroborates the inventiveness. While researching about his grandfather, Dario underlines a suggestion by Garcia Marquez, that if he did not find enough information about him, he was authorized to invent. Nefer Muñoz in his PhD thesis on Magical Journalism in Latin America underlines that “in their journalistic production, these writers include characters or situations that are false or imagined and, at the same time, while working in newspapers, write novels based on their journalistic reports” (“PhD Thesis” III). Such discursive dialogism results in blurring the boundaries between the domains of journalism and literary texts in Latin America (III).

However, not everyone welcomed the inventiveness of Garcia Marquez in the realm of journalism. The opponents in Colombia labelled him for his leftist sympathy and reproached for distorting facts, such as in case of the Banana Massacre in Cienaga in 1928.⁵⁴ Carlos Prieto, a Spanish journalist, was attacking the way García Márquez has used inventive tools, almost to the point of lying, in order to create a story. Prieto asks a question “why do they call it journalism when they want to say literature?”⁵⁵ Nevertheless, the Nobel award of García Márquez would echo once again when the Belarusian journalist Svetlana Alexievich (1948-)

won the Nobel prize in 2015 for "her polyphonic writings, a monument to suffering and courage in our time."⁵⁶ Even Nobel Foundation recognizes her journalistic writings in which she gives "voices to the history of the common people through her documentary novels and moving in the boundary between reporting and fiction."⁵⁷

The news of Svetlana Alexievich's Nobel award was welcomed in Colombia and one of the contemporary Colombian writers, Piedad Bonnett underlines that her award would encourage the contemporary writers to write more literarily.⁵⁸

While sympathising with Janet Cooke, García Márquez revealed his own secret of Magical Journalism that the story should be based within the realm of the persistent belief of the readers. As in the case of Janet Cooks, the mayor of Washington Marion Barry ordered an inquiry to find out the African American kid named Jimmy, who took heroin injection in front of his mother. The news baffled the Mayor and seemed unbelievable that a mother would allow her kid to do so in front of the journalist. This is the secret how Gabriel Márquez played with the inventiveness in his journalism as well in the fiction. He accepts to have written *In Evil Hour* (1962) in the influence of too much of journalism literature, and it didn't work.

On the other hand, *Garciamarquian* journalism achieves the 'durability' by borrowing the elements from literature and more so of unusual yet real episodes of life that helps the texts break off from the brief life span of journalistic work.

***La soledad* [The solitude]**

Todos mis libros son un solo libro y el tema es mismo: la soledad,

"All my books are just one book and the theme are the same: solitude".

García Márquez

"Plinio Apuleyo: *If it is not the book of Macondo, what would that your one book be?*

García Márquez: The book of solitude. [...] (*Fragrance* 53-54)"

The word *Soledad* or Solitude for Latin American readers is so much attached to García Márquez and his writings that other authors would hesitate to use this term for its so much identification with García Márquez. However, the word solitude may have brought the author name, fame and money, but it is a real painful episode in his life.

The term solitude not only appears in his most important work, *One Hundred Years of Solitude*, but solitude as a concept has been a vital ingredient in his *oeuvre*. Especially in his early writings, when he was trying to establish himself as a writer. In his autobiography, he had recalled his solitude in the immense grandparents' house in Aracataca, as a small kid living among the spirits, saints, grandfather, aunts, grandmother, visitors, neighbours and friends that had created a complex world for a kid.

However, it seems to me that Garcia Marquez adopted his state of solitude as a creative tool in his literary as well as professional life. It became an acceptable experiential attribute with which he would enrich his tales, and in return, the solitary readers find a familiar terrain while reading. Silvina Paternostro, who wrote a book on Garcia Marquez, interviewing many of the friends of the author and decided to title it as *Soledad y Compañía* [Solitude and Company] the name which García Márquez was going to give to his supposed cinema production company, which did not materialise.⁵⁹

It is evident that García Márquez always craved for company, solidarity, love and care to fill the void. When he first appeared in a short story collection among other Latin American authors of the time, titled *Los diez mandamientos* (1966) [*The Ten Commandments*] published in Buenos Aires, he wrote a brief autobiography that contains a lot of secrets of his writings and being a writer. He writes in his self-portrait that his true vocation was of a magician, and that he writes so that his friends would love him more. (Martin, *A Life* 305)

The craving for company surfaced once more during his Nobel Award ceremony, for which he had stated that he would like to be with his people and thus asked to bring a group of

musicians and dancers to perform at the Nobel ceremony, and proposed that if he was not allowed to do so, he would prefer not to receive the prize. He wanted to be among his people while celebrating the greatest award of his life. So, along with his friends, including his ex-girlfriend Tachia Quintana, a group of 70 artists selected by the Colombian Ministry of Culture, and by the minister herself, and lead by Gloria Triana, an anthropologist and friend of Garcia Marquez showcased the world, the colourful, diverse and warm culture of his country. It was a “heterogeneous group from Macondo coming down the stairs, that amalgam of Indian, Black, Carib and Spanish which makes up the mix of Colombian identity” (Martin, *A Life* 420). The performance of the group lead by Afro-Colombian *Cantadora* Todo la Momposina was so jubilant that the applause from the crowd encouraged them to stretch it for thirty minutes instead of the given fifteen (Martin, *A Life* 420).

The dance, music, and celebration in the Latin American culture, hides a deep solitude that they endure. After scratching beneath, one can easily encounter the scars of their loneliness and sufferings. In the case of Garcia Márquez, a profound solitude palpitates behind his writings. While talking about *One Hundred Years of Solitude* with Ernesto González Bermejo he complains that tons of things have been written, including silly, important and transcendent things but nobody has noticed that interested him the most while writing the book, “which is the idea that solitude is the opposite of solidarity” that he considers is the essence of *One Hundred Years of Solitude* (qtd. in Kline, *Los orígenes* 92). The lack of solidarity is the reason behind the frustration in Macondo, and the protagonists and “the frustration of the Buendías comes from their solitude, that is, from their lack of solidarity” and so does the frustration of Macondo and everything (qtd. in Kline, *Los orígenes* 92).⁶⁰ Furthermore, while answering to the question of Rita Guibert in an interview, “I think the theme of solitude is a predominant one in your work,” he replies, “It’s the only subject I’ve written about, from my first book until the one I’m working on now, which is an apotheosis of the theme of solitude” *Seven Voices* 314).

However, it seems to me that most of the academics from the English-speaking world have overlooked the earlier interviews of García Márquez, in which, he talked about at length about the influences, sources, his style, politics, family and friends etc. Thus, I have attempted not to depend solely upon the literary criticism available in English and have tried to dig into the primary Spanish sources.

Nostalgia

“Life is not what one lived, but what one remembers and how one remembers it in order to recount it.”

García Márquez’s memoir begins with the above line that hides a torrent of nostalgia for his lost childhood and indomitable vocation to tell it. From his very first novel, *La Hojarasca* (1955)⁶¹, one can trace the incessant desire to go to the roots, or in García Márquez’s term, “*viaje a la semilla*”, [*a journey to the seed*]. But why to the seed? To quench the nostalgic thirst.

If his fiction works are not so direct in reflecting nostalgia, his memoir, *Vivir para contarla* (2002) translated into English by Edith Grossman titled, *Living to Tell the Tale* (2003) offers us a direct account. After searching the word Nostalgia, or Nostalgic in the translated version, one gets twenty-eight mentions in the book. So even though he denies on many occasions of not having nostalgia for the things of his childhood, he could not hide the truth and ends up revealing that “nostalgia, as always, had wiped away bad memories and magnified the good ones” (García Márquez, “Living” 17). In fact, an episode removed from the manuscript of *La Hojarasca* (1955), later on, published separately as a short story titled, *Monologue of Isabel Watching It Rain in Macondo*, in which Colonel Aureliano Buendía appear in the complete Macondo setting, would take a complete shape in *One Hundred Years of Solitude* published after almost two decades. He underlines “when I believed they were

forgotten, parts of those fragments helped me sustain nostalgic memories throughout the length and breadth of *One Hundred Years of Solitude*” (*Living* 409).

Not only he approached experiential nostalgia as an organic ingredient in his story but also tried theories along with his poet friend Gustavo Ibarra Merlano (1919-2001), as he recalls that “*together we attempted a theory of the fatality of nostalgia* in the wondering of Ulysses Odysseus, where we became lost and never found our way” (my emphasis; García Márquez, *Living* 339).

During the government of Julio César Turbay Ayala many artists, poets, activists such as the poet Luis Vidales, Pianist Teresita Gomez and many more were detained and tortured under a law called *Estatuto de Seguridad*. It had happened with an artist known to García Márquez, Feliza Bursztyn, who exiled to México, later to Paris where she died. García Márquez got some inside information through his connection in the military that there was an arrest warrant against him to investigate his alleged connection with the Guerrilla Group M-19. Moreover, the right-wing journalists, politicians and supporters had launched a vicious attack. So once again against his will, Garcia Marquez left for Mexico in the protection of the Embassy of Mexico in Bogota, which created a big scandal in Latin America.

Keeping the scandal apart, I would like to mention his newspaper column *Breve nota de adiós a Colombia y al olor de la guayaba* (Brief Note of Goodbye to Colombia and the Smell of Guava),” he underscores, “at this point, with pain in my soul, I have been forced to continue wondering on, who knows for how much longer, my persistent and painful nostalgia for the smell of guava.”⁶²

This symbol of the smell of guava would become the title of his long interview with his close friend Plinio Apuleyo Mendoza, who had been his colleague at *Prensa Latina*, the Cuban News Agency set up after the revolution, published as *El olor de la guayaba* (1982).

García Márquez in an interview with Seaguy Green Ha'Aretz said, “childhood is the main source of everything I write, and nostalgia is the fundamental raw material for my writing” (qtd. in Zuluaga, *I will not fully die*).

Death and Loss

Death has been a recurring theme for García Márquez, right from his first short story published in the weekend supplement of *El Espectador* on 13 September 1947, titled *La tercera resignacion* [*The Third Resignation*], which was warmly praised by the editor Eduardo Zalamea Borda, who would soon be known as the “discoverer” of Garcia Marquez and would be addressed *maestro* by him for his guidance. In this very story, he grappled with death, and in the story, the narrator himself dies, but his corpse does not decompose or gets buried.

Growing up in a society rife with political and social violence, death shattered him to the core. He would mention again and again when his grandfather Colonel Nicolás Márquez would tell him, “you have no idea how much a dead man weighs”, the sense of guilt he carried since he killed his adversary Medardo Pacheco in a duel in the year 1908. Medardo Pacheco had served under the command of Colonel Márquez, and his uncle General Fransico Romero was a friend of the Colonel, however, after incitement of his mother Medarda Pacheco, who felt dishonoured by the slanderous comment of Colonel Márquez, slammed her son to restore her honour. But fate had turned against them, and Colonel ends up killing young Medardo. One has to underline the fact that both of them were from a respectable family, close to each other. However, the circumstance would force them to avenge each-other with blood. This boiling environment heavily reflected in the literary works of García Márquez, not to mention his journalism.

The killing of Medardo Pacheco becomes the reason for Marquéz-Iguarán family to embark on an exodus and settling down in Aracataca, later immortalised as Macondo in the fiction. This real episode of death and exile recurs in *One Hundred Years of Solitude*, in which,

Colonel Nicolás turns into José Arcadio Buendía and Medardo into Prudencio Aguilar. Gelar Martin underlining, destiny, fate and human fallibility in *Chronicle of a Death Foretold* notes that “the story of Colonel Marquez and Medardo must have been in Garcia Marquez’s mind once more throughout the writing of this book” (Martin, *A Life* 397).

Perhaps the death has been such a terrifying aspect and seeing the corpse a traumatic spectacle of death that even though García Márquez engaged with the theme in his fiction, he himself seems never to have seen the corpses of people who were important to him until his father died in 1984 (Martin, *A Life* 20).

But in my opinion the most important view on what death meant to him, he reveals during an hour-long interview program titled *La vida según Gabriel García Márquez* [The life according to Gabriel García Márquez] with Ana Cristina Navarro for Spanish national television, RTVE in 1995.⁶³ She begins the interview with the question:

¿Qué le gustaría poder ver por un agujerito? What would you like to see through a narrow hole? He replied with all his serenity and electrified spirit, “It’s a great dream to be able to see the life from death. No wonder, García Márquez grappled with death to have a glimpse of life through the unescapable orifice of death.

Gabo un creador [A Creator]

Mario Vargas Llosa, the Peruvian Nobel Laureate (2010) once a friend of García Márquez and one of the main pillars of the Boom movement, underlined that “Gabo was a creator.”⁶⁴ Being a creator is certainly different from being a writer or an intellectual. Profoundly in search for his own origin and the seed of his own story, he would explore the region where he and his ancestors came from, and it would be contained in the fictional region, Macondo. Though it seemed uncanny and magical to the outside world, the fiction he created with a poetic, baroque and hyperbolic language, is deeply realistic.

Carlos Fuentes, a close friend, and promoter of García Márquez's writings delivered a lecture titled, *Para darle nombre a América* [To Give a Name to America] during IV International Congress of Spanish Language, in Cartagena de Indias, attended by the King of Spain, Juan Carlos and 140 major personalities of the Spanish speaking world. The lecture, later included in the commemorative edition of *One Hundred Years of Solitude* released on 6th March 2007 on the occasion of 80th birthday of García Márquez.⁶⁵ Fuentes underlined García Márquez, not only wrote fiction but baptised the characters giving them their names.

Carlos Fuentes was also one of those few close friends of García Márquez who had a chance to read his manuscripts and give his opinion before being published. He was and is certainly one of the vital sources to explore the story beyond the publication of the *One Hundred Years of Solitude*. While Fuentes was in Venice, he had read the manuscript and could not stop to share his thrill with the other fellow Latin American writers.

In a letter to Julio Cortázar who was living in Saignon, Southern France at the time, far from the hustle-bustle of cities, in a country house, Fuentes wrote that he felt new after he had “read the American Don Quixote, a Don Quixote captured between the mountains and the jungle, deprived of plains, a cloistered Don Quixote that for that reason must invent the world from four collapsed walls” (see appendix xii for the complete letter translated into English).⁶⁶

His creation of Macondo has been often compared with the Biblical story, where Ursula and Colonel Aureliano are like Eve and Adam, who create a world, only to be destroyed due to an unavoidable fate. Chilean poet Raúl Zurita underlines that perhaps authors like García Márquez might have wanted to write a book similar to the Bible. Which seems a vital logic as Emmanuel Carballo corroborates, “*One Hundred Years of Solitude* is like the Bible, with its old and new testaments, which recounts, the history of the chosen people, Macondo, from the genesis to the apocalypse, following the traditional norms of the art of storytelling.”⁶⁷

However, if not as a Biblical creator, García Márquez was certainly a fine literary craftsman who honed the craft constantly to tell a better tale. His craft appears to have a perfect blend of the brick-faced tone of his grandmother with the joyful narrative folk culture of Caribbean Colombia, especially *Vallenato*.⁶⁸ He once called *One Hundred Years of Solitude*, vallenato written in 350 pages.⁶⁹ On the other hand, Juan Gossain, a celebrated journalist, and writer from *Costa* considers that *Vallenato* is not a musical but a literary genre. It seems to me that if the above statement of García Márquez about vallenato is exaggerated there is ample presence of vallenato in *One Hundred Years of Solitude*. Aureliano II participated in *Vallenato* performance and was opposed by his family because it was considered a genre of vagabonds. Furthermore, one of the most famous composers and his friend Rafael Escalona becomes a character in *One Hundred Years of Solitude*. His novel, *Love in the Time of Cholera*, cites a verse by vallenato composer Leandro Díaz in its prologue that reads, “*the words I am about to express; they now have their own crowned goddess*”.

The craft of García Márquez apart from being a hypnotist was master carpentry of the words. He compares both the professions with the literary craft because they also involve difficulty in giving a shape to the objects they deal with:

Both trades are very difficult. Writing something requires the same effort as shaping a table. The writer works on a reality that is as hard as wood. Literature and woodwork require remarkable technical skill and a good deal of master craftsman's tricks. At the base of both are hard work and little magic. It seems to me that it was Proust who made a good synthesis on this: it requires 10 percent inspiration and 90 percent perspiration.⁷⁰

Therefore, one need not search too much of artistic influence in his writings, as his craft includes a perspiratory effort to turn the organic substances (realities) into a fine literary creation. His reality, what he calls a *desperate reality*, or *uncontainable reality* is full of the

earthly realities of Caribbean Colombia, often times magical for a distant eye. García Márquez considers his writings an expression of such a *profound reality*.⁷¹ In a conversation with David Streitfield, he underlines that their reality is already fantastic, and mentions about a woman from his region who had just finished reading *One Hundred Years of Solitude* told him, “I don’t like this book when you were with us before you saw much better, more interesting things than what is depicted here”.⁷² This is a very revealing anecdote about the reality he is trying to capture. He finds himself in the middle of the fantastic events where he need not require inventing anything, and by keeping her grandmother’s tone in his mind, he could narrate those events without much difficulty.

While approaching to dissect and understand the literary world of García Márquez, one need not apply heavy literary theories, and try to deduce big philosophical and political significance and trace too much of hidden symbology. Rather, one should approach with a non-prejudiced mind to see what a traditional storyteller has to share about the world around him.

One may analyse his texts the way one wants, because of the nature of the universality in his fiction. Perhaps that is the reason why his fictions find readers such as Fidel Castro, Bill Clinton, Indira Gandhi, François Mitterrand to writers and artists such as Salman Rushdie, Mo Yan and even Shakira. Elías Miguel Muñoz, a Cuban American writer and professor of Latin American studies who taught García Márquez’s literature at the university, accepts that he would never try to extract meaning from the yellow colour of bananas and flowers as if it was the leitmotif, or from the archetype of colonels and Ursulas, or analysis of time and deciphering the names such as Arcadio, if it came from Arcadia. Or if Macondo could be Eden or Utopia? But then during a ten-day workshop at the Sundance Film Institute in Utah, sponsored by Robert Redford, offered by García Márquez to six selected Latino writers in the summer of 1989, Elías discovered that the earthly and organic element was the base for his writings. García Márquez had informed them that he would look for the “names of his characters from discarded

phone books and dilapidated tombstones, without consciously thinking about the names' symbology"(176). He accepts that he would never again ask his students to explore the hidden meanings in Márquez's novels, he would rather approach it as a reader to enjoy the reading and cherish it (176).⁷³

Perhaps, the earthiness and humane elements are the secrets behind his magical realist writings, that most critics overlook in the pursuit of theoretical engagement.

The Artistic Roots: Cartagena, Barranquilla, Bogotá and Beyond

García Márquez's works while reading from a distance, in our case India, seems far away and difficult to imagine in its actual Colombian context. The easiest pathway we approach through is the literary phenomena of Boom. Thus, we tend to locate him among other Latin American writers such as Carlos Fuentes, Mario Vargas Llosa, Miguel Angel Asturias, Alejo Carpentier and subsequently to other prominent writers like Borges, Neruda, Octavio Paz, Onetti and so on. However, it is imperative to locate García Márquez in the Colombian context in order to examine his evolution as a writer. Plenty has been written and talked about the influence of the folklore, the superstitions, legends, multicultural milieu of Caribbean Colombia, the tone of his grandmother in storytelling and the like, but there is much more beyond these known avenues.

Here, I would like to underline that the impact of the poetic movement *Piedra y Cielo* [Stone and Sky] and other artistic movements in Colombia during his formative years. As one of the most prominent members of the poetic movement, Carlos Martín was directly linked with the education of García Márquez at National College of Boys in Zipaquirá, as he would become the director of the college. He used to invite other poets to the campus, such as Eduardo Carranza and Jorge Rojas (Martín, *A Life* 82). In fact, García Márquez published his first journalistic writing after interviewing these two poets for his school magazine.

The impact of this movement was so profound on Garcia Marquez that he expressed, “the truth is that if there was no “Stone and Sky”, I am not very sure if I would have turned into a writer.”⁷⁴ Apart from the four members of the Grupo de Barranquilla, Jose Felix Fuenmayor (1885-1966), father of Alfonso Fuenmayor was one of the mentors along with Ramon Vinyes. Felix Fuenmayor is considered one of the pioneers of science fiction in Colombia and was an important intellectual of his time. His notable works include his novel *Cosme* (1927), and the collection of stories *Una triste aventura de catorce sabios* (1928) [A Sad Adventure of Fourteen Wise Men] that carried fantastic elements and perhaps fed the imaginative elements to these younger writers who were trying to apply in their own fiction. Álvaro Cepeda Samudio would acknowledge, “we all came from the old Fuenmayor”.⁷⁵ However, all of the Grupo de Barranquilla would play a vital role in the shaping of the literary, cultural and artistic landscape of the country, and would influence each other.

Apart from the literary figures of the Barranquilla group; Alvaro Cepeda Samudio, German Vargas, Alfonso Fuenmayor, Ramon Vinyes; the artists such as Celicia Porras and Alejandro Obregón would play an important role as well. Cecelia Porras’s paintings depict the solitude what Garcia Marquez would also make a motif in his fiction.

Alejandro Obregon (1920-1992), a Barcelona born Colombian painter’s work *La Violencia* came out in 1962, the year in which *In Evil Hour* the second novel of Garcia Marquez was published. We could see the parallelism between these two creators, grappled with the boiling violence of their time. As we would see in the following chapters, *In Evil Hour* is set in a coastal town ravaged by social discord, rumours, scandals and violence.

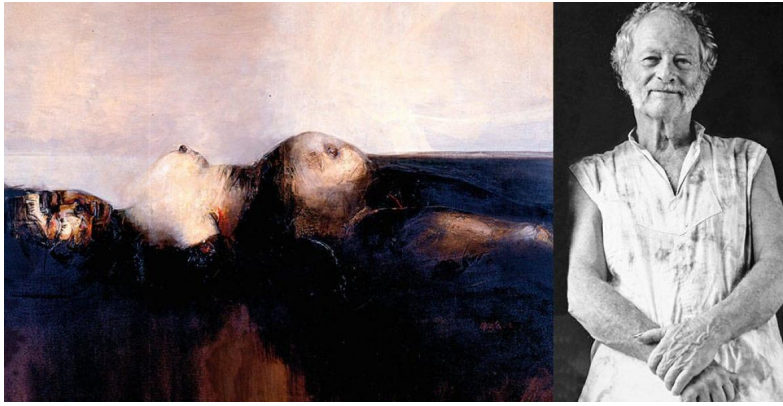


Image 2.5, La violencia by Alejandro Obregón

Source: <https://www.eluniversal.com.co/blogs/club-de-lectura-de-abaco/violencia-realidad-sin-puerta-de-escape>

The mutilated pregnant lady of Alejandro Obregon contains different dimensions, outside of her body and the inside her womb, and on the time scale towards the past and the present. It sends an impactful message to the Colombian society of the time, ravaged by political and social violence erupted after the assassination of Jorge Eliécer Gaitán on 9 April 1948.

Enrique Grau (1920-2004), another member of the intellectual circle in which, García Márquez immersed was famous for bringing to the canvas a mixed culture, representing the indigenous as well the Afro-Colombian legacy. It compares with how Garcia Marquez himself dug into the indigenous, Afro-Colombian folklore for his own literary creations.



Images 2.6 and 2.7, Paintings by Enrique Grau

Source: www.semana.com/cultura/articulo/lo-que-debe-saber-sobre-enrique-grau/561860/ and www.elespectador.com/noticias/bogota/ni-el-maestro-ni-su-obra-estan-en-el-olvido-directora-de-la-casa-grau/

Like Gabriel García Márquez, both of these artists were also very influential in giving a shape to the Colombian art of that time.

Cecilia Porras (1920-1971), would be another member of the famed “Barranquilla Group.” She was the one who designed the cover page of García Márquez’s first novel *La Hojarasca* published in 1955. She was a participant in the intellectual *tertulias* at bar *la Cueva* along with the other members of the group; Alvaro Cepeda Samudio, Alfonso Fuenmayor, German Vargas, and Ramon Vinyes (the famous wise Catalan of *One Hundred Years of Solitude*). Earlier, she had participated and acted in the short film *Langosta Azul* (1954), along with Alvaro Cepeda Samudio and Gabriel García Márquez. She is considered the artist who ruptured from the tradition and paved the way for the modern, not only through the art she produced but also through her life and thinking.



Images 2.8 and 2.9, Paintings by Cecilia Porras

Source: www.elheraldo.co/cultura/cecilia-porras-la-pintora-cartagenera-del-grupo-de-barranquilla-631683

In the middle of the *twentieth* century, Barranquilla encountered itself in what Nestor García Canclini would call *Multitemporal Heterogeneity*, where the modern had not replaced

the traditional, but it created a hybrid space by superposition and coexistence with the colonial culture and catholic and modern secular tendencies.

Nereo López (1920-2015) considered the most accomplished Colombian photographer of all time, who chronicled the reality of Macondo as much as García Márquez did, deserves a place while talking about García Márquez. He was the photographic director of *Langosta Azul*, the short film by Alvaro Cepeda Samudio, in which García Márquez also participated. He was also a common friend through Manuel Zapata Olivella (1920-2004), an Afro-Colombian doctor and an accomplished writer from Coastal Colombia who helped García Márquez in getting him the first job at *El Universal* newspaper in 1948, and would later help explore the rural Guajira the centre of Vallenato music, where he was posted in the health services of the country. Though Nereo Lopez would not collaborate much with García Márquez, his photographic works would reflect the reality of the society what these writers were trying to convey through their literary works.



Image 2.10, Photo by Nereo López

Source: <https://www.elespectador.com/noticias/cultura/imagenes-que-cuentan-historias/>⁷⁶

So, we have seen that the formation of García Márquez has not been unidimensional, neither just under the influence of Kafka, Faulkner, Virginia Woolf, Hemingway or other western writers. After looking at the ongoing artistic, poetic and other creative and intellectual

movements in Colombia. It appears that García Márquez examination requires a deeper engagement with his Colombian and Latin American reality of the time.

Conclusion

In order to understand the sources of Magical Realism in García Márquez's writings, the best sources are his interviews, where he has offered enough clues to analyze and study his writings. We will see that Uday Prakash has also done the same. So, instead of dislocating from the text, and taking refuge in some far-fetched theories, I have tried to look inside the author's domain to find the possible clues to their fiction, and to explore the narrative tools with which, they have crafted their fiction.

Elements such as nostalgia, loneliness, his grandmother's root to Galicia, hybrid Caribbean culture, socio-political violence and a desire to live life are at the root of *Garcíamarquian* fiction.

Barranquilla group became a central theme of a French scholar, Jacques Gillard, while he was working on his doctoral thesis on García Márquez fiction. It became a much-discussed element in understanding García Márquez's formative years. However, there is generally a tendency of overlooking the painters, musicians and other artists who played an important role in his formation. As we can see that the motifs what Cecelia Porra, Alejandro Obregon or Enrique Grau were working on, are essentially the same as in García Márquez's fiction.

¹ For more details see, González Bermejo, Ernesto. "Ahora dos cientos años de soledad." 1971, and Rentería, "García Márquez habla de García Márquez." 1979, or the vast compilation of interviews by Jaramillio, Fernando, *Para que no se las lleve el viento* 2011.

² Fredericton, N.B.: York Press, 1994. Pp. 50, Reviewed by George R. McMurray

³ "He became celebrated for his literary exercises entitled "My Foolish Fancies," humorous satirical poems about his schoolmates and about severe or silly school rules, which, when they came to the attention of his teachers, he was regularly asked to recite. He also published a number of other short pieces and poems in the school magazine *Juventud* (Youth)" (Gerald Martin, *A Life* p. 68)

⁴ For further discussion see, Hahn 1993, Bloom 2009, Sims 1991, Moses 1989, Juis Méndez 2000 and his biographies.

⁵ "Al contrario de lo que sostendrían algunos estudiosos, como Mario Vargas Llosa, «La tercera resignación», «Eva está dentro de su gato», «Tubal-Caín forja una estrella» y, en general, la mayoría de los cuentos de Ojos de perro azul, no constituyen la prehistoria de García Márquez. Su prehistoria es Zipaquirá, los cuatro años que pasó

en el Liceo Nacional de Varones, donde agarró el sarampión literario, leyó obsesiva y ordenadamente y escribió prosas y versos voluntariosos y miméticos.” (Saldivar, *García Márquez: Viaje a la semilla* 192-193)

⁶ Type of student housing common in the Spanish speaking world, it could be equivalent to private students’ lodge or hostels in India.

⁷ “Nunca tenía plata para comprar libros, pero siempre aparecían amigos que me los prestaban. Uno de ellos, Jorge Álvaro Espinosa, rosarista, hoy asesor económico de grandes empresas, y que no tenía nada que ver con el mundo intelectual, poseía una de las culturas literarias más grandes que conozco. El me prestó *La metamorfosis*, de Kafka. Llegué a la pensión de estudiante en que entonces vivía, me quité el saco, los zapatos, me acosté en la cama, abrí el libro, así, y comencé: “Al despertar Gregorio Samsa una mañana, tras un sueño intranquilo, encontré en su cama convertido en un monstruoso insecto. Cerré el libro y dije: ah carajo, yo no sabía que eso se podía. Si la vaina es así, yo también puedo. Al día siguiente escribí mi primer cuento. Esas cosas que están en Ojos de perro azul y que son tan kafkianas”

(qtd. in Juan Gustavo Cobo Borda. “Comadreo literario de cuatro horas con García Márquez” *Gaceta de Colcultura*. March 1981, p. 64)

⁸ The interview is compiled in *Para que no se las lleve el viento* (2011), a huge volume comprising of almost all the interviews given by García Márquez. The audio of the interviews is also available on the portal of Centro Gabo, visit here for further consultation, <https://centrogabo.org/gabo/gabo-habla/un-hobby-de-magia-y-poesia>
See also, Fernando Jaramillo, “Un hobby de magia y poesía”

⁹ The interview is translated into English by me, see Index 1.1

“Mi hobby es la superstición. No en sentido corriente de evitar el paso por debajo de una escalera, temerle a un gato negro o al viernes 13. Sencillamente en el sentido de seguirle la corriente a los presagios. Hasta ahora, les he seguido la corriente a los presagios: las pesadillas, las camisas a cuadros y al más hermoso de todos los presagios, el tren amarillo.

Desde cuando experimenté mi primera pesadilla, a los cinco años, hasta cuando experimenté la última, hace tres, tuve casi todas las noches la oportunidad de comprobar que la pesadilla es mucho más fiera de como la pintan. Hay tres clases de pesadillas, las terroríficas, que son una clase inferior. El tipo perfecto de las pesadillas vulgares. Las absurdas, que son más comunes. Y por último, las pesadillas absolutas, casi imposibles de definir, cuyas diferencias con los sueños más inefables y ordinarios sólo pueden establecerlas los expertos. El primero está reservado exclusivamente a los aprendices. En ellos se cuenta la indecorosa pesadilla del soñador perseguido por el toro, la de la infinita escalera de caracol y, en general, todas las protagonizadas por animales repugnantes: ratones, murciélagos, serpientes, arañas. Son pesadillas demasiado fáciles, que por lo general se evitan con un buen laxante, como el *delirium tremens*.”

(Jaramillo, *Para que no se las lleve el viento* 13-14)

¹⁰ “[...]es un excelente escritor literario, además de sorprendente periodista y hombre de humor en todos los instantes de su vida. Ganador del primer concurso nacional de cuento, patrocinado por la Asociación de Escritores y Artistas, con premio cedido generosamente por el socio Luis Guillermo Echeverri, demuestra en sus cuentos toda su originalidad y su maestría literaria. Pero García Márquez es, además, un gran novelista, posiblemente la máxima esperanza del género en Colombia, donde tan descaecido se encuentra. Su novela *La hojarasca* próxima a aparecer, muy seguramente en las Ediciones SLB e impresa en Buenos Aires, que tiene por escenario la zona bananera, constituirá uno de los acontecimientos literarios del año.”

(Camacho Ramírez, Arturo, “Un hobby de magia y poesía”)

Complete transcription is available here, <https://www.eltiempo.com/archivo/documento/MAM-1521975>

¹¹ “Sueño que estoy en una habitación cuadrada de paredes lisas, sin otra comunicación con el mundo exterior que una pequeña puerta cerrada. Abro la puerta y al salir de la habitación me encuentro con otra exactamente igual: cuatro paredes lisas y al frente una pequeña puerta cerrada. Intrigado, abro esa segunda puerta y me encuentro en una tercera habitación exactamente igual a la anterior y luego en una cuarta y en una quinta y en una sexta...” (Jaramillo, *Para que no se las lleve el viento* 14)

¹² He had sent this story to *El Tiempo*, where he had already published his poem *Canción* (The Song) three years ago, while still a student at Zipaquirá, however, the story never got published and the manuscript was lost in the fire during the Bogotazo. (Saldivar, *El Viaje* 178-179)

¹³ “Una de las primeras acciones del escritor fue visitar la oficina en Bogotá de su maestro de literatura, el profesor Carlos Julio Calderón Hermida, del Liceo de Varones de Zipaquirá, y entregarle un ejemplar de la novela con la siguiente dedicatoria: “[...] A mi profesor Carlos Julio Calderón Hermida, a quien se le metió en la cabeza esa vaina de que yo escribiera.”

(qtd. in García Dussán “PhD thesis” 98)

¹⁴ “Entonces me enviaron para Zipaquirá, que era el siguiente y que era mucho mejor. Todo lo que aprendí se lo debo al bachillerato” (Saldivar, *El Viaje* 153)

¹⁵ This episode has been interpreted as if García Márquez had turned into encyclopaedia seller in the street, which was not the case. These were scientific manuals and books, sold to the doctors, engineers and other prominent scientific community in the area. Which, in fact gave him an opportunity to collect the information for his ongoing novel called *La Casa*, or *mamotreto* as his friend in Barranquilla called it. Perhaps it refined his working on *La Casa*, that later resulted into *One Hundred Years of Solitude*.

¹⁶ For more details visit the Nobel Foundation website, <https://www.nobelprize.org/prizes/literature/1982/summary/>

¹⁷ Lo que yo escribo en mis libros no es literatura, sino la expresión de una verdad profunda, una realidad desesperada...', (Pierre Richard, "García Márquez y la mujer" 47)

¹⁸ <https://hrc.contentdm.oclc.org/digital/collection/p15878coll51/id/39659/rec/4>

¹⁹ "Como influencias que considera importante García Márquez, indica las siguientes: Virginia Woolf, William Faulkner, Franz Kafka y Ernest Hemingway, del punto de vista técnico. Y agrega: "Del punto de vista literario, "Las Mil y Una Noche", que fue el primer libro que leí, a los siete años, Sófocles y mis abuelos maternos". (qtd. in Vargas Llosa, *Historia* 200)

²⁰ Seymour Menton in *Historia Verdadera de Realismo Mágico* mentions this error and underlines that his student Harley D. Oberhelman published a note in *Hispania* Journal in September 1978 after his visit to Aracataca, the birthplace of García Márquez. He had a conversation with his father, who confirmed that his son was born in 1927. It is not clear why the books went on to mention this wrong date of birth, and some still mention 1928. The first translation of *One Hundred Years of Solitude* into Hindi by Sonya Surbhi Gupta published as *Ekant ke Sau Varsh* in 2003 by Rajkamal Prakashan also mentions 1928, the wrong date of birth. Even though the memoir of García Márquez was out in 2002 with the correct date of birth 6 March 1927.

²¹ "Muchos críticos, por ejemplo, se han descarrilado con el personaje de Amaranta Buendía, al que incluso consideran superfluo. El único que le ha dado una interpretación correcta, partiendo de su definida vocación incestuosa, fue el alemán Ernesto Volkering." (Jaramillo, *Para que no se lleve el viento* 45)

²² E.g., he begins his speech mentioning the navigator Antonio Pigaffeta's account of the Latin American realities seen through 'Other's eye', which he thinks has the seeds of the distinct Latin American reality reflected in their novels. The account talks about pigs with their umbilicus on their backs and birds without feet whose female lay eggs on the backs of their mates, tongue-less pelicans with beaks like spoons, creature with head and ear of a mule and the body of a camel, with legs of a deer and a neigh of a horse. And also, how a giant-sized native lost his use of his reason out of fear after seeing his image in a mirror present by them.

For more details visit, <https://www.nobelprize.org/prizes/literature/1982/marquez/lecture/>

²³ "Mira, no quiero que se me recuerde por Cien años de soledad ni por lo del Premio Nobel, sino por el periódico. Nací periodista y hoy me siento más reportero que nunca." (qtd. in Jaramillo, *Para que no se lleve el viento* 221) García Márquez also delivered the Inaugural lecture titled, 'El mejor oficio del mundo' [The Best Vocation of the World] during 52nd Assembly of the Iberoamerican Society of Press (SIP) in Los Angeles, on 7 October 1996, talking about how much journalism meant to him. See for details, "El mejor oficio del mundo." *Chasqui. Revista Latinoamericana de Comunicación*, www.redalyc.org/articulo.oa?id=16057434006

²⁴ "Todavía me pregunto cómo habría sido mi vida sin el lápiz del maestro Zabala"

For details visit, <https://fundaciongabo.org/es/etica-periodistica/debate/que-diferencia-hace-el-tener-un-editor-ejemplar-en-la-redaccion>

²⁵ Arturo Camacho Ramírez was a poet of Piedra y Cielo movement that took place in Colombia, gets its name from *Platero y yo* (1914) a lyric prose by Spanish poet Juan Ramón Jiménez, translator of Tagore's works into Spanish, along with his wife Zenobia Camprubí. This poetic movement reenergised the Colombia literary terrain, and the generation of García Márquez were initially influenced by it.

²⁶ During the time of interview García Márquez was working with *El Espectador* in Bogota, at 27 he was already well-known journalist in Colombia, and while introducing him to the listeners Arturo Camacho Ramírez announced: "García Márquez es, además, un gran novelista, posiblemente la máxima esperanza del género en Colombia, donde tan descaecido se encuentra. Su novela *La hojarasca* –próxima a aparecer, muy seguramente en las Ediciones SLB e impresa en Buenos Aires–, que tiene por escenario la zona bananera, constituirá uno de los acontecimientos literarios del año." See here for details, www.elmalpensante.com/articulo/3817/supersticiones

²⁷ For more details see, <https://theculturetrip.com/south-america/colombia/articles/welcome-to-the-tiny-colombian-town-that-inspired-gabriel-garcia-marquez/>

²⁸ "En primer lugar, creo que un autor nace, no se hace. Nace con el don, con la vocación y con todo lo que es necesario para aprender a escribir. En segundo lugar, no creo que haya una sola línea en todos los libros que he escrito que no esté relacionada con mi infancia. La infancia es la fuente esencial de todo lo que escribo y la nostalgia es la materia prima fundamental que forma la base de mi escritura. No me refiero a la nostalgia de Chico, aquéllos sí que fueron buenos años, sino más bien al hecho de ver la vida desde una perspectiva determinada". "La nostalgia," 5 May 1996, *El País*. For complete article visit,

https://elpais.com/diario/1996/05/05/cultura/831247210_850215.html

²⁹ For more details visit, <https://www.newyorker.com/magazine/1999/09/27/the-power-of-garcia-marquez>

³⁰ “*Pazos* (from the Latin palatium) are an original type of ancestral home. A total of 640 have been catalogued, some of which are in the towns, although the majority are situated here and there in the country areas. All styles are to be found, baroque being the commonest. However, at the very least, they all have a small garden, a chapel, an *hórreo* or a dovecote. Some of them operate as state hotels (*paradores*) or private hotels and 34 are engaged in rural tourism.” (Turespaña, *Galicia* 6)

³¹ “Cruceiros have existed since the thirteenth century at crossroads, the porticoes of churches, anywhere, in fact, as the commemoration of a misfortune or an expression of gratitude. Elaborate or plain, they are used as places of worship, meeting points or a spot to go and have a chat. The most noteworthy cruceiro is the one at Hío, Cangas (Pontevedra) and the oldest, dating back to the fourteenth century, is to be found at Melide (A Coruña), on the Road to Santiago.” (Turespaña, *Galicia* 6)

³² “[...] castros, or fortified hamlets, also dates back to the Bronze Age, reaching its height in the Iron Age and lasting through Roman domination, that is, a full millennium. The most spacious, best excavated ones are at Baroña (A Coruña), on a peninsula jutting out spectacularly into the ocean; at Petroglyphs at Mogot. Pontevedra Granary at Carnota. A Coruña Santa Tegra, at the outlet of the River Miño; and at Viladonga, at Castro de Rei, Lugo.” (Turespaña, *Galicia* 7)

³³ “[...] petroglyphs, or rock carvings, now enthusiastically reproduced because of the popularity of Celtic symbology, go back to the Bronze Age.” (Turespaña, *Galicia* 7)

³⁴ “The dolmens, a form of tomb found all over Galicia, belong to the Neolithic period, while the petroglyphs, or rock carvings, now enthusiastically reproduced because of the popularity of Celtic symbology, go back to the Bronze Age. The culture of the castros, or fortified hamlets, also dates to the Bronze Age, reaching its height in the Iron Age and lasting through Roman domination, that is, a full millennium. The most spacious, best excavated ones are at Baroña (A Coruña), on a peninsula jutting out spectacularly into the ocean; at Santa Tegra, at the outlet of the River Miño; and at Viladonga, at Castro de Rei, Lugo.” (Turespaña, *Galicia* 7)

³⁵ “From the ages of darkness to the discovery of America, the world was flat. The sun came up in the Orient, in the Empire of the Rising Sun, and died in the Occident (*occidere*, to kill), becoming fiery red as it sank into the Atlantic. It set over the *Finis Terrae* of the Romans (where they erected the *ara solis*, or altar to the sun), the coast of the dead and the woods of the Celtic Druids, the present *Costa de la Muerte*, or Death Coast” (Turespaña, *Galicia* 1)

³⁶ ““Las denominaciones románicas de la lluvia (y de) llover” de dónde procede la palabra etimológicamente y también cuestiones que tienen que ver con la idiosincrasia y los sentimientos.” (Ocampo, “La lluvia”)

For detailed discussion visit, <https://www.farodevigo.es/sociedad-cultura/2012/03/05/lluvia-galicia-cien-caras/629602.html>

³⁷ <https://academia.gal/diccionario/-/termo/orballo>

³⁸ Mariella Saegaert, a dutch writer has penned down a book titled “Donde la Lluvia es Arte: una visión guiri de Santiago de Compostela” (2013) [Where Rain is an Art: Vision of a Tourist in Santiago de Compostela]

³⁹ “Gabo tuvo una abuela que sin duda fue gallega. Tenía que ser gallega. De ella heredó Gabo los ojos abiertos ante cualquier cosa. Quiero decir, dispuestos a aceptar esa cualquier cosa que está por detrás de la realidad inmediata. Que está en ella y no está. Que es menester sentirla, adivinarla, intuir la y, después, apropiarla. Es la realidad transracional. La que se esconde tras lo que vemos y lo que palpamos. La realidad de las significaciones extrañas. De lo que se comprende, pero no se explica. “A la naturaleza le place ocultarse”, dejó dicho Heráclito. En la ocultación está, a buen seguro, lo mejor y más delicioso del mundo. Es la claridad misteriosa de todo lo oscuro. La *realidad velada* que inquieta a los físicos actuales.” (García- Sabell, “Gabo en Compostela”)

Visit for more details, https://elpais.com/diario/1983/06/22/opinion/425080811_850215.html

⁴⁰ “Mexican poet Enrique González Martínez (1871-1952) wrote a poem titled “Tuércele el cuello al cisne,” which has been seen as the poet who gave modernism its coup de grâce. This is far from the truth. In many respects, González Martínez continued being a modernist poet the rest of his life. Aside from the symbolist elements of his verse, he never quite forsook two of the most salient aspects of modernism: perfection of form and precision of expression. Thus, “Tuércele el cuello al cisne . . .” ought to be regarded chiefly as a rejection of surface rhetorical devices and exquisite frivolity, and not as a repudiation of the entire modernist movement. By “wringing” the neck of the swan with its “deceitful plumage”—and not of all swans, let it be clear—and by replacing it with the owl as the symbol for the new poetry, the lyric voice was in essence replicating Verlaine’s wringing of the neck of the vacuous eloquence of Romanticism in “Éloquence.” In his perennial exploration of inner life, González Martínez came to reject the ostentatious aspects of modernism. His poetry is above all poetry of introspection, austerity, simplicity, and intimacy; the lyric voices goal consists ultimately of deciphering the signs of the universe

and finding the soul of objects. Unlike the swan, whose domain is the outside of things, the owl's eyes can pierce the surface of reality and resolve lives manifold conundrums.”

(Pastén B., “Enrique González Martínez 1871–1952”)

⁴¹ <https://fundaciongabo.org/es/institucion/acerca-de-la-fundacion-gabo>

⁴² “Para ser periodista hace falta una base cultural importante, mucha práctica, y también mucha ética” See for details, <https://fundaciongabo.org/es/institucion/acerca-de-la-fundacion-gabo>.

⁴³ “Promover un mejor periodismo y el estímulo de la creatividad, con énfasis en el método de taller y en la memoria del fundador Gabriel García Márquez” For details see, fundaciongabo.org/es/institucion/mision-y-valores

⁴⁴ In his speech, ‘El mayor oficio del mundo’ he begins by mentioning that at a Colombian University the criteria to select the students was the premise that the ‘journalists were not artists’. That he precisely refutes and goes against those intuitional norms to set-up the institution of New Journalism, known as FNPI (Fundación para Nuevo Periodismo Iberoamericano). FNPI is indeed a perennial legacy of García Márquez, and a major institution founded by him that is really active.

⁴⁵ “Creo que es la prisa y la restricción del espacio lo que ha minimizado el reportaje, que siempre tuvimos como el género estrella, pero que es también el que requiere de más tiempo, más investigación, más reflexión, y un dominio certero del arte de escribir. Es en realidad la reconstitución minuciosa y verídica del hecho. Es decir: la noticia completa, tal como sucedió en la realidad, para que el lector la conozca como si hubiera estado en el lugar de los hechos” (García Márquez, “El mejor oficio” 28)

⁴⁶ William L. Anderson, Facts, Fiction, and the Forth Estate: The “Washington Post” and Jimmy’s World”, *The American Journal of Economics and Sociology*, 2004 pp. 969-970.

⁴⁷ “Lo malo es que en periodismo un solo dato falso desvirtúa sin remedio a los otros datos verídicos. En la ficción, en cambio, un solo dato real bien usado puede volver verídicas a las criaturas más fantásticas. La norma tiene injusticias de ambos lados: en periodismo hay que apegarse a la verdad, aunque nadie la crea, y en cambio en literatura se puede inventar todo, siempre que el autor sea capaz de hacerlo creer como si fuera cierto.” (García Márquez, “Quién cree a Janet Cooks” 124)

⁴⁸ “Si un escritor dice que vio volar un rebaño de elefantes, no habrá nadie que se lo crea, porque el buen periodismo le ha hecho creer al mundo que los elefantes no vuelan. Pero no faltará quien se lo crea si apela al recurso periodístico de la precisión y dice que los elefantes que volaban eran 326.” (García Márquez, “Quién cree a Janet Cooks” 124)

⁴⁹ “Yo oí contar muchas veces, siendo muy niño, la historia de un cura rural que levitaba en el momento de apurar el cáliz. Intenté contarla en una novela, pero no conseguía creerlo yo mismo, hasta que cambié el vino por una taza de chocolate, y el cura se elevó como un ángel a dos centímetros sobre el nivel del suelo.” (García Márquez, “Quién cree a Janet Cooks” 124)

⁵⁰ Here the texts analyzed are by Gabriel García Márquez during the 1940s and 1950s, among them *Relato de un naufrago* (1954). Muñoz postulates “diarismo mágico” in these writings, that he defines as a strategy that uses “hipérbole detallada para contar una historia, [...] provocando una acumulación y hacinamiento de datos fácticos que, en relación directa con el sensacionalismo, pretende no solamente captar la atención de los lectores sino también informar y entretener” (Muñoz 221).

⁵¹ “[...] en el texto *Relato de un naufrago* García Márquez dosifica su uso de la hipóbole para que sus exageraciones, en una transacción con sus lectores, sean creídas como un discurso periodístico y no como una novela, haciendo una relectura, una revisión y, al mismo tiempo, una subversión de la historia oficial.” (Muñoz Solano, “PhD thesis” 305)

⁵² For more details visit, Hochschild, Adam, “Magical Journalism,”

<https://www.nybooks.com/articles/1994/11/03/magic-journalism/>

⁵³ See here, Porto, Bruno Pardo, “García Márquez y el periodismo mágico,” 2018,

https://www.abc.es/cultura/libros/abci-garcia-marquez-y-periodismo-magico-201809060202_noticia.html

⁵⁴ Banana Massacre (6 December 1928) was carried out by the Colombian military under command of General Carlos Cortés Vargas against the pretesting workers of the United Fruit Company, who had put nine demands such as weekly payment, hygienic quarters, Sunday off etc. However, the Colombian government under pressure of “Mamita Yunai”, Mama Yunai or “el Pulpo”[the Octopus] as the powerful American company was called, the Colombian government sent its local military regiment to subdue the strike killing nine people according to the official version. The massacre left a deep scar on García Márquez and his generation and he resuscitates the event in *One Hundred Years of Solitude*, putting a figure of more than 3000 death. The corpses were thrown into the sea in the train. Before García Márquez, Alvaro Cepeda Samudio has written on the massacre in his novel *La casa grande* [literally The Big House] (1962).

⁵⁵ For a detailed discussion see, www.elconfidencial.com/cultura/2017-01-19/garcia-marquez-gay-talese-el-motel-del-voyeur_1317619/

⁵⁶ See for more details, Svetlana Alexievich, Facts, www.nobelprize.org/prizes/literature/2015/alexievich/facts/

⁵⁷ Ibid.

⁵⁸ “Dado que la periodista fue galardonada por sus crónicas sobre el desastre nuclear de Chernóbil, exquisitamente escritas pero elaboradas con métodos periodísticos como la entrevista, el premio Nobel podría incitar a los periodistas actuales a escribir más literariamente.” (Red Ética FNPI, “Tuitebate”)

For more details see, <https://fundaciongabo.org/es/etica-periodistica/debate/tuitdebate-la-frontera-entre-periodismo-y-literatura>

⁵⁹ *Soledad y Compañía* (2015) translated into English by Edith Grossman as *Solitude and Company* (2019). However, the Peruvian literary critic, academic and writer Jose Miguel Oviedo, one of the first literary critics who wrote about García Márquez and had invited García Márquez to a conference with Vargas Llosa, had already written a short story collection titled *Soledad & Compañía* (1987).

⁶⁰ “Se han escrito toneladas y toneladas de papeles, se han dicho cosas tontas, cosas importantes, cosas trascendentes, pero nadie ha tocado el punto que a mí más me interesaba al escribir el libro, que es la idea de que la soledad es lo contrario de la solidaridad y que yo creo que es la esencia el libro. Eso explica la frustración de los Buendía, uno por uno; la frustración de su medio, la frustración de Macondo, (...) La frustración de los Buendía proviene de su soledad, o sea de su falta de solidaridad: la frustración de Macondo viene de ahí, y la frustración de todo, de todo, de todo, de todo.” (Kline “Los orígenes” 92)

⁶¹ Translated as *Leaf Storm*, by Gregor Rabassa, which also included four stories from the Spanish volume of *Monologue of Isabel watching the rain in Macondo*.

⁶² “Así las cosas, con el dolor de mi alma, me he visto precisado a seguir apacentando, quién sabe por cuánto tiempo más, mi persistente y dolorosa nostalgia del olor de la guayaba.”

(qtd. in García Márquez, “Breve Nota”) Published on April 3 1981 in Spanish daily *El País*, for details see here, https://elpais.com/diario/1981/04/03/internacional/355096802_850215.html

⁶³ Ana Navarro had produced and directed a video essay, *García Márquez: Magia de lo real* (1992), for which, García Márquez had denied an interview. So, she gathered materials from different sources and interviewed other people for the documentary. It was meant to be an educational resource and made for American students of Latin American literature. The video essay was made for Films for the Humanities, Princeton, New Jersey and narrated by Protase E. Woodford, Chairman and examiner of the Foreign Languages Department, Educational Testing Service, Princeton. Woodford was also writer of many textbooks on Spanish language learning for the American students and had worked for the Ministries of Education of many Latin American countries in area of testing and measurements as well.

La vida según... (The Life According to...) aired on 24 September 1995 on RTVE, the national Spanish channel conducted by Ana Navarro, she planned to interview 13 prominent personalities such as Pedro Almodóvar, Perico Delgado, Antonio Banderas etc. García Márquez’s interview was the inaugural program in the series.

To watch the complete interview, visit, <https://www.rtve.es/noticias/20140418/gabriel-garcia-marquez-maestro-del-realismo-magico-si-tenia-quien-leyera/911160.shtml>

⁶⁴ In his book, *García Márquez: Historia de un deicidio* (1971), Vargas Llosa includes one chapter titled “un creador bárbaro” [a phenomenal creator], underlining the creative and artistic aspect of García Márquez. He also separates him from the intellectual tradition of Latin American letters, despite of the fact that his writings were profoundly intellectual. According to him, García Márquez was like an artist, who would work more with intuition than the intellectual concepts. Mario Vargas Llosa talks about García Márquez in a conference organised for Cervantes Virtual, watch here, www.youtube.com/watch?v=BcDlWT7Clyw&ab_channel=cervantesvirtual.

⁶⁵ Inaugural speech of Carlos Fuentes during *IV Congreso Internacional de la Lengua Española*. Cartagena de Indias. 26 March 2007.

⁶⁶ “Querido Julio: Te escribo impulsado por la necesidad imperiosa de compartir un entusiasmo. Acabo de leer Cien años de soledad: una crónica exaltante y triste, una prosa sin desmayo, una imaginación liberadora. Me siento nuevo después de leer este libro, como si les hubiese dado la mano a todos mis amigos. He leído el Quijote americano, un Quijote capturado entre las montañas y la selva, privado de llanuras, un Quijote enclaustrado que por eso debe inventar al mundo a partir de cuatro paredes derrumbadas. ¡Qué maravillosa recreación del universo inventado y re-inventado! ¡Qué prodigiosa imagen cervantina de la existencia convertida en discurso literario, en pasaje continuo e imperceptible de lo real a lo divino y a lo imaginario!». Y añadido: «Pero en algún rincón debe haber un Aureliano con su cruz de cenizas en la frente que venga a protestar contra la crónica del biznieto del coronel Gerineldo Márquez, corrija los inevitables errores y proponga una nueva lectura, radical e inédita, de los pergaminos de Melquíades. Un día, querido Julio, me hablaste de la novela como mutación. Eso es Cien años de soledad: una generación y una regeneración infinita de las figuras que nos propone el autor, mago iniciático de un exorcismo sin fin.

Y qué sentimientos de que cada gran novela latinoamericana nos libera un poco, nos permite delimitar en la exaltación nuestro propio territorio, profundizar la creación de la lengua con la conciencia fraternal de que otros escritores en castellano están completando tu propia visión, dialogando contigo. Dialogando con nosotros.

(Carlos Fuentes, "Para darle nombre a América", *Cien años de soledad*, XVII)

⁶⁷ "[...]Cien años de soledad es como una biblia, con su antiguo y su nuevo testamento, que relata, siguiendo en la superficie las normas tradicionales del arte de narrar, la historia del pueblo elegido, Macondo, desde el génesis hasta el apocalipsis, desde el instante en que los primeros Buendía pisan el suelo de lo que será esta aldea mitológica y desgraciada hasta el momento en que las hormigas se adueñan de la tierra y devoran, recién nacido, al último de los hombres de esta estirpe."

(Carballo, *Nueve Asedios a García Márquez* 35)

⁶⁸ Vallenato is one of the most popular musical genres of Colombia that developed from a confluence of indigenous, African and the European culture with its three major instruments accordion, guacharaca and caja coming from three cultures. Vallenato along with other folk music of Colombia was performed during the Nobel award ceremony of García Márquez on his demand. García Márquez, a good singer and songwriter in his youth used to participate in *parranda* or the musical sessions of Vallenato and played a significant role in promoting the music.

⁶⁹ See for more details, Vega Saño, Marcos Fidel. "Vallenato: cultura y sentimiento."

⁷⁰ "Ambos oficios son muy difíciles. Escribir algo requiere el mismo empeño que dar forma a una mesa. El escritor, trabaja sobre una realidad que es tan dura como el leño. La literatura y la carpintería requieren una notable habilidad técnica y una buena dosis de trucos de maestro artesano. En la base de ambas hay un duro trabajo y poco arte de magia. Me parece que fue Proust quien hizo una buena síntesis al respecto: se requiere un 10 por ciento de inspiración y un 90 por ciento de transpiración." (Jaramillo, *Para que no se las lleve el viento* 164)

⁷¹ See, Jean Pierre Richard, "García Márquez y la mujer." *Repertorio crítico sobre Gabriel García Márquez*, Edited by Juan G. Cobo Borda, Bogotá, 1995, p. 47.

⁷² See, David Streightfield, *The Last Interview: Gabriel García Márquez and Other Conversations*, Ebook Melville House. 2015.

⁷³ García Márquez would give workshops and training to a new generation of writers, journalists and script writers aiming to improve these crafts in Latin America. Elías Miguel Muñoz's insight offers a vital clue in how García Márquez used to name his characters.

For more information visit, <https://sites.lsa.umich.edu/mqr/2019/02/into-the-writers-labyrinth-storytelling-days-with-gabo/>. Accessed on Feb 28, 2019.

⁷⁴ "La verdad es que si no hubiera sido por "Piedra y Cielo", no estoy muy seguro de haberme convertido en escritor" (qtd. in Cobo Borda, *Para Llegar a García Márquez* 184)

⁷⁵ "Todos provenimos del viejo Fuenmayor" (qtd. in Fuenmayor, "Cosme" XII)

⁷⁶ The title of the articles reads, "Images that Tell Stories" published in *El Espectador*, 6 November 2017, www.elespectador.com/noticias/cultura/imagenes-que-cuentan-historias/

Chapter 3

Magical Realism as a Global Phenomenon

Introduction

This chapter aims to demonstrate the way Magical Realism has spread across the globe and subsequently became a phenomenon that is still felt today. Numerous writings produced predominantly in the global south, claim to be written using Magical Realism. Indian English authors residing in the western countries such as Jhumpa Lahiri, Kiran Desai, Bharati Mukherjee and the like, are read in the fashion how Salman Rushdie was read in the west, often underlined for magical realism in their fiction. Hindi writers such as Sanjeev (*Rah Gayin Dishayen Isi Par*, 2012), Ranendra (*Gayab Hota Desh*, 2014) on the other hand have been pointed out for using Magical Realism, and the tag is used to gain readers, who are familiar with the genre. I have tried to trace the trajectory of how the Latin American genre has travelled through the USA and other English-speaking literary market to other regions. The domain of circulation is so huge that it could become a stand-alone thesis itself. So, I have tried to cover the major routes and passages through which Magical Realism made its inroads into the Hindi literary sphere.

The Global Tide of Magical Realism

Almost unknown since Colonial times, Latin American letters appeared on the world stage with a Boom. It is a condition of collective non-disposition of cultural and symbolic capital among the postcolonial societies in front of the European powers, in *Bourdieu* sense. The dynamic would change when these authors would produce their texts from the location of symbolic cultural capital, Paris. Pascale Casanova had emphasised the Parisian connection of the Latin American writers as they “began to exist in international literary space only with their translation into French and their recognition by French critics” (135). She further considers that “the same reason Jorge Luis Borges claimed to be an invention of France” (135).

Indeed, Europe and in particular Paris played a crucial role in the formation of a Latin American consciousness among the writers such as Alejo Carpentier, Miguel Angel Asturias, Arturo Usler Pietri. Later, the group of Boom writers such as Julio Cortázar, García Márquez, Vargas Llosa and so on, would break free from such cultural and aesthetic dependency and claim their originality. As the Venezuelan writer and intellectual, Usler Pietri would underline, “our case is different, original” (qtd. in Casanova 85). However, it seems that they were riding the wave created by the earlier names such as Borges, Julio Cortázar, Alejo Carpentier, Miguel Ángel Asturias and Pablo Neruda but this time, the publishing Boom is along with them.

The highly networked group of the Boom writers Mario Vargas Llosa, Carlos Fuentes, Gabriel García Márquez, and a multitude of journalists, critics and writers and promoters flourished at the same time in the continent resulting into a monumental production of literary works. Along with the authors previously mentioned, it would change the course of literary production and circulation forever. The phenomena also had a catchy nomenclature, and a market-friendly term was given by the critics: Boom.

However, the credit to consolidate this literary phenomenon would go to the Chilean author and academic Luis Harss (1936-) who created an assertive list of the ten best authors of Latin America, in his work “Into the Mainstream” (1966). In the list he figured; the Cuban Alejo Carpentier, Guatemaltecan Miguel Ángel Asturias, Argentines Jorge Luis Borges and Julio Cortázar, Brazilian Joao Guimaraes Rosa, Uruguayan Juan Carlos Onetti, Mexican Juan Rulfo and Carlos Fuentes, Colombian Gabriel García Márquez and Peruvian Mario Vargas Llosa. Out of ten three of them would go on to win the Nobel Prize; Miguel A. Asturias, García Márquez and Vargas Llosa.

This consolidated literary assertion would result in two literary tags, Boom¹ and Magical Realism. In contrast, Boom would be considered a commercial and marketing tag used by the publishers, distributors, publicists and all those who were stakeholders of the huge

literary production machine that Latin American had turned itself into in the 60s. Emir Rodríguez Monegal, another figure behind the promotion of the Boom writers, who was the editor of Paris based, Ford Foundation funded literary magazine *Mundo Nuevo*. It has published García Márquez's two chapters of *One Hundred Years of Solitude* and his famous interview with Luis Harss, and the same interview would later appear in his book. Rodríguez Monegal considers, "Boom as a publishing phenomenon, something to do with the publication, selling or marketing driven by the industry's decision to market a product it thought it could sell, namely, the new prose fiction of Latin America" (Rodríguez Monegal 1984).

Much has been written and said about the reasons behind the decline of Boom, Xavi Ayen in his *Aquellos años del Boom* considers it ended on 12 February 1976, when Mario Vargas Llosa knocked out García Márquez in Mexico City (14). It may sound dramatic, but the close friendship of these core authors of the group was over, and so was the fervour of the literary stage. The phenomenon of Boom was also possible partly due to the exiled Spanish intellectuals, publishers, literary agents who were looking for new authors and market as Spain was under the iron grip of General Franco (1892-1975) who ruled from 1939 until his death in 1975. Latin America, on the other hand, was full of new talents, ready to be harvested. So, it seems that it was a perfect combination of talent, timing and circumstances and its connection with the metropolis of Paris, Buenos Aires, Mexico City, Barcelona, and New York.

Rodríguez Monegal underlines that the literary explosion would soon come to an end after Latin America would be ravaged by political turmoil, as military coups in the southern cone (Uruguay, Argentina, Chile, Brasil) and the economic depression in 1973 due to the oil crisis, that led to the decline in the financing of the publishing industry (1984). This may be one of the reasons as most of the authors went into forced or voluntary exile or were already in exile. The Padilla scandal² (1971) further aggravated the unity of the authors, close friends such as Mario Vargas Llosa and García Márquez fell apart, and so were other intellectuals and

the writers of the continent. As the Cuban revolution (1959) was hope and dignity for Latin America which aimed to create *el hombre nuevo*³ [the new man] proclaimed by Ernesto Che Guevara, the intellectuals sympathising with the revolution would not go against it.

Nevertheless, once the *new novel* as Rodriguez Monegal calls it, had conquered the Spanish market, it was time for the second wave of Boom; the translation Boom and García Márquez being one of the most successful among all of them would get the maximum share of the phenomena with the exotic tag of Magical Realism.

As discussed in Chapter 1, the marvellous and fantastic nature of the Latin American reality had already been established and written by the earlier generation of two major figures; Miguel Angel Asturias and Alejo Carpentier, with *Leyendas de Guatemala* (1930) and *El Reino de este mundo* (1949), magical realism as another semi-aesthetic and semi-marketing etiquette would be accepted as another set of Latin American literary *forte*, and it would go on to corner a huge literary terrain this time.

The English translation of *One Hundred Years of Solitude* (1970) by Gregory Rabassa, strategically claimed to be superior to its Spanish original stirred the English-speaking literary market. The novel was already called the Quixote of América⁴, and *la novela completa* [the complete novel]⁵, “the greatest revelation in the Spanish language since Don Quixote”.⁶ However, much before it appeared in English, it was translated into Italian in 1969 and had bagged its first prize, *Premio Chianchiano*, when the judges had to change their decision after recommendations of the readers. In the same year in France, “it won the *Prix du meilleur livre étranger* (Award for Best Foreign Book); and in 1970 in the United States, it was selected as one of the best twelve books of the year by *Time* magazine” (Pelayo 89). Ruben Pelayo further notes, by the year 1997 “*One Hundred Years of Solitude* had been translated into more than thirty languages and had sold about 30 million copies” (89). In the Spanish speaking world, innumerable shops, restaurants, music numbers, or even streets were named after the characters

of the novel. I remember in Cáceres, Spain, where I stayed at the University of Extremadura during my Erasmus Year, an entire area of the town was named after the characters of *One Hundred Years of Solitude* along with Calle Gabo (nickname of García Márquez) or the Gabo Street.

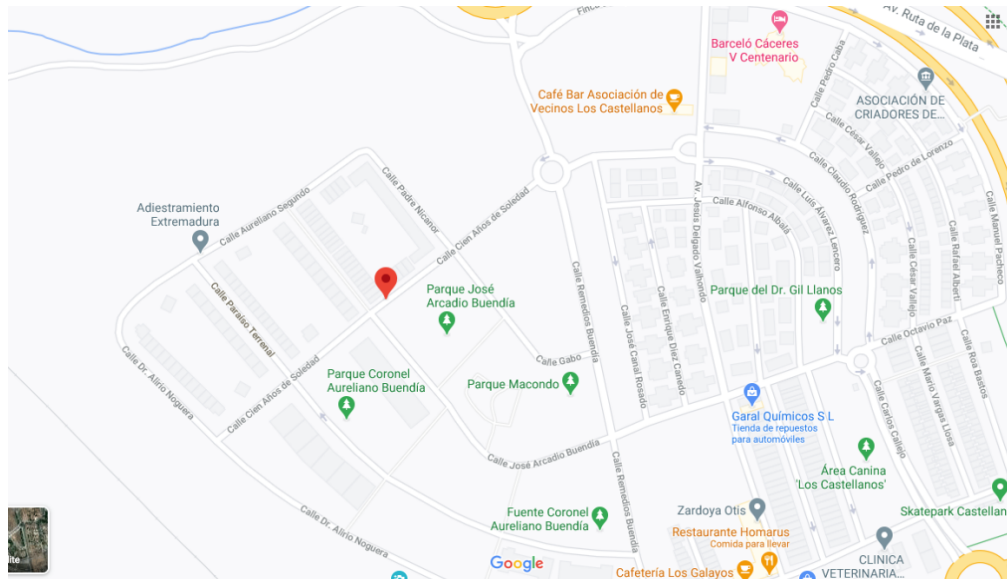


Image 3.1, Streets of Cáceres, Spain.

Source: Google Map

In a very recent study, Álvaro Santana Acuña in his work *Ascent to Glory: How One Hundred Years of Solitude was Written and Became a Global Classic* (2020), underlines that it has become the most read literary work in the Spanish language after Don Quixote and has been translated into forty-nine languages. It has also sold over fifty million copies till now, and it is listed among the top thirty best-selling literary works of all time (3). The novel was publicly endorsed by Bill Clinton, who became friend with García Márquez, by Barack Obama, and also by one of the most successful social influencers of our time, Oprah Winfrey. One could see a powerful viral marketing phenomenon cutting across the intellectual, political and popular sphere not only in the Spanish speaking world but also in the English-speaking domain.

Magical Realism as a Universal Genre

If the “Boom” of the new Latin American novel has declined during the 80s, the tidal wave of Magical Realism kept ascending and magic realist aesthetics or mode had subsequently claimed its recognition as a global genre. Mariano Siskind underlines that Magical Realism’s ubiquity in academic syllabi, literary anthologies, and *corpora* proves that it is “most established and stable world literary genre, the world literary genre par excellence, indeed, a global form” in particular after it was postulated as “the literary language of the postcolonial world by Bhabha” (“Global Life of Genres” 59).

Flourished and matured in the new Latin American novel during the 60s and 70s in Latin America it would take a new *avatar* in later decades once the English language academia began to deal with it. Subsequently, “literature with Magical Realism tags would soon appear in Canada, the Caribbean, West Africa, South Africa, India, the United States, England, Australia and New Zealand and all over the globe” (Bowers 45).

Maggie Anne Bowers begins her book titled, *Magic(al) Realism* by citing “since the 1980s, the terms ‘magic realism’, ‘magical realism’ and ‘marvellous realism’ have become both highly fashionable and highly derided” (45). The success of the English translation of the New Latin American novel would be a major factor in the wide interest of not only the critics and academics of Spanish and Latin American literature but also the English-speaking critics and the literary scholars. The result would be a huge rise in the theoretical production aimed at examining the genre. Such theoretical formation from outside Latin America would set it away from its locus and assimilate the scopes of literary modalities of the non-Latin American literary worlds.

The *Worldcat* portal shows that the English-speaking academia has extensively written and appropriated the term to apply to the Latin American as well as their own writings. As we have seen in chapter 1 that the widely circulated work *Magical Realism: Theory, History, Community* has a chapter “Magic Realism and Postmodernism: Decentering Privileged

Centres” by Theo L. D’han thus totally dislocating it from its locus in the mythical Macondo, the term peculiar to Colombia or Latin America. Following are the search result on Worldcat catalogue:

Search Term	Result Count	Language
Magical Realism	13,376	English
Realismo Mágico	1,996	Spanish
Réalisme Magique	810	French

Source: <https://www.worldcat.org/>, consulted on 24 September 2020.

Once the theory was appropriated in the western modalities, a multitude of non-Latin American authors began to be categorised as magical realists. Wikipedia even has pages on classified Magical realist authors in the European countries like UK, France, Germany, Norway, Belgium, Spain, Czech Republic, Georgia, Japan, Morocco New Zealand and Australia etc. The list not only comprises of the contemporary writers but also those who belonged to the generations prior to the term Magical Realism was coined or used in the literary context. Mikhail Bulgakov’s *Master and Margarita* (1967), written decades earlier during Stalin’s regime, Gunter Grass’ *Tin Drum* (1959), Belgian Author Hubert Lampo’s *The Coming of Joachin Stiller* (1960), Georgian writer Grigol Robakidze’s *The Snake’s Skin* (1926), Mihai Eminescu’s *Poor Dionis* (1872), Portuguese Nobel laureate José Saramago’s *The Year of the Death of Ricardo Reyes* (1984), New Zealander Janet Frame’s award-winning *The Carpathians* (1988), Australian Peter Carey’s Booker-nominated *Illywhacker* (1985), Canadian authors Michael Ondaatje, Yann Martel’s works, Japanese writers such as Haruki Murakami, Kawabata, Kenzaburo Oe, Hisashi Inoue’s works, Chinese Author Mo Yan’s works, and of course from India Salman Rushdie’s works and *The Legends of Khasak* (1968) by O V Vijayan.

The use of Magical realism was even extended to the British authors such as Angela Carter and Louis de Bernières’s whom many works are set in Latin America. Many of

American authors from Afro-American, Indigenous or Hispanic ethnicities like Toni Morrison, Junor Díaz, Cristina García, or even the canonical authors such as John Updike and Paul Theroux have been labelled as magical realists.

It may be underlined that Magical Realist polyphonic mode offered the oppressed and marginalised writers, a tool to challenge the hegemonic and almost homogenous discourse. Writers with indigenous, Hispanic and African root were recovering their oral and folk elements in their writings. In Canada, “due to their multicultural policies, magical realism attained recognition as a ‘sub-genre’ of the Canadian Literature” (Andrews 1).

Maggie A Bowers underlines that the Canadian authors; Robert Kroetch and Jack Hodgins have tried to emulate García Márquez in order to express the marginal perspectives of the western Canadians, which at the same time liberates them from their colonial condition and the neo-colonial neighbour the USA (47). Kroetsch, who has consciously followed García Márquez writing style further claimed that “García Márquez had solved the problem of how to write in the third person without seeming to impose a ‘strict sense of point of view’ and García Márquez’s narrative mode had provided the means to ‘forget the conventions of realism’” (47).

The Afro American Nobel Laureate Toni Morrison(1931-2019) who was awarded the Nobel for her “her epic power, unerring ear for dialogue, and her poetically-charged and richly-expressive depictions of Black America”⁷ would use magical realism drawing from her cross-cultural and oral heritage to recover the cultural memory of the “African American community at a time of crisis, when the majority of the African American population seem to be held in a position of economic and spiritual poverty” (Bowers 55). A similar observation can be made with Native American writer Leslie Marmon Silko, a person from native indigenous heritage, Chicano authors such as Ana Castillo, Rodolfo Anaya, Ron Arias, Alejandro Morales, Helena María Viramontes, Lucha Corpi, Tomás Rivera and the like. A Guyanese author from the UK, Pauline Melville during the Edgar Mittelholzer Memorial Lecture, underlines how in the

National Museum of Guyana in Georgetown, apart from the artefacts that create their nation's history, there is also an allocated place for ghost and spirits, who equally form part of their reality and that is where the imagination of the Guyanese writers resides (Melville 2013). Another Guyanese author William Harris (1921-2018) has also been noted for "his magical realism, which is more closely associated with the surrealist form of marvellous realism of Alejo Carpentier" and his works such as "*Jonestown* (1996) and the *Palace of the Peacock* (1960), draws from the Amerindian mythology and Guyanese Oral tradition" to weave poetic, obscure and mystical fiction (Bowers 57).

Slowly but steadily, the magical realist mode would claim a defined terrain within western fiction. Partly due to commercial reason and partly to stylistic, it would turn into a defined genre. So, it does come as a surprise that the western societies, which relegated magical realism with the third world countries and considered it an exotic product, were now locating their own writers within Magical Realism framework. Such is a case with the German Nobel laureate Guntur Grass (1927-2015), even though he admits of having been influenced by fairy tales, he is called as the best-known magical realist in the mainland Europe for *The Tin Drum* (1959) (Bowers 59-60). His magical realism has been underlined for his texts written against the Nazi regime using fables and myths to avoid direct reference to the brute reality.⁸

Jean Weisgerber argues that "magic realist fiction was produced in Europe long before Miguel Angel Asturias and Gabriel Garcia Marquez produced their classic magic realist novels" (qtd. in Bortolussi 287). Similar critical works "*Europe, Russia and the World of Magical Realism*" (2016) by C. Coker surfaces in Ukraine,⁹ *Lies That Tell the Truth: Magic Realism Seen through Contemporary Fiction from Britain*, (2005), by Anne C. Hegerfeldt in the UK. "*Magical Realism in the French Novel after 1900*" a PhD thesis by Evagrina Popescu (Dîrțu), *Russian Magical Realism and Pelevin as Its Exponent* (2009) by Alexandra Berlina. Alexandra Berlina even tries to demonstrate that the proponent of *Lo Real Maravillo*, the

Cuban author Alejo Carpentier's mother was a professor of Russian Literature and many works of Alejo Carpentier echo the Russian literary world due to their Russophile connection. She further cites that Tolstoy, Dostoyevski, Pushkin, and Ivanov, painter Serov, composers Balakirev and Rimsky-Korsakov figure in his prologue to *The Kingdom of this World* (78-80). However, this is not true, and these names were mentioned in the extended version of that prologue later published in his essay collection *Tientos y Diferencias* titled, *Lo real maravilloso americano*. She mentions Carpentier's statement "the Russian extension, limitlessness, repetition, the endless taiga exactly like that in our own jungles" and the famous concluding remark: "what is the entire history of America if not a chronicle of the marvellous real?" Which she finds similar to Fyodor Ivanovich Tyutchev's quote "Russia cannot be understood / Russia can only be believed in" ["*Umom Rossiui ne poniat' / V Rossiui možhno tol'ko verit'*"] ("Russian Magical Realism" 2). Berlina, further underlines that the essay *Isskustvo kak priem* [Art as a Device; Theory of Prose], that talks of *ostranenie* [estrangement] written in Russian seven years prior to Franz Roh, by Viktor Shklovsky, has the signs of Magical Realism similar to what Franz Roh later postulated (2).

However, almost all the theoretical studies on Magical Realism in the western world has emerged after the Boom of the Latin American Magical Realism on the horizon, and almost an avalanche of theories emerged after the unstoppable success of *One Hundred Years of Solitude* (1967). Who would have thought that a third world countries literary product would become so valuable for the literary market?

Once the English-speaking market had accepted *One Hundred Years of Solitude* as one of the classics, in no time, it entered into the postcolonial world like a wildfire and influenced many writers who found themselves in a similar socio-political context like García Márquez. As Salman Rushdie would underline, despite the fact that he had never been to the world García Márquez is describing, but he felt that he had experienced the same reality in India and

Pakistan. The “conflict between the city and the village, and there are similarly profound gulfs between rich and poor, powerful and powerless, the great and the small” something similar to his reality (“His World was Mine”). He further claims, “I knew García Márquez’s colonels and generals, ... his bishops were my mullahs; his market streets were my bazaars. His world was mine, translated into Spanish” (“His World was Mine”).¹⁰

The same reaction would echo in China, in Africa or other parts of the Global South, in case of Ben Okir or Mo Yan.

From Macondo to Malgudi¹¹

The case of the postcolonial world was different; the writers received, read, appreciated, and assimilated the writings of García Márquez into their literary creation long before the critics tried to say something. In case of the English academia in India, they did get the pre-manufactured western theories on Magical Realism but seemed sceptical in using it for the writings of the established writers such as Salman Rushdie, Amitabh Ghose, Arundhati Roy, Vikram Seth and the like. The reason could be the ongoing postcolonial literary discourse which had already accommodated these authors in various moulds and sharing the ground with an external label such as Magical Realism would not turn out easy. Even though Salman Rushdie figures among the canonical magical realist writer¹² in the west, where beside innumerable critical writings, research thesis, including a monograph¹³ has been produced examining his works in the Magical Realism genre. Indian English criticism has not paid much attention to the Magical Realist mode. However, there are plenty of research articles, PhD theses, seminars, conferences, and other proceedings on the theme by young scholars. Most of these theses impinge on the fact that due to postcolonial, hybrid, neo-colonialism, cultural and social conflict and violence, mysticism, spirituality, superstition, complex history etc. India shares commonalities with Latin American reality. Salman Rushdie’s comparison with García Márquez is mostly made under this frame.

Kumkum Sangari considers that even though Salman Rushdie has employed a comparable nonmimetic mode with García Márquez, he can not be bracketed, thus requires to be “contextualized” separately (Sangari 912). However, Priya Joshi, in her study on the Indian Postcolonial novels, observes that during the 1980s, there was a liberation from the earlier traditions in terms of linguistic and cultural anglicization as it saw a new idiom emerging among the writers after the success of Rushdie’s *Midnight’s Children* in 1980 (*In Another Country* 229). She underlines the common ground of the literary market; as a result, *Midnight’s Children’s* “western readers have made much of Rushdie’s post-modern credentials and his affiliation with García Márquez [...]” (*In Another Country* 229).

It seems to me that Salman Rushdie has been considered the closest counterpart of García Márquez in the non-Spanish world, as it can be underlined by the fact that during the inauguration of García Márquez archive at the University of Texas’s Harry Ransom Centre, it was Salman Rushdie who was invited to deliver the inaugural lecture on 28 October 2015. Salman Rushdie has accepted having a similar world as García Márquez, of Mullahs and Bishops, generals, and dictators. Timothy Brennan underlines that *Shame* (1983) was influenced by *One Hundred Years of Solitude* and has identified “at least nine similarities of the plot between the two novels including the haunting of killers by those unjustly killed and the stories of popular generals and leaders who are shot through the chest but who do not die” (qtd. in Bowers 52). Brennan describes that as both the novels try to describe the transformation in their traditional societies, rooted in oral culture and the importance of the matriarchs such as Ursula and Bariamma. They follow a saga structure and use a complex and circular pattern of time, patriarchal dominance on the children, hopeless bachelor, jealous lovers, spirits pursuing their killers, idiot youth, virgins, mystical, longevous wise men, and “the overall stylistic veneer of humorous fantasy and matter-of-fact violence” (66).

Apart from Salman Rushdie, Arundhati Roy has also followed the scheme of Magical Realist writings, especially *One Hundred of Solitude of Marquez*, and her novel echoes the themes, such as family saga, incest, fate, play with the linearity of time, death, tragedy, and a mosaic of events placed in a complex order with a multitude of characters, native as well as foreigners. Its hybridity, political and social violence seems like a *Garciamaquian* plot. Thus, Roy's *The God of Small Things* (1997) even when dealing with the crude Indian realities may not seem magical to an Indian reader; it does appear in the middle of the postcolonial magical realist wave. If we look at it from a commercial point of view, it trod the path already created by Salman Rushdie with his Booker in 1981, Ben Okri in 1991 and eventually for writing rooted in the Indian reality the Booker had again gone to Arundhati Roy in 1997.

One can extrapolate it further and see how an explosion of writings from the Global South claimed their terrain by publication, translation, circulation and bagging multiple awards in the western world. One can notice that the trend was started with the Latin American Boom and the Magical Realist mode popularised by García Márquez. This interlink also demands more in-depth research on the thematic influence of Latin American fiction in India.

Amarnath Prasad underlines that the incestuous relation between brother and sister in Roy's work is not uncommon, and that it had already been dealt in García Márquez, Faulkner and Joyce (*The God of Small Things* 239). The mythical location of their plot; Macondo, Yoknapatwafa or Ayemenem also draw a parallel. In *One Hundred Years of Solitude*, the genealogy of Macondo starts when the patriarch José Aureliano Buendía consummates his marriage with his close relative Ursula Iguarán, and it ends when the last of the Buendía, Aureliano Babilonio was born with a pig-tale after Amaranta Úrsula has an incestuous relationship with her own nephew, bringing a fateful decay to Macondo and the lineage.

Sociologically speaking, incest among the newly arrived *criollo* in America was not an uncommon event; however, García Márquez using it symbolically, portrays the fate of

Macondo and its end on earth. Amarnath Prasad also underlines the voyeuristic elements in Rushdie and Roy as in *Midnight's Children*, Saleem peeps on his mother while taking a bath, Rahel peeps on Baby Kochamma while urinating (*The God of Small Things* 239). Voyeuristic elements can be further traced in *One Hundred Years of Solitude* when a stranger falls from the roof while watching Remedios the beauty bathing herself nude in her house. Like many Indian authors and critics, Roy might not have talked about these influences, but there is a clear parallel in their literary craft and the theme. M. Krishnan Nair, one of the foremost critics of García Márquez in Kerala underlines, “Roy has universalized *Ayemenem*, like Gabriel García Márquez *Macondo* and R.K. Narayan’s *Malgudi*” (Dodiya and Purohit 101).

South-South Avenue of Magical Realism?

Alongside the spread of the Latin American Boom literature globally, its reception in the Global South deserves special attention, not because of the parallelism in the literary theme but for its deep socio-political connections emanating from the postcolonial reality. Its peripheral position in the geopolitical system, and a constant craving to create another space for dialogue such as the Bandung conference (1955), Non-Aligned Movement, and South America-Africa (1990). Latin American writers who were mostly leftist, liberals or decolonialists in their approach would eventually gain an easy reception in the global south. While talking about the African novels, Maggie Anne Bowers note that “magical realism and postcolonialism have gone hand-in-hand particularly in West and South Africa” (Bowers 53-54).

Novelists from these hybrid societies nurturing themselves with the mythologies, religious believes, animism and at the same time dealing with the inevitable forces of globalization and the international pressures on their very life would resort to non-western literary modes of Magical Realism. The tool would not only help the African writers who were trying to reclaim their literary and cultural space but also the white Afrikaans writers such as

Andre Blink. Blink, known for his novels such as *Imaginings in Sand* (1996) and *Devil's Valley* (1999) retorts to Magical Realism, claiming an alternative space.¹⁴

However, the emergence of the Global South and the formation of a huge number of readers inside as well as outside their countries has opened an avenue for the literary market. As it happened in the case of the Latin American Boom when the Spanish publishers expanded their business to their erstwhile colony, the British and other major publication such as Penguin, Hachette, Random House, Harper Collins also captured the English language market in India and are now moving towards the regional languages.

Amita Singh underlines the success of *Midnight's Children* as a watershed moment, after which “overseas publishers began to look at the work of the Indians with greater interest” (“Indian English Novel” 242). The publishing Boom in the 90s¹⁵ changed the scenario of how the authors were paid or recognised¹⁶ and witnessed the emergence of popular erotic, romance, thriller, significant number of children literature, which at the same time opened the market for foreign authors of such genres (Singh “Indian English Novel” 242). These authors not only earned money coming from the global market but also attained celebrity status as their counterparts in London, New York, or another metropolis. Something similar had already happened in case of the Latin American Boom writers. They were no more writing for pleasure but for their readers, which expanded well beyond their linguistic and national boundaries and their literary texts gained its readership through translation. Sometimes the translation was considered superior to the original writing, as it happened with *One Hundred Years of Solitude*. On the other hand, Indian authors such as Salman Rushdie, Vikram Seth and Arundhati Roy gained significant fame in the Spanish speaking market as well. *God of Small Things* was published in Spanish by Anagrama in 1998 and was frequently compared by the publishers and the reviewers with García Márquez's and Rushdie's¹⁷ works bracketed into Magical Realism, putting these two different postcolonial worlds into the same fold. Although it may seem more

commercial than literary correlation, one can not deny the stark socio-political similarities. Kumkum Sangari while talking about Latin America underlines:

Within a hybrid culture like Latin America (unlike sealed tribal formations) the traffic between oral forms and written forms is not necessarily one-way. Though subject to the mediation of colonial and class relations, the written too finds its *way back* into orality; since the written and the oral are both interdependent and improvisatory, neither is simply at one with itself. ("The Politics of the Possible" 906)

The above-mentioned reality is also true for India, where orality plays a significant role in the story-telling form and has survived alongside the modern literary forms.

On the theoretical ground, German scholars Susanne Klengel and Alexandra Ortiz in their study on Latin American and Indian intercultural connection, underline that "a transareal South-South interrelationships on a cultural level is mostly unacknowledged with a few exceptions such as research on the reception of Magical Realism in the Global South sphere by Stephen Slemon (*Magical Realism as Postcolonial Discourse*, 1995) and Mariano Siskind (*The Genres of World Literature: The Case of Magical Realism*, 2012)." So Magical Realism is certainly a vital shared component between these worlds, which Homi Bhabha, long ago proclaimed as "the literary language of the emergent postcolonial world" (*Nation and Narration* 6).

One can underline an Indian wave of Magical Realism flourishing not only in Salman Rushdie and other English writers as mentioned above but it also permeated in the Bhasha literatures. Hindi authors such as Uday Prakash, Pankaj Bisht, Vinod Kumar Shukla, Ranendra, Sanjiv, and Odia author Manoj Das, Malayali author O.V. Vijayan and a multitude of other authors consciously or unconsciously have produced a broad range of literary fiction using the magical realist style.

Literary terms such as Boom or Magical Realism may sound too technical for the Indian authors, translators, and reader, but there is a special kind of affection for García Márquez and his writings.

Certainly, his reception in India is a major factor in the advent of the magical realist writings in the Bhasha literatures. For example, let us look at his reception in the Malayali literary sphere. Shashi Tharoor, underlining Kerala's exposure to the World literature and translation claims that a common Malayali who reads the newspaper and magazines must have heard the names of the global writers such as García Márquez, Saramago, Gunter Grass, Milan Kundera. (*The Elephant* 279-280)

However, his claim might not be true in case of García Márquez, who being one of the founders of *Prensa Latina*, the news agency of the Fidel Castro's regime was read, admired, and promoted by the leftist intellectuals, governments, sympathizers all over the globe. Kerala, along with West Bengal being the citadel of Leftist politics in India laid a red-carpet for García Márquez, who was already known for his close friendship with Fidel Castro, one of the most talked-about personality during the tumultuous Cold War era and seen as a hope for a revolution in the third world countries. So the reception of Márquez in Kerala is due to a particular political condition and not because of reading good magazine and newspaper as claimed by Shashi Tharoor,. A.V. Uma rightly observes, "Kerala has had a history of great reception of Latin American literature, especially after the period of Boom, which reflected the spirit of Communism and anti-imperialistic attitude (40). The 1960s and 1970s were also the decades of political turmoil all over Latin America, and the world due to the Cold War. It offered the right political condition for the spread of Latin American literature being produced as a response to European dominance.

The site of García Márquez's reception is also political as mentioned by Nideesh K. M. that a crowd would flock to read his columns in Granma, the Cuban Newspaper at the AKG

Centre in Thiruvananthapuram (“Marquez Leaves” 2014). It should not appear as a surprise that the first translation of his works would also appear in a Naxalite magazine named *Socialist Samvaadaz* (“Marquez Leaves” 2014). His short story *Tuesday’s Siesta*, the first to be translated into Malayalam by V. Sukumaran in 1977 would also appear in *Socialist Kathakal* (Socialist Stories) published in 1982, *One Hundred Years of Solitude* would be serialized in *Samkramanam*, a little magazine, and Shikha Mohandas would bring a collection of his short stories, titled *Kathakal* in 1983 would fondly call “Marquez has become a Malayali today, our friend and comrade too.” (Uma 42-23)

Here the reincarnation of García Márquez as a Malayali and at the same time as a comrade is a significant factor graciously bestowed on after winning the Nobel Prize. It seems that the Malayalam reception he received is due to various favourable factors; he was praised by M. Krishnan Nair in his celebrated column ‘Sahithya Varaphalam’, and by Asha Menon’s columns, he received political sympathy, he also won the Nobel prize. However, the most important factor was that the Malayali readers identified themselves with the protagonists of *Garciamarquian* fiction easily with the plot set in a similar socio-political and cultural sphere, the coastal region of Colombia imbued with the catholic culture, afro-indigenous myth, and the indigenous folk traditions. A. V. Uma mentions the screening of *My Macondo* a documentary by Dan Weldon and Josh Pullman, and narrated by Colombian Journalist Julio Roca Baena,¹⁸ and organised by Odessa collective between 10th - 21st May 1992 in twelve different centres, which surprised the director that a huge number of people from all walks of life turned up to watch and participated enthusiastically in the post-screening conversation (45).

Ravi Deece of DC books in an interview with Mini Chandran affirms the interest of Keralites in Latin American literature, and that he has published the translation of many masterpieces of Latin American literature such as García Márquez, Mario Vargas Llosa, Jose Saramago, Carlos Fuentes, Paulo Coelho (*In the Marketplace* 94). However, none of the

foreign writers has achieved the success like García Márquez and his Malayalam translation of *One Hundred Years of Solitude* which has sold much more than any Malayali author (*In the Marketplace* 97).

Lijo Jose Pellisery, who is credited to be the first in experimenting with magical realism in his movie *Amen* (2013) underlines the similarities between García Márquez's world and his own world, due to common sensibilities as a result of oral culture, legends, fantasy and supernatural tales, superstitions, large families and strong familial culture and values, "perhaps it also has to do with the strong Christian culture and its rituals in our state" (Soman, "Malayalam Cinema").

Apart from Malayalam, *One Hundred Years of Solitude* has been translated into almost all major languages in India, e.g., Hindi, Tamil, Telugu, Bangla, Marathi, and Gujarati. However, it seems that except the Malayalam translation, other translations did not make any mark, and the readers mostly depended upon the English version of the novel.

The case of West Bengal could be another region where the *Garciamarquian* fiction flourished. It not only sold in the literary market but also became a foundational text at the Centre for Comparative Literature at Jadavpur University in the 80s. Subha Dasgupta underlines that Gabriel García Márquez's *One Hundred Years of Solitude* became a part of the university during the last years of the seventies, along with Indian, other Latin American and African texts ("Comparative Literature" 10-19). The inclusion of García Márquez's texts also has to do with the then global geopolitical context and the local anti-imperialist, decolonial, leftist approach of Bengali academia, which included the literary texts from the Global South, aiming to address the "questions of solidarity and a desire to understand resistance to oppression along with larger questions of epistemological shifts" and at the same time strategies to bridge historical gaps that resulted from colonial interventions (10-19).

Furthermore, West Bengal being the hotbed of the leftist politics in India would also facilitate a familiar template for the reception of *Garciamarquian* fiction, where other Latin Americans authors and poets such as Pablo Neruda had already been well received, read, and appreciated.

One Hundred Years of Solitude besides its inclusion in the syllabus at Jadavpur University in 1971 and also in other institutions gained a wide readership in Bengal. After García Márquez's demise in 2014, his name resurfaced again in the air and bookshops in Kolkata could not meet the demand of his books and ran out of stock ("Garcia Marquez Wave").

Going even one step further to their Malayali comrades, the veteran Marxist politician, and a die-hard-fan of Márquez, Buddhadeb Bhattacharjee produced Bangla translation of *The Story of the Shipwrecked Sailor*, and *Clandestine in Chile* ("Garcia Marquez Wave"). His incisive comment on García Márquez's writings as well his political life in which he situates him "to the left of centre", demonstrates how fondly and deeply, he had read, understood, and admired him ("Garcia Marquez Wave"). Because of a rich and a wider expanse of Bangla literary domain, his works are getting re-incarnated into several authorised and unauthorised translations in West Bengal as well as in Bangladesh. In Bangladesh alone two translations of *One Hundred Years of Solitude* appeared; published as *Nihsongotar Eksho Bosor* by G H Habib in 2000, and another version by Anisuzzaman which appeared in 2017 claiming to be a direct translation from Spanish to Bangla.

The translator of several of *Garciamarquian* fiction in Bangla, Arundhati Bhattacharya was invited by the Colombian government to visit Aracataca, the birthplace of García Márquez and was received by the mayor of the town Pedro Sánchez and director of the Casa Museo Rafael Dario Jiménez. She claimed, García Márquez is known as "the Bengali author of Latin America" and the accompanying anthropologist Edgar Rey Shinning underlined the event as a

proof of the “universality of the literature of Gabo.”¹⁹ Arundhati Bhattacharya, who is also a Spanish language teacher, writes on the reception of García Márquez in Bengali and has contributed in volumes on García Márquez published in Colombia.²⁰ She has received a unique honour of being felicitated at the Embassy of Colombia in New Delhi after her visit to Colombia. Such recognition is not bestowed on any other translators of García Márquez in India.

There is a warm reception of García Márquez in Bengali and more specifically in Bangladesh. Hans Harder aptly underlines that there is no dearth of Magical realist fiction in Hindi, Urdu and Bengali prose, and points out to Mahashweta Devi and mentions Navarun Bhattacharya’s *Herbert* (1994), *Kangal Malsat* (2003) as two examples of such fiction.²¹ If we consider it as a Magical realist text, *Herbert* (1994) can be compared with *Tepchu* (1982) of Uday Prakash, where the protagonists do not die even after their physical death and continue their resistance with the real world, creating a space which appears to pivot between reality and fantasy.

Mahashweta Devi, who is known for her powerful realistic fiction that explores the deeper realities of Indian society has produced a rich body of literature on *Lodhas*, *Sabars*, caste issues, women, Dalit, and other stories from the margin that have also acknowledged as using Magical realism. In an interview with Shubhoranjan Dasgupta in reply to a question whether her committed activist life affected the literary or aesthetic quality of her work, she affirms that “the novel – *Budhan ekta Raat Kahani*, which is a depiction of brutish reality as well as an example of magic realism” and that “without this element of magic realism” it was not possible to capture the realities of the tribal life (“The Reaction”). She mentions another story *Raat kahani* that “refers to the narration of stories at night, and it includes legends, tales, recollections -- all a part of the rich oral tradition of the tribal. It is the source of magic realism” “The Reaction”. Her attempt to recover the human cum historical perspective already appeared

in her very first novel *Jhansir Rani* in which she attempted to recover the people's version of the history of *Queen of Jhansi* by going to the people to collect local ballads, folklore, songs in order to create a history different from what the historians tell (Dasgupta, "The Reaction" 2001). Mahashveta Devi's literary creation on collective memory or oral tradition takes us to her friend, a Bangladeshi writer, Akhtaruzzaman Elias, both of whom have shared a common history of the undivided Bengal and the distortion of that shared tradition after the partition.

Elias (1943-1997), who had produced only two novels *Chilekothar Sepai* (*The Soldier in an Attic*, 1986) and *Khoabnama* (*Dream Epic*, 1996), is considered one of the most important Bangladeshi writers. He is considered to have experimented with magical realist craft, along with his compatriots; Syed Waliullah (1922-1971), Shaheedul Zahir (1953-2008) and Nasreen Jahan (1966-). After translation of Nasreen Jahan's novel *Urukku* in English as *The Woman Who Flew* and published by Penguin India in 2012, discussion on magical realism resurfaced for its creative liberation from the dominant mode.

Subrata Kumar Das while discussing the works of Nasreen Jahan mentions that Magic realism can be in the fiction of Aktaruzzaman Elias (1943-1997), Shahidul Zahir (b 1953) and Nasreen Jahan. He further considers Aktaruzzaman Elias as the most successful of all because of "miscellaneous use of dreams, myths and fairy stories" whereas "mingling and juxtaposition of the realistic and the fantastic or bizarre" and "the element of surprise or abrupt shock can be noticed in the texts of all three novelists" (Das, "Nasreen Jahan").

Akhtaruzzaman Elias, an admirer of Borges and García Márquez, has been recognised for his creative freedom. Despite being a committed Marxist, he has carved out his own narrative style that disrupts realism and embraces the incoherence of dreams, memories, and illusions to stand out of the narrowly defined socialist or critical realism (Munim, "A Seminal"). Rifat Munim further says that he "should be placed on the same pedestal with

Salman Rushdie, Gunter Grass and Gabriel Garcia Marquez, the best exponents of the magic narrative” (“A Seminal”).

Shaheedul Zahir, often termed as the pioneer of magic realism in Bangladesh was influenced by Syed Waliullah and Akhteruzzaman Elias. He adored and wanted to follow Gabriel Garcia Marquez, and after discovering his narrative as the Bangladeshi literary critic, Junaidul Haque would put “emerged as our best exponent of magic realism and surrealism” (“Shaping Fantasies”).

Perhaps the most celebrated magical realist Bangla work is *Khoabnama* (1997) of Akhteruzzaman, “a novel of epic proportions”, described by Supriya Chaudhury in her essay *The Bengali Novel* as “possibly the greatest modern Bengali novel,” and as epical prose that encapsulates a large and varied timeline to create a magic realist by drawing on “indigenous traditions of folk narrative, memory and legend, and on subaltern history” (Haq, “Partition” 227; Chaudhury “The Bengali Novel” 121).

In the neighbouring state of Orissa, two of the authors have been talked about for using magical realism: Fakir Mohan Senapati (1843-1918) and Manoj Das.

Jennifer Harford Vargas in her comparative study on Fakir Mohan Senapati and Gabriel García Márquez underlines a similar mode of representation used in *One Hundred Years of Solitude* (1967), and Senapati’s novel *Six Acres and a Third* (1897–99) produced in colonial and neo-colonial socioeconomic relations and ideologies using literary forms of what she called “critical realism” (“Critical Realism” 26). She compares the socio-political conditions of India under the British rule and the neo-colonial condition of Caribbean Colombia under United Fruit Company, a powerful North American Business group that toppled governments, e.g., in Guatemala who did not comply to their dictates. In such an asymmetrical power relation and economic dependency, it also exerted a force of alien modernity altering the patterns of the social realities. In such a suppressive environment of singular ‘Reality’ which was always in

favour of the suppresser, the literary convention had to resort to an alternative form and often growing out the conventions, what García Márquez would call '*la realidad desbordante*' [uncontainable reality]. Using the term critical realism, she extends it further into analytical realism and marvellous realism, the former being used by Satya Mohanty in which the analytical mode not only depicts the reality but "explains and delves into underlying causes" ("Critical Realism" 29). However, it seems to me that even though both the literatures are imbued with the oral and folk traditions of their locations and engage with the questions of exploitation in an asymmetrical (neo)colonial condition, it would put into question the hypothesis what Harford Vargas postulates that "Both Fakir Mohan Senapati and Gabriel García Márquez write their novels within a tradition of critical realism" ("Critical Realism" 29). She considers critical realism, as a "socially engaged realism and, therefore, a form of literary representation that depicts social reality in such a way as to analyze and critique that social reality"(29).

The premise of analysing and critiquing the social reality draws much closer to the *Premchandian* tradition of idealist realism, where the author not only tells the story but through its deeper analysis of the problem, involves the reader into the search for the solutions. At the same time, it seems to me that García Márquez's realism is neither critical nor analytical, in the sense that it does not try to purposefully create the reality, rather it goes beyond the objects to let the reader feel their palpitation as underlined by Luis Leal and connects it in a hypnotising act with the readers.

However, the critic of Euro-American modernity can be parallelly drawn in both the writers, and that is what connects García Márquez with the subjugated, colonized, marginalized, non-western, or pre-modern societies across the globe. If we look beyond the singular form of realism and reason anchored in its fixed western location, then perhaps it would be easier to consider Magical Realism as one of the possible modes of realism.

Satya P. Mohanty mentioning Kumkum Sangari and Jennifer Vargas's articles underlines that the former urges the readers to reconsider their notion that Marquez's magical realism is anti-realist, and that both try to demonstrate that magical realist writer often has a realist epistemology and shows that the magical realist fiction also tries to capture the objective social reality (Mohanty 2012).

The other Odia writer who is held as a magical realist is Manoj Das (1934-), a radical activist turned follower of Sri Aurobindo's teachings. He is known for the reinvention of old mythological references to construct his narrative edifice. Something, which would inch him towards the Latin American narrative modes of Marvellous Realism used by Alejo Carpentier. As Carpentier does in case of the mythical and at the same time real character of the rebel slave leader François Mackandal in *The Kingdom of This World* (1949). It is the same novel, where he postulated his theory of marvellous realism as an interrogative affirmation, "what is the entire history of America if not a chronicle of the *marvellous real*?". Carpentier using the historical base of Haiti's history and the historical figure of Mackandal weaves the narrative of *The Kingdom of This World* (1949). The myth of Mackandal, who according to the popular belief, escaped after turning into a winged creature from the fire when the French colonial authorities were burning him on a stake in front of a large public. The black slaves believed that he escaped and later his spirit fought on their side to defeat the French in twelve years long (1791-1804), the revolutionary war.²² It resulted in Haiti's independence in America in 1804, the first Latin American republic and that too lead by former Black slaves. Subsequently, it would inspire many narratives of the mythical scale in the Caribbean and Latin American culture.

Manos Das, grounds his stories in a make-believe space, with all the veridic details. In his story, *The Crocodiles's lady* (originally published as *Kimbhirini* in Odia)²³, narrated through the voice of a local guide named Baboo, talks about Dr Batstone, a sociologist from

the West who meets with an old lady who was once abducted by a river crocodile, taken deeper into his world and who married her after turning her into a lady crocodile. He had the power to turn her back into a human being so that she could visit her human world.

But when she came to visit her parents ten years after the disappearance, she found her father dead and mother ailing and alone. Having promised to go back in a day, she stayed back for two days, and the crocodile came looking for her and got killed by the villagers. Now in her nineties, she was respected by the whole village as the Crocodile's lady and is an assurance that crocodiles in the river would never hurt the villagers. The western researcher, representing the western rationality and reason delves into exploring the reality of this "real Indian village". In the story, the truth is swinging in a broad spectrum of realities, and after interacting with the villagers and experiencing everything firsthand, he resorts to believe that everything is 'fantastic' as he exalts saying every time. For him "wonderful was a huge rainbow, fantastic the revelation that ninety-seven per cent of our villagers lived contented without having seen a locomotive or a cinema".²⁴ Balancing the fictitious elements, the western visitor finds that his people believe in ghost more than these village folks and gets to know about persons of mythical scale such as Crocodile's Lady and Mahatma Languly Baba, who was born in the cremation ground from his dead mother who had died of the plague. He survived in birth and got protected by the jackals, vultures, ravens, and dogs (Das, *Selected Fiction* 19). Rabiranjana Das positing "The Crocodile's Lady" in a decolonial discourse underlines that the East allows a coalescence between real and unreal, the metamorphosis of the Crocodile lady is also a dissolution of the difference between human and bestial that has become part of the nativist faith ("Postcoloniality, Orality and Magical Reality" 26-29).

While talking to the Crocodile's Lady, in a mediated communication through translation by Baboo, the western researcher resorts to extracting the objective reality from her, and after she narrates with all the details, he finds his beliefs shaken and as he expresses in a

letter written to Babbo years later, “often I pass in reverie remembering the days and nights in your village. Surely, I was under a spell a mantra (who uttered it?) for a brief time. Fantastic!” (Das, *Selected Fiction* 25).

Manoj Das grounds his narratives in a *marvellous* style using the local mythologies as scaffolding to his story craft, which enables the readers to accept it without much hesitation and then inserts mythical elements, which even though straddle with fantasy, do not dis-locate from its realist setting.

Magical Realism in the Land of Premchand

Premchand (1880-1936), perhaps the greatest of all the Hindi storytellers, stands like a bulwark of the realist fiction in Hindi, who was ideologically committed and conceptually tied with an *idealistic realism* (his own coinage *Adarshonmukhi Yatharthvad*) in which a writer is not only supposed to expose the objective reality but has a duty to revolutionise the society to bring changes in it.

When Premchand was already an acclaimed writer, the Progressive Writers Movement emerged after the publication of Angare,²⁵ looked up to him for guidance. Their aim was to achieve something that Premchand was doing. As one of the founding members of the movement, Ahamad Ali recognises that that foundation of the movement was “an intellectual revolt” against “the outmoded past,” “vitiating tendencies in contemporary thought and literature,” “the indifference of people to their human condition,” “the acquiescence to foreign rule,” “enslavement to practices and beliefs- both social and religious-based on ignorance,” “the problem of poverty and exploitation” and the “complete inanity to progress and life”²⁶ (“The Progressive Writers” 41).

Unlike other Hindi writers of his time, Premchand was treading a committed path and perhaps nearest to what the progressive movement had set forth as their objective in its London manifesto, “to rescue literature and other arts from the conservative classes in whose hands

they have been degenerating so long” and aimed to bring it to the people, whose life it reflected and lead the society towards a better future.²⁷

At that moment, the Hindi literary tradition was driven by the Hindu revivalism, nationalism, and romanticism. It was Premchand’s writing which drew closer to what the founders of the Progressive Writers’ Associations have envisaged for; thus, he was called to preside the conference. It shows that the vowed Marxist member of the group like Sajjad Zahir, socialist Mulak Raj Anand, and others would look up to Premchand for guidance in their new literary movement, somehow anchored in Marxist thoughts.²⁸ Toral Jatin Gajrawala underlines Premchand’s anti-capitalist commitment and aesthetic approach that he had promulgated in his famous presidential speech during the first meeting of the Progressive Writers Association in 1936 titled *Sahitya ka Uddesya* [The Duty of Literature], argued that “once literature becomes detached from the patronage of the wealthy (a particular class), it has the freedom to be truly revolutionary and challenge the dominant paradigms of the time” (qtd. in *Untouchable Fictions* 37). Furthermore, in his widely circulated essay titled, “mahajani sabhyata” [capitalist culture] Premchand has criticised the way the artistic production is determined by the capital and underlines, “this capitalist culture has established new rules and codes, according to which every aspect of today’s social arrangement is run” (37). Gajrawala underlines that “the critique of capitalism, class hierarchy, and the problems of engaged literature occupied Premchand’s serious attention throughout his life” and it would set the benchmark of a socially committed writer (37).

Apart from the liberation from the capitalist shackle, the manifest’s version published in Premchand’s *Hans*, has underlined an “excess of devotionism and asceticism and that here was a general exhibition of emotion; reason and thought have been totally ignored or even rejected” (Coppolla, “Marxist Influences” 10). The existing storytelling, a continuum to the ancient tales, e.g., fables, *dastan* and *qissas*, *katha*, *galp*, romances, tales and epics penned and

sang by minstrels, often filled with fantasy and romances and often aimed at entertaining would not serve the purpose of what Premchand and the progressive group had set for. Their use of realism as Toral Gajjarawala underlines that “realism in India effectively originates with the question of social reform and pedagogical responsibilities” or as Ahmed Ali puts “to change the social order, and right the wrongs done to man by man” (*Untouchable Fictions* 37; Ali “The Progressive Writers” 44).

Albeit, many like Anjani Kumar Sinha, would limit Premchand’s fiction up to a “purposeful art” separated from the radical social realist fiction that was borne out of the movement in “subordination of the arts to the political objective” more in the Communist Party’s line, as in case of Rameshwar Shukla Anchal (1915-), Yashpal (1903-197), Nagarjun (1910-), Amrit Rai (1921-), Rangey Raghav (1923-1962), Bhairav Prasad Gupt (1918-), Gajanan Madhav Muktibodh (1917-1964) and so on (Malik 116).

But it seems to me that it was Premchand who had created such base for the next generation of writers to radically engage with the questions of inequality, social liberation or to aim for a revolution. Had he not created a broader base of his fiction that included “poor peasants, the lower castes, and other underprivileged section in the society like women and Dalits and later went on to include the urban middle classes and professionals in novels like *Gaban* the task would not have been easier for the coming generation” (B. Prakash, 135). He certainly attacked the root causes of the social evils and generated a conscience through his committed writing what Alok Rai calls “the literature of conscience” (Rai 199)

In fact, everyone has had some take away from Premchand; the progressive Urdu writers, Hindi writers or even early English fiction writers like Mulk Raj Anand. As Anand would admit to having “worked under a heavy influence of the indigenous writers like Premchand, Yashpal and Tagore by supplanting the European tradition of realism as evidenced in the works on Flaubert, Zola, Balzac and Tolstoy” (Khan, *Mulk Raj Anand* 137).

Prabhakar Machve would admit albeit treading a more Gandhian path than revolutionary “I thought that caste-bound religion, which had become fossilized in the form of mere ritualism and dogmatism, was the root cause of regress. In 1934 in Delhi when he met Premchand at the *Hindi Sahitya Sammelan* and had deeply influenced him and wrote for his journal *Hans*” (Machve, “A Personal View” 56).

Though Premchand never became a cardholder party member, he was deeply impacted by the politics, inside as well outside of the country. He had resigned from a government job of Deputy School Inspector on the call of Mahanta Gandhi in 1921 during the Non-Cooperation movement. His ideological commitment and activism, which would take a formal shape with the establishment of Saraswati press (1923) and beginning of his literary Journal *Hans* (1930). He would underline in the very first issue of *Hans*, “It is a matter of great providence for Hans that it is born at a time when a new age is in the offing in the country; India is today restless to be free from the shackles of slavery” (Bandopadhyay, *Premchand: Life and Works*).

Premchand, “in full agreement with Bolshevik ideals”²⁹ “where the Bolsheviks had captured power to ameliorate a lot of peasants and workers,” Russian literature especially Tolstoy, whose fiction portrayed the condition of wretched peasants, morbid exploitation, and the germination of their awaking for liberation would profoundly impact him (Nautiyal, “Premchand and Indian Nationalism” 40). He was not only a reader of Russian literature but a dedicated translator of Russian literature, as in case of Tolstoy’s twenty-one short stories written about the peasants from *Yasnaya Polyana*. Evgeni Petrovich Chelyshev would consider him, one of the initiators of the popularization of the Russian classical and Soviet literature in India (Chelyshev and A D Litman, 208). Apart from Tolstoy, Premchand would enrich the realist tradition by translating selected works of Maurice Maeterlinck, Charles Dickens, George Eliot and John Galsworthy mostly “driven by ideological impulse” (Asaduddin, “World of Premchand”).

Not only did Premchand's realist writings impact Indian fiction, but it also impacted Indian cinema. He briefly ventured into scriptwriting in Bollywood in 1934 on a yearly contract with Ajanta Cinetone but returned to literature almost disillusioned.³⁰ However, Premchand's fiction which has startlingly visual narrative elements akin to photographic realism, would not be transferred justly on the Bollywood screen. This could explain, the successful realistic cinematic adaptation of his works by Satyajit Ray *Shatranj ke Khiladi* (1977), *Sadgati* (1981), Mrinal Sen's *Kafan* (1977) and failures³¹ due to excessive entertainment motive of Bollywood industry, in adaptations such as *Bazar-e-hushn* (1934) based on *Sevasadan* (1916, 1919). Frances w. Pritchett underlines the story to be "a clear example of Premchand's commitment to his theory of narrative structure" (Pritchett 65-78).

Apart from the political aim, his Journal *Hans* would vow to publish translations from different Indian languages and to create a space for pan-Indian literary dialogue. On the other hand, with the same motive his collection of short stories was translated into English in 1946 by Gurdial Malik with the help of PEN India's president Sophia Wadia and C F Andrews so that "those who do not know Hindi and Urdu may have a glimpse of his genius" (Mallik, "Translators note"). Some of the short stories were already published into English in periodicals like *Harijan*, *Indian P.E.N.*, *the Servant of Sindh* and *Triveni*.

Harish Trivedi mentions that "Premchand's short stories began to be translated in his own lifetime into other Indian languages, including Gujarati, Bengali, Marathi, Tamil, as well as into English, German and Japanese" ("Forward"). Consequently, Premchand would go on to influence far beyond the reach of Hindi literary world and strengthen the realist tradition ("Forward").

Ranging from establishing an idealist realism in Urdu Fiction,³² Hindi fiction, and subsequently into the Cinema world, *Premchandian Realism* would set a new benchmark of literary creation firmly anchored in his idealistic realism (*Adarshonmukhi Yatharthvad*).

Anyone appearing on the literary terrain after Premchand would be judged on the scale of Premchandian *Realism*, especially in the progressive bloc of the Hindi literature. Which, in fact, dominates the Hindi intellectual and the literary circles.

The other bloc, traditionalists, or experimentalists (*prayogvadi*), however, would continue to deal with experiments in themes and aesthetic tools. However, Magical realism would emerge from the left bloc, e.g., Uday Prakash, Pankaj Bisht. Vinod Kumar Shukla taking his non-conformist approach with the political blocs would produce many experimentalists fiction, often categorised as Magical Realism. For my research project, I have centred on the fiction of Uday Prakash's short stories.

Impact of Premchand: Hindi and Beyond

Any mode of realism judged on the benchmark of *Premchandian Realism* would grapple with the very problem of its legitimacy. As the entire project of that realist tradition is based upon doing away with the prevailing tradition of fiction writing, nested in the fantasy tropes, almost cut off from the social reality to what Premchand and his successors tried to amend.

Hindi novel after its advent with *Pariksha Guru* (1982) by Lala Shrinivas Das took a *tilismi* turn in the novels of Devakinandan Khatri's *Chandrakanta Santati* (1890) that gained immense popularity and commercial success. Another writer, Gopal Ram Gahmari (1866-1946) wrote more than 200 suspense novels under the shadows of Khatri, Kishorilal Goswami(1865-1932) wrote almost sixty-five novels of different kinds; social, historical, romance, suspense and fantasy mixed with religious and didactic elements.³³ Bachhan Singh considers that these early novels were full of fantasy elements, adventures, fable elements, and points out that Premchand slowly liberated himself from these currents.³⁴ Manohar Bandopadhyay mentions that these *tilismi* fictions had no realism worth to offer as they ventured into the wilderness of fable tales and fantasy ideas or some absurd detective story to

quench the taste of the readers and made no attempt to inform the readers about their social or national reality. So, it was Premchand who initiated a realist depiction of the society by opening up a new vista to the down-to-earth reality relevant to his readers and to strengthen the ongoing political consciousness in the society. (Bandopadhyay, *Premchand: Life and Work*)

Urdu literature on the other hand also drew its foundational inspiration from *Tilasmī Hushruba* translated as *The Enchantment of the Senses*, a voluminous book of romantic tales, each of them of almost two thousand pages, published in forty-six volumes between 1880-1900 by Naval Kishore Press. Considered equal to *A Thousand and One Nights* in Urdu, Harish Trivedi considers *Tilism Hoshruha* as the old school of Arabian magic realism (Trivedi, “Forward”). Earlier considered as composed in Persian by Maulana Faizi to entertain Akbar, it is now believed to be the work of Mir Ahmed Ali, a *dastango* from Lucknow, Amba Prasad Rasa and Ghulam Raza (Aijazuddin, *Tilism-e-Hoshruha* XII).

Premchand in his very first short story titled, *My First Composition*, talks about how he devoured *Tilasmī Hushruba* and other literary works such as *Puranas* translated into Urdu (Premchand, *Short Stories of Premchand* 10). This tradition of fantasy in Urdu, or *tilismī* fiction is further demonstrated by translation of several of George Reynold’s (1814-1879) novels from the volume of *The Mysteries of the Court of London* (1884) into Urdu; as *Shokha* or *Tilismī Fanus* by Maulana Sajjad Hussain, the editor of *Oudh Punch* and Hajrat Riyas translated as *Haram Sara*.

Tilism to Realism: Reverse Journey

As demonstrated earlier, during Premchand’s time, the ongoing practice of fantasy writing was the dominant mode in *Hindustani* fiction. It seems to me that the *Premchandian Realism* or the social realism of the progressive writers emerged as a reaction to the archaic storytelling, and they asserted vigorously to overcome any possible influence. This reaction would take the form of strong movement, later submerged into the newly formed Communist

movement in the country and would diffuse in different forms of artistic modes: literature, cinema, visual art, performance art and so on.

So, when Latin American magical realism knocked the door in the Hindi belt, the fiction was still trying to weed out the traces of any fantasy element, in order to create impactful realist fiction and not weaker fiction that does not deal with the social problems. Here the notion of weaker is again imagined against a stronger tradition of *Premchandian Realism* or the forms of politically committed social realism of the Marxist writers or the progressive realism of the writers of *Nai Kahani*³⁵ (New Story) movement who had emerged on the scene as a vital force.

Bodh Prakash underlines that the modernist form of *Nai Kahani* in Hindi and *Jadeed Afsana* in Urdu emerged “in the aftermath of Partition, with a tragic consequence of displacement, search for shelter and livelihood, and inhuman condition of despair, loneliness and alienation and quest for a new identity in a new society” (B. Prakash, *Writing Partition* 17).

Such a brute reality and a major political and social catastrophe would hardly leave any scope to revert to fantasy or entertainment-oriented literature as earlier practised by Devkinandan Khatri, Gahamari and others.

Entry of Magical Realism

In the 80s, when García Márquez’s fiction began to be translated into English and made its way into the Indian literary world, the reaction against experimentalism was waning. Most of the established authors of social realism, progressive bloc, or the veterans of *Nai Kahani* had already become part of the establishment in some or the other way. Their privileged position was questioned by the younger generation, politically as well as creatively. The left movement, which was the bedrock for the social realist literature in India, or in the world for that matter, had already dwindled by then. Barring a few states in India, such as West Bengal and Kerala, the movement had lost its political ground, particularly in the Hindi belt. Its

politicians almost out of political power were either old-fashioned nostalgic leftists or overenthusiastic romantic youth. Both of which located in specific pockets, e.g., university campuses, cities would appear to be cut-off from the ground reality. Many committed leftist intellectuals were questioning the existing power structure within the party and were not able to make an inroads into the highly guarded intellectual circle of the established writers of the leftist bloc. They almost exclusively came from the upper caste, privileged class or urban background. Caste hierarchy, a significant problem against which, the *Premchandian Idealism* fought, had already crept into the party and different organs, and the movement did not have the moral height it wishfully thought it retained.

Groupism within the movement or vilified comments on each other often surfaced in public not only orally but through the published mediums as well. Rajendra Yadav's *Hans* would become one of the playgrounds as well. Amidst all the challenges the realist movement continued in Hindi fiction, almost hostile to any contamination of fantasy.

Here, I would like to explore why *Garciamarquian* fiction was not well received with the same enthusiasm as it happened in case of Malayalam and Hindi:

García Márquez via Rushdie in the land of Premchand

It seems to me that Marquez was not understood well in Hindi literary world and his aspects of political commitment could not attain much ground in the Hindi literary world, as he was probably thought of as a writer of fantasy in Salman Rushdie's style. Salman Rushdie, on the other hand, was generally ignored by the established Hindi writers. Even though there was a strong tradition of translations of foreign literature into Hindi or Urdu, right from the beginning of the modern fiction, in which even the renowned writers like Premchand had contributed, none of García Márquez's works was translated into Hindi by any renowned writer.

The first version of *One Hundred Years of Solitude*, appeared as an annotated Hindi translation (2001) at the Centre for Spanish at JNU by Manisha Taneja, titled *Versión anotada de cien años de soledad en hindi: práctica y problemas de traducción literaria* as her Ph.D. thesis.³⁶

However, the first published translation titled *Ekant ke Sau Varsh* was carried out by Sonya Surbhi Gupta, a senior Hispanist, appeared as late as in 2003. By this time, the tide of Márquez was almost saturated, and Latin America had begun to see a new generation of writers who were trying to parody the term Macondo or get away from the image which García Márquez had created for Colombia or Latin American.³⁷

It is definitely a matter of study, why the authors of *nai kahani* such as Rajendra Yadav, Kamleshwar, Mohan Rakesh (1925-1972), Bhisham Sahni, Nirmal Verma, Amarkant, whose social context was somewhat similar to the Caribbean reality of García Márquez for its impact of neo(imperialism), urbanization, disintegration in middle-class families, erosion of values, insecurity, melancholy, loneliness and anxiety, did not pay much attention to the *Garciamarquian* fiction (M. Singh, “Altered Realities” 312-333).

It seems to me that they were still looking at the European literary modes for their literary references while trying to move on from *Premchandian* tradition of storytelling and Latin American or African literary modes that were not so pervasive as the European ones.³⁸ One of the members of the movement, Nirmal Verma spent a long phase of his life in Europe, at the Oriental Institute in Prague where he took up translation of Czech writers and explored Europe extensively during his stay.³⁹ He penned down his experiences in ‘*Bharat Aur Europe: Pratishruti Ke Kshetra*’ (1991), an essay collection. No wonder his narrative techniques were considered to have European influence.⁴⁰

Rajendra Yadav underlines *Nai Kahani* along with the concept of ‘world story’:

It is necessary to understand the development of the Hindi short story up till now in relation to two traditions: an Indian [tradition] and a world tradition. Indeed, for the last sixty to sixty-five years, the evolution of the short story we are met with today occurred alongside the world story [viśva kahānī] tradition; it is through this that the form and craft of the story have been refined. Until the beginning of this century, Indian tradition remained [one] with the story. But if truth to be told, the event of the first World War places not just the short story but all of India upon the map of the world and our lives are no longer just ours; other world influences have begun to affect them. (qtd. in Mani, “PhD Thesis” 209)

Rajendra Yadav went on to translate Albert Camus’s *The Outsider*, John Steinbeck’s *The Pearl*, and fiction of the Russian writers such as Chekhov, Turgenev, Lermontov but he hardly paid any attention to the writings from the global south. All the writers of *Nai Kahani* were fond of Russian and European literature.

Looking into the larger picture of the Global South, the question emerges why García Márquez failed to get any attention? Was it an indifferent attitude towards the English writers of that time in the Hindi literary arena? Or as mentioned above, Rushdie’s perceived direct link with Magical Realism led to a subsequent disregard of García Márquez? I would try to find answers to these questions in the following discussions.

Salman Rushdie, despite being famous outside the country and having won Booker and several other awards failed to attract proper attention among the Hindi writers or even the readers. The failure of his translations in Hindi literary world shows it all, as his first translation would appear as late as 2009 and did not make any mark, as it had done at the international stage. His condescending approach towards the regional literature in which he claimed, “Indian writers working in English is proving to be a stronger and more important body of work than most of what has been produced in the fifteen ‘recognized’ languages of India, the so-called

‘vernacular languages,’ could have been a major reason for a hostile attitude against Rushdie in Hindi (Rushdie, “Damme” 50).

Bhalchandra Nemade the proponent of *nativism* terming English as a “killer language” blamed its writers for writing for the British taste.⁴¹ He further underlined the hegemonic place of English and advocated to write in native languages.⁴² When Nemade criticized Rushdie and Naipaul during a felicitation ceremony for his Sahitya Academy win in 2015, another controversy ensued when Rushdie tweeted, “Grumpy old Just take your prize and say thank you nicely. I doubt you've even read the work you attack”. Many writers from *bhasha* literature condemned Rushdie and defended Nemade.

Uday Prakash himself came in defence of Nemade and stated, “this is an unfortunate controversy, I admire Rushdie’s work, but I stand with Nemadeji in this.” He further underlined that the “global writers have little idea of the transformations in Indian languages other than English.”⁴³ Rushdie almost an Englishman in his manners, might not have intended to hurt but such statement would profoundly affect the Indian sensibilities, and his statement against Nemade would aggravate further for Rushdie or anything related to him, in the Hindi world or the Basha literary world in general.

This factor would not have been a big reason for Marquez’s under-reception, but certainly, it had affected the notion of Magical Realism style, a label heavily linked with Salman Rushdie.

Here, I would like to underline six major factors that affected García Márquez’s reception in the Hindi literary world:

1. *Premchandian realism* was the most significant deterrent in experimenting with a borrowed fantasy tool.

As discussed above, Premchand tradition of idealist realism left little scope to deviate from the true and mimetic mode of narration that always looked for social commitment in the authors and expected a form of critical realism.

2. An assertion for purity, fear of contamination and hostility to hybridity

The inherent fear of contamination from an alien influence that Sisir Kumar Das has pointed out wherein he opines that despite 150 years rule in north-west India, there is hardly any philosopher or writer of the Greek tradition. Instead, the Greek king Menander himself embraced Buddhism. However, it seems to me that due to a strong caste consciousness in the Hindi belt, disparagingly called the Cow-belt, a fear of contamination is very strong, be it physical, spiritual, or cultural. So, even though the Hindi literary world has a dominant number of writers of the leftist or liberal tradition, they lack mass readers. The traditionalists and the conservatives have their own literary constituency, and thus they would not take risk bringing something which may deter their own readers. So, a very small number of writers would take the risk of going against the literary or the social tradition of the established convention and dare to unsettle it. The repercussion for doing that might be severe, as in the case of Uday Prakash, he was equally repudiated by the left and the right. His experiments with Magical Realism were scandalised as plagiarism, as in case of *A Girl with Golden Parasol*, it was criticised as a copy of Borges's story, *Tirichh* was called a copy of *Chronicle of a Death Foretold* etc. At one point he himself began giving clarification, whenever he wrote something new, e.g., mention of Hungarian poet Atila Josef as if he copied him.

3. (Mis)conception that Magical Realism Made the Stories Weaker

Rajendra Yadav in an article titled *Jadui Yatharthvad se bachna hoga* [Beware of Magical Realism] calls the writers to bring more of the social and realist discourse in the stories and not jump to magical realist imagination just to make the story look creative.⁴⁴ Underlining that the focus should be the social context where the story has come from, as while reading one

not only reads story or novel but the entire social discourse. He seems to be talking in line with his progressive realist approach.

4. Gradual Decline of Left Movement in the Hindi-Belt

García Márquez's fiction was certainly misunderstood in the Hindi belt. West Bengal and Kerala with their direct touch with the Latin American left movement, looked beyond the fantasy elements and celebrated his writings for its political importance. Otherwise, his stories would not have got space in the Naxalite magazine *Socialist Samvaadam*, and *Socialist Kathakal* (Socialist Stories) that published the first translation of Marquez's short story *Tuesday's Siesta* in Malayalam.

5. Frequent Claims of Already Having Native Magical Realism

Almost all critics and authors snapped back that India has its magical realist traditions since *Kathasaritsagar*, *Panchatantra*, *Jataka Tales*, *Betal Pachisi*, *Thousand and One Nights*, or even *Mahabharata*, *Ramayana*, *Puranas*, and other classic texts. Some underlined superstitions, ghosts, spirits a multitude of miracles happening in the daily life in India, thus there was nothing new to look for in the magical realist writings of García Márquez or others. Hindi critic, Manager Pandey underlined:

Those who are familiar with Muktibodh's poetry should not be surprised at Magical Realism and have got a glimpse of it. As in his literary world, there are haunted castles, abandoned tower, abysmal ponds, with religious figurines, the howl of animals or hooting of birds all that create a magical world thought its fantasy."⁴⁵

6. Erroneous labelling of Magical Realism

One of biggest hurdles in the flourishing of Magical realism seems to be an equivocal understanding of the term and lack of a deeper exploration of the craft practised by García Márquez, who is the reference point in the Hindi fiction. Manohar Shyam Joshi's *Haria Herculis ki Hairani* seemed to be influenced by *One Hundred Years of Solitude*. Colonel

Meredith of *Haria Herculis* is nothing but Colonel Aureliano Buendia and the curse on Haria's father Girvan Datt is also of one hundred years pronounced by *Jangal God*. Due to the heavy religious metaphors and symbols and its reference of *moksha* and *prayashchit*, uproots the story from the reality and lands into the side of myth and fantasy. His other fiction, even though are borrowed episodes from *Garciamarquian* fiction, due to its excessive urban setting, do not seem to be fitting in the magical realist framework.

The same problem appears to be with Vinod Kumar Shukla, often cited as one of the proponents of Magical Realism in Hindi. His characters often display elements of asceticism, and when it blends with fantasy and religious symbols like omens, religious symbols, or myths, it moves away from the required realism. His fiction is always conceptual and seems heavily influenced by his poetic skill and appears as if they were prose poems. His language is rich but vague in concept and displays elements of Magical Realism, but it is difficult to fit into the criteria and needs another term for his writing.

In the same way, the Kolkata based Marwari writer Alka Sarawagi's novel, *Kali-katha vaya Bypass* (1998) appears like an ethnographic picture of her community. This novel seems to have excessive use of religious references such as *Jyotishi*, *priest*, *murder of a Brahmin ascetic*, *mantra-tantra*, *sorcerers*, *fakirs*, *tantriks*, *telepathy*, *avatars*, which overshadows the realistic elements of the political and social references such as partition, communal discord, colonial history, or gender questions.

It seems to me that superstition and religious references become too dominant when used in the Indian context, and do not just remain an aesthetic element in the story as it happens in Latin American society. As we know, superstition in India could be a tormenting experience for the readers; it kills people, destroys families, and so does the excessive religiosity, or radicalism. In this context, such references need to be used in the right proportion to create a proper recipe of the Magical Realism in India. As Namwar Singh

mentions that realism is like salt and had to be used carefully, so is fantasy, and it must be used like saffron, a very careful sprinkle.

It seems to me that the American theories on magical realism made its inroad to the Indian literary critics and gave a filtered and often misunderstood twist to Magical realism. It is true that Magical Realism was very much used in the context of the complex realities of the postcolonial world, and India after the liberalization of 1990, seems contextually comparable with Latin America. But in Hindi literary terms such as *technology ka critic*⁴⁶ ‘critic of technology’, *utaradhunikta* or post-modernism had already gained momentum. Manohar Shyam who had been credited for using Magical Realist techniques, in one of his article titled, *Satadhariyon ka Jadui Yatharthvad* [Magical Realism of the Ruling Class] mentions how the difference between real and unreal, truth and lie are blurred as in the case of Jessica Lal’s murder, no one claimed to have seen the firing by the perpetrator, or in case of Priyadarshini Mattoo's murder, the Judge lamented that he could not prosecute the accused due to lack of evidence, or the case of Admiral Nanda’s grandson where the victim claimed that he was not run over by a BMW but some other vehicle and for this reason the accused was let off (Joshi “Aaj ka Samaj” 551-553).

Though his words appear as sarcasm, it displays a bitter truth of the India society. The urban life is full of such smashed realities, and perhaps, it is not easy to turn it into a magical realist fiction.

What do the Hindi Critics Say?

Namvar Singh has considered Magical Realism an outgrowth of the Marxist realisms; socialist realism, critical realism and realistic realism that appeared with the advent of García Márquez.⁴⁷ While talking about Hindi writer Akhilesh’s story, Namvar Singh stated something very foundational for the Magical Realism in Hindi:

[...] See, what happens is that while taking a legend as the base, you create a familiar story, but between these two layers, nothing remains intact. Otherwise, that legend would have stayed till the end. Then you reveal that mystery of the legend and begin to explain the meaning. Otherwise, your reality should be so abundant that it could become magical, as Marquez says that whatever he has written is not magical, it is all real. Therefore, there is no need to create a legend. Nowadays, the reality itself is so improbable that it appears like a fairy tale. When he tried to mingle these two and begins explaining that is why the story had become weaker.⁴⁸

Vishwanath Tripathi considers Hazari Prasad Dwiwedi as the first writer who uses Magical realism in Hindi. He states, “In my view, Dwivedi ji is the first and the biggest writer of Magical Realism in Hindi. In his writings daydreaming, dream or something happening inside the heart happens as tangible incidents”.⁴⁹ He has published four novels, in which considering *Punarnava* as an exception, rest three; *Banabhatta ki Atmkatha*, *Anamdas ka Potha*, and *Charu-chandralekha* experiment with Magical Realism.⁵⁰

Many Hindi critics and research scholars have traced magical realism to the Indian folktales, *Panchtantra*, *Brihatkatha*, *Hitopadesh*, *Dashkumarcharit*, *Kadambari* and the like. However, it seems to me that the fantasy in these literary classics should not be taken as the foundation stone for the contemporary magical realist writings produced by authors like Uday Prakash or Pankaj Bisht. All pre-modern societies have been telling their tales in the form of fables, myths, songs, and the like. However, contemporary storytelling, which uses these elements, must be explored in its contemporary contexts. Manager Pandey, a Hindi literary critic while talking about the *One Hundred Years of Solitude* by Gabriel García Márquez, writes that:

These novels have such an artistic combination of past and present, contemporary and historical experience, the real and deceptive, reality and fantasy, historical and mythical consciousness, bourgeoisie and popular culture that it is difficult to put them in the current category of realism. This is the reason why the terms like Magical Realism, Baroque, Neo-Baroque and the like has been used.⁵¹

However, even he goes on to trace Magical realism in the poetry and stories of Hindi author Muktibodh, as according to him, his works have haunted houses, underground cellar, deep ponds, dangerous cats, owls, mythical characters, and spirits.⁵² Arun Khopkar, in his book *Guru Datt: A Tragedy in Three Acts*, while talking about realism aptly mentions Vishwanath Kashinath Rajwade's famous essay *Kadambari*. Rajwade being a historian, writes about the intrinsic relation between reality and fantasy in the novels and considers fantasy to be an inherent part of the novelistic reality as he said, "famous novelists like Zola and Tolstoy are considered to be realists not because there is no element of the fantastic in their work but because they describe in fantastic terms the joys and sorrows of human life and society" (*Guru Dutt* 122). Rajwade underlines that "there is only one kind of writing upon earth that contains not a trace of this element and that is newspaper reportage on court trials" (*Guru Datt* 122).

Manager Pandey's opinion is parallel to Khopkar and considers Rajwade's essay as the best source to understand Magical Realism in any Indian language. Rajwade's essay must be pushing the static boundary of the strong tradition of the realist writings prevalent in the Hindi literary world. He underlines the problems of Hindi literatures with regards to the synthesis of reality and the marvellous, which the pure realists do not accept. Thus, he advises them to read Rajwade's essay and not to confine realism within the framework of critical and social realism.⁵³ His broader approach to Magical realism seems to answer, Rajendra Yadav's worries that magical realism has compromised the impact of the stories.⁵⁴

(Un)familiar Encounter: García Márquez and Uday Prakash

Uday Prakash attended the School of Language Literature and Cultural Studies of JNU, which houses all major foreign language departments, Russian, French, German, Spanish, Arabic, Persian, Chinese, Korean, Japanese and several part-time courses on several other foreign languages. When he was in the University campus, the impact of Latin American left politics must have felt more than what is today, as Fidel Castro was a lone voice from the continent against the North American (neo)imperialism. Even today, slogans of Che Guevara echoes in the air, and the walls of JNU are always covered with posters quoting Latin American revolutionaries, and poets like Pablo Neruda. Encounter with García Márquez's fiction would have been much deeper in that context. Furthermore, as Uday Prakash admits, his spouse Kumkum was a student of Spanish and French. Perhaps that became a major reason in a deeper reading of the post-Borgesian generation of the Spanish speaking world. He quotes Luis Buñuel, Salvador Dalí, García Lorca, Alejo Carpentier and obviously Jorge Luis Borges, apart from García Márquez very frequently. His rebellious nature, and drive to experiment with new literary tools different from the ongoing modes of progressive realism or social realism or pure commercial literature would have landed him in the magical realist domain. His less orthodox approach to the narrative style had soaked enough from Borgesian fiction and blended with the Indian realities, had produced literature akin to *Garciamarquian* fiction set in the India milieu. He denies being a magical realist but accepts that "it has liberated our stories."⁵⁵

Uday Prakash underlines the Manichaeic approach in the Hindi criticism with regards to the realism, in which the spectrum of socialist realism kept all other forms of realism out of the scope, almost simplified into two categories, Socialist realism representing realism, and other form as non-realism.⁵⁶

Furthermore, like all other authors and critics who have retorted to state that the magical realism was already practised in the Indian writings, because of an excess of extraordinary and fantastic in the ordinary life, Uday Prakash also claimed it to be an Indian mode already

practised by Hazari Prasad Dviwedi and Muktibodh and that Magical Realism is the literary craft of the Third-World countries, and it “did not come from Europe or America”. Furthermore, he underlines the different patterns in the world:

As the political ideologies or system cannot be the same everywhere, the realities neither are the same...That is why realism can not be the same everywhere. The writers from the third world felt that realism could not be applied everywhere in the same form. Latin American writers realised that their legends, mythologies, and traditions are present since old times, such motifs can be used to create realist fiction. We had that for a very long time, but unfortunately, it was considered anti-realist. So when it appeared in the form of Magical Realism, there was the opposition that it was against realism. I did register my objections that with an understanding of borrowed European realism, you cannot understand the reality and your literature. ...Our realists decided that if an element of fantasy would enter in the story, our readers will become superstitious. We rejected our old literary tradition as backward and superstitious. This was a big obstacle to the development of our literature. [...]”⁵⁷

This seems to be a very honest and pragmatic confession and observation of Uday Prakash. Perhaps due to the lack of an organic connection with the Indian realities, the left movement or the progressive writers’ movement failed to appeal to the masses. Gabriel García had also stated something similar, during his Nobel prize acceptance speech, which I would like to summarise in three points; a) it was the outsized reality or *la realidad descomunal* of Latin America that had deserved the attention of the Nobel Committee, b) to express the reality full of death, sorrow, beauty, suffering and nostalgia, a dose of imagination was required due to lack of conventional means to make the life believable, and c) the crisis of solitude resulted from the interpretation of their reality through borrowed patterns.⁵⁸

What García Márquez termed, *la realidad descomunal* [the outsized reality] is what the non-western world, especially those with cultural diversity, ruptured histories, complicated socio-political situation, inequalities etc. are difficult to measure from the European yardstick. Uday Prakash, in an essay written along with his much-debated poem *Tibet*, titled *Exiled from Poetry and Country*, talks about his own life akin to an exiled person. While reading the text, one could find the connection with García Márquez's world and his fictional town Macondo, which he does allude to, albeit contrasting with the fact that Sitapur was more modern than Macondo. Uday Prakash writes:

Our village was not different from Marquez's Macondo in *One Hundred Years of Solitude*. These accomplishments of our childhood were no less exciting than the scientific/technological discoveries being made in Macondo...And yes, like Colonel Buendia from Marquez's Macondo, innumerable games of lenses and sun and focus and fire."⁵⁹

To express the realities of these quasi-mythical place, one cannot use the western yardstick of realism or modern linear time to narrate its story. It would require different forms of realism or the realistic tools that can capture the "outsized reality" what García Márquez has talked about and Uday Prakash almost echoed the same words.

Phanishwarnath Renu and Alejo Carpentier

Alejo Carpentier, at least not so much known in India as García Márquez, with his foundational text, the prologue of his novel, *Kingdom of This World* famously proclaimed that Latin American realities were different from the European counterpart, and the surrealist distortion of the time and space was already naturally present in the daily life there. Latin Americans thus did not require to create any artificial fantasy to express their outsized reality; rather, they would simply need to express it. As mentioned earlier, the Hindi critic Namvar Singh has suggested that the writers need to utilize their own excess reality as magical elements

rather than borrowing anything extra from the fantasy. These two conventions appear to merge together and lead us towards a possible comparative ground.

Later, Carpentier's text was elaborated and published in *Teintos y diferencias* (1967), titled *De lo real maravilloso americano* that prepared the ground for the later generations to experiment with different modes of literary craft rather than looking up to the literary convention of the old continent, which deemed insufficient in the American context. This insufficiency of the western literary modalities is also underlined by Uday Prakash. As with borrowed European realist yardstick, it was difficult to understand the Indian reality and its literature.⁶⁰

When Carpentier was residing in Paris, he had a first-hand experience with the Surrealist movement, and along with two other Latin American intellectuals, Arturo Uslar Pietri⁶¹ and Miguel Ángel Asturias⁶² he pondered on this new artistic movement, and they realised that their own societies were not less surreal. Nevertheless, then the question was, could they write those exotic and backward-looking stories? Alejo Carpentier, a cultural essayist, journalist, the novelist was also a trained musicologist and established a foundation of ethnomusicology⁶³ in the continent with his academic research on Cuban music that resulted in the publication of his book, *La música en Cuba* (1946) [The Music in Cuba]. During his jail sentence for opposing the Cuban dictator Gerardo Machado y Morales, Carpentier worked on his first novel *Ecué-Yamba-O!* (1933) [Praised be God!] deeply rooted in Afro-Cuban tradition that would give rise to the *afrocubanista* moving that flourished in literature, music, fiction, and visual art (Cass, "Finding a Place" 313-322).

His first novel could be considered as a journey to the seed of his own culture and that which helped him create a base for their own literary tradition, parting ways with the western reality.

Phanishwarnath Renu (1921-1977) on the other hand did not get to live in a metropolis like Carpentier. However, he did do his schooling outside of his native village, in Farbishganj, Araria and then in Nepal where he completed his matriculation, subsequently moved to Varanasi for higher studies. After returning to his region, Renu carried out an ethnographic exploration similar to Alejo Carpentier. He researched and collected the village songs and folk music of the Koshi region, a space geographically cut-off from the rest of Bihar by Koshi river and Ganga, and culturally very near to Nepal. Ian Woolford in his PhD thesis titled *Renu Village: An Ethnography of North India* underlines that his work appears to be “unusual for the deep debt it owes to his village's performance community; he described himself as a product of folksong, and there are hundreds of textual examples of village song in his writing” (Woolford x).

Woolford also opines that Renu was not only a researcher of the songs but a performer and teacher who weaved his *anchalik* fiction bordering on both the written and oral form (x). Similarly, in Carpentier's fiction, the music would play a big role, not only for its aesthetics and evolution but its role in the formation of their national and social identity. Furthermore, in *Los orígenes de la música* [The Origins of Music] and *Los pasos perdidos (1953)* [The Lost Steps] “Carpentier proposes that speech and music emerged simultaneously in human evolution” and he creates civilizational discourse related to the social evolution (qtd. in Chornik, 11).

So, for Carpentier music was not only a performative art but an ingredient to examine the society itself. Similarly, in case of Renu, Woolford notes that “the songs in his writing inhabit space, geography, and history—they are worldly—in the same way that live performances of village song inhabit the world” (xi). The method of Renu was akin to Carpentier's, and at the same time very organic, he would collect the songs from villages, be it songs related to harvest, or marriage or any similar occasion. He would gather them during his

fieldwork and would heavily use in his fiction. This would nail the fiction into the local milieu. Any fantasy could be played on it, and the story would not shake its ground or “believability”, the necessary foundation of any magical realist fiction.

Generally, marvellous realism coined by Alejo Carpentier and Magical Realism mostly related to García Márquez’s fiction has been defined as two separate modes. However, on many occasions, they cross their path, as Roberto Gonzalez Echeveria shows, in case of *One Hundred Years of Solitude* the temporal limit of García Márquez novel seemed to be derived from Carpentier’s *El Siglo de las luces* literary, literally ‘The Century of the Lights’ but in English, it is translated as *Explosion in the Cathedral* (González Echevarría, *Alejo Carpentier* 273). So, Carpentier’s back to the root fiction had set a stage for the later generation of Latin American writers who could then claim, reclaim, and recover their history and use their mythologies, legends, traditions, believes and practices innovatively in their fiction, without having to feel doubtful or devoid of any creative confidence.

In a similar way, between the dominant modes of *Premchandian Realism* and *Social Realism*, or *Nai Kahani*, Phanishwarnath Renu (1921-77) was writing a different fiction, which was categorized separately as *anchalic kahani*⁶⁴ or the regional literature. Even though it did not form a part of the typical Hindi literary movements mostly centred around Allahabad, Lucknow, New Delhi or other big cities of the Hindi region, his fiction arrived with a fresh narrative mode and content. His magnum opus, *Maila Anchal* (1954), often considered another great Hindi novel after Premchand’s *Godan* (1936), would offer other models to approach the folk, native and other autochthonous motifs, which are deemed foundational for the magical realist fiction. In *Maila Anchal* (1954), river, jungle, birds and animals, party office, hospital, procession, create a background for magical realism. At the same time, the history used in the novel embraces all of smaller fragments of social and individual events and the local legends (Parishad-Patrika, 88).

Hindi literary critic, Subhas Kumar considers that Phanishwarnath Renu has already set a stage for the advent of magical realism through his *Vilakshan Yatharth*. He underlines *Vilakshan* (Marvelous), and *Jadui* (Magical) realism fit in the contexts of Indian and Hindi literature. Renu creates many meanings through magical realism in *Maila Anchal* (1954) and *Parti Parikatha* (1957) through ghost and spirits, witch and local village deities”.⁶⁵

So, Renu’s *anchalic* fiction appears akin to the *marvellous real* of Alejo Carpentier in form, function, and its influence on the later generations.

Uday Prakash, the Marquez of Hindi?

There may be magical realist trace in the fiction or poetry of Muktibodh or Hazari Prasad Dviwedi as suggested by Manager Pandey, or the seeds of magical realism in Phanishwarnath Renu as suggested by Suvash Kumar, or in Devkinandan Khatri as proposed by Chitra in *Jadui Yatharthvad aur Samkalin Hindi Katha-Sahitya*, his novels as the first source of magical realism in Hindi, all these postulations seems to be partly true and demand deeper scrutiny.

If we look at the genesis of magical realism as it is conceived in Latin America, especially in *Garciamarquian* fiction, it represents a mythical space or lineage bound to be destroyed due to an inescapable fate under the forces, not in their control. It not only tells the reality of a household, or Aracataca or Caribbean Colombia but based upon a collective reality it reaches to encompass the entirety of Latin America, and perhaps other parts of the world with the same complex socio-political realities. The ingredient of the stories are never overpowered by the fantasy, and as Namvar Singh has rightly noted, the reality itself has achieved an overgrowth. Based upon these premises, most of the above-mentioned literatures may have some of the features of the magical realist mode, but none of them was written keeping in mind such aesthetic frameworks. That is precisely the point here.

As traced at the beginning of the chapter, magical realist mode has its origin in Latin America and travelled through the length and breadth of the globe, and influenced many authors who read, appreciated and followed the craft, some localized it according to their local realities and others tried their hands to recreate such fiction. Such fictions, as demonstrated earlier, not necessarily took place in the third world, as it popularly believed but in any marginal space that challenged the dominant forms.

In a way, the above-mentioned authors, Muktibodh, Hazari Prasad Dwivedi, Devkinandan Khatri, Phanishwarnath Renu were generally included to conceptualise Magical Realism in India. Along with Pankaj Bisht, Uday Prakash created a ripple with his unusual fiction, which was not fitting into the conventions of Hindi literary criticism, the very reason why many critics saw it as some alien aesthetic intruding into the pages of Hindi literary fiction. The advent of magical realism in Hindi appeared in a collection edited by Rajendra Yadav, titled *Sankalan: Katha Desh* as following:

The entry of One Hundred Years of Solitude in Hindi fiction created a new understanding of metaphor. Magical Realism both at creative as well as theoretical level made an entry in the Hindi fiction through the writings of Uday Prakash and Pankaj Bisht. The important thing was that since very initial experiments, it was very well-conceived.⁶⁶

After consulting various PhD thesis on *jadui yatharth* in Hindi, I found that Chanchal Chauhan was the first literary critic who traced magical realism in contemporary Hindi authors and wrote about it in *Hans*. His observation intrigued me so much that I wrote an email to him, asking him to provide more information about his observation. He replied to my mail and facilitated much valuable information, including his prior familiarity with *Garciamarquian* fiction at Delhi University, where he taught English literature (see appendix vi). Therefore, it

appears that the discussion on Magical Realism entered the Hindi literary sphere through the English language.

After examining the above-discussed authors through the conventions of magical realism, we find that Muktibodh and Hazari Prasad Dwivedi's fiction had its autonomous narratives forms, and even if it had fantasy elements, it does not fit into the *Garciamarquian* literary modalities. Devkinandan Khatri does not fit either, because of his overt fantasy fiction, although they are part of the reality of the Indian society, they are not part of the reality of the masses, the common populace. His stories take place in a castle or magical spaces in a world disconnected from the reality of a nearby village of Naugarh fort. The life of Princes Chandrakantha, Virendra Singh, or villain Krur Singh is nowhere related to the life experience of the ordinary people, which is a compulsory ingredient of magical realism. García Márquez would get letters of his readers from different countries who would tell them, how the story resembled the life of their own grandfather, or father or someone known to them. This would not happen in case of any of the above-mentioned writers.

Uday Prakash's long story Mohandas, in which the protagonist, an intelligent Dalit youth loses his job to a less competent Brahmin candidate Bisnath, who had got that job using his social privilege and connections. Helpless Mohandas just wants to get out of the whole cobweb of powerful enemies and live a simple life. This helplessness and the figure of Mohandas could be a reality of many lower-caste youths in the country or in fact, symbolically anyone outside the powerful corrupt system. The characters of the story even though appear aesthetically fantasized, they are firmly grounded in the social milieu and not easily shaken for its fantasies.

This is where Uday Prakash converges with García Márquez. If he had written his fiction in English from the location and privilege of Salman Rushdie, and circulated in the same

literary market, probably he would have replaced Rushdie from being called García Márquez's counterpart in India.

Conclusion

After the success of *One Hundred Years of Solitude*, Magical Realism created a ripple in the global literary market. The translation into English, strategically called superior to the original went on to create a wave of Magical Realism in not only the post-colonial world but also in the western countries. It was perhaps the first cultural product from a colony that the European nations wanted to link, identify, and compare with their literary works.

Many establishments, streets, institutions were named after the protagonist of the novel, e.g., an entire part of the town in Cáceres, Spain.

However, the reception in India has not been even throughout the country. Except, Kerala and West Bengal the reception of García Márquez is not so favourable. *One Hundred Years of Solitude* which had made a mark in Malayalam translation failed to do so in the Hindi translation. I have explored six reasons why *Garciamarquian* fiction did not have an amenable reception in Hindi:

- 1) *Premchandian realism* was the most significant deterrent in experimenting with a borrowed fantasy tool.
- 2) An assertion for purity, fear of contamination and hostility to hybridity
- 3) (Mis)conception that Magical Realism made the stories weaker
- 4) Absence of Left movement in the Hindi-Belt
- 5) Frequent claims of already having native magical realism
- 6) Erroneous labelling of Magical Realism

However, once the mode had made its inroads into the Hindi literary sphere, it enjoyed considerable success with more than half a dozen authors being identified for using magical realist tool. It is still flourishing in the writings of many contemporary writers, of which Uday

Prakash being the most identifiable. Other parallels I have encountered while writing this chapter were comparative elements between Alejo Carpentier and Phanishwarnath Renu, which could open up further scope for comparative research.

As Homi Bhabha has underlined that magical realism is “the literary language of the postcolonial world” a vast body of literary production from the global south affirms his claim.

¹ “[...] I have never liked the word *boom*, which comes out “boun” when pronounced by Spanish speakers, I thought I would be playful and quote choice morsels from the *Oxford English Dictionary*. These jokes invariably backfire: People thought I was defending the Boom when all I wanted to do was bury it. So, for some I was eulogizing the Boom, while for myself I was execrating it. This confusion may have arisen from my having published so many Boom writers in *Mundo Nuevo*. You know, I have even been accused of inventing the Boom. No one invented the Boom, and, as far as I know, the first person to use the word in a Latin American context was Luis Harss in an Argentine magazine, *Primera Plana*. I suppose this proves that people in Latin America, and elsewhere, read the titles of books but penetrate no further. My book is, to dispel all doubts, about the new novel.” (Rodríguez Monegal 1984)

² Heberto Padilla (1932-2000), an award-winning Cuban poet, ironically awarded just three years ago by the government itself, was jailed in 1971 for an alleged subversive writing against the revolutionary regime and put into jail. Once released after intervention of intellectuals such as Jean Paul Sartre, Mario Vargas Llosa, Julio Cortázar, Octavio Paz, Susan Sontag, he had to read a self-criticism in the tribunal of UNEAC, the National Union of Writers and Artists of Cuba. His arrest divided the Latin American writers of Boom in two factions. Mario Vargas Llosa had grown bitter against Fidel Castro but García Márquez along with Carlos Fuentes and Julio Cortázar stood with the regime.

³ Che Guevara’s vision of the New Man comes from his letter to Carlos Quijano, published in weekly *Marcha*, Montevideo, March 1965. Che would symbolise the *hombre nuevo* and his idea would be widely read and circulated in Cuba and entire Latin America to nurture such men. The intellectuals and writers who supported the revolution would play a vital role in forging that ideal new man, who would bring justice to the Latin American society, one of the most unequal on earth.

⁴ Carlos Fuentes in a letter written to Julio Cortázar in 1966, even before the publication of the novel, claimed that he has just read *El Quixote Americano*.

Fuentes, Carlos. *Cien años de soledad*. Edición Conmemorativa, Real Academia Española, p XXII.

⁵ Mario Vargas Llosa has called it *la novela completa*, the complete Novel in his various writings. (see Vargas Llosa, “García Márquez: From Aracataca to Macondo” 5)

⁶ Pablo Neruda’s proclamation is even used on the back cover of the English edition of *One Hundred Years of Solitude*, and certainly it is a heavy opinion by a Nobel laureate famous in every corner of the Globe. For more details, see Goia and Gwynn 2002.

⁷ For more details, see Biography, Nobel Foundation,

<https://www.nobelprize.org/prizes/literature/1993/morrison/biographical/>

⁸ For more discussion see; Farris, *Scheherazade’s Children: Magical Realism and Postmodern Fiction*, and *Essentials of the Theory of Fiction*, Edited by Michael J. Hoffman, and Patrick D. Murphy, 2005 p. 32

⁹ For more details, see Coker C. *Europe, Russia, and the World of Magical Realism* (2016).

¹⁰ For more details, see Salman Rushdie. “Salman Rushdie on Gabriel García Márquez: ‘His World Was Mine.’” *The Telegraph*,

April 25, 2014, www.telegraph.co.uk/culture/books/10787739/Salman-Rushdie-on-Gabriel-Garcia-Marquez-His-world-was-mine.html.

¹¹ R. Viswanathan, a retired diplomat who worked in Latin America for a long time, has penned down this book reflecting upon the cultural similarities and the similar challenges and opportunities between India and Latin America. See his book *Malgudi to Macondo: The Journey of an Innocent Indian Through Seductive Latin America*, published by the Indo-Latin American Chamber of Commerce & Industry, 2012

¹² “A brief survey of canonical magical realist texts – Gabriel García Márquez’s *One Hundred Years of Solitude*, Isabel Allende’s *The House of the Spirits*, Laura Esquivel’s *Like Water for Chocolate*, Salman Rushdie’s *Midnight’s Children* and *The Satanic Verses*, Toni Morrison’s *Beloved*, Angela Carter’s *Nights at the Circus*, and Ben Okri’s *The Famished Road*, among others – will reveal that what these otherwise different texts all have in

common is that each treats the supernatural as if it were a perfectly acceptable and understandable aspect of everyday life.” (Warnes, *Magical Realism and the Postcolonial Novel* 2)

¹³ See her book for more details; Kluwick, Ursula. *Exploring Magical Realism in Salman Rushdie's Fiction*. Routledge, 2012.

¹⁴ “[...] in an attempt to rethink the position of Afrikaners in the new cross-cultural South Africa, particularly in relation to the denial of influence of indigenous African myth in a mainly strict protestant Christian context. Brink claims that South Africans have to reinvent the real and reconsider the past from an alternative perspective when trying to imagine a new South Africa.” (Bowers, *Magic(al) Realism* 53-54)

¹⁵ Roanne Kantor stretching the Latin American Boom further to the global south considers the emergence of Indian version of *Boom* in 1993 with the successful novel of Vikram Seth, *A Suitable Boy*, further reshaped by *The God of Small Things* (1997) of Arundhati Roy and *The White Tiger* (2008) by Aravind Adiga. However, she underlines the problem in mapping the so-called South Asian or Indian *Boom* about its beginning and the end junctures (Kantor 2017).

¹⁶ Vikram Seth has earned over a million dollars for *Suitable Boy* (1993), Arundhati Roy received over 500,000 pounds for her debut novel, *God of Small Things*. Thanks to an extensive marketing, reviews in prestigious newspapers such as *The Guardian*, *Time*, *The New York Times*, *Los Angeles Times*, *BBC* and other such platform, the novel became famous among Indian readers even before they could read it. It was also translated into many Indian languages including Hindi and became considerably successful as well.

¹⁷ “The Spanish Publisher *Anagrama* wrote,

“Arundhati Roy ha sido comparada por esta novela prodigiosa con Gabriel García Márquez y con Salman Rushdie por sus destellos de realismo mágico y su exquisito pulso narrativo.”

[Arundhati Roy has been compared for this novel with Gabriel García Márquez and Salman Rushdie for her magical realist details and its exquisite narrative pulse.]

For more details visit, www.anagrama-ed.es/libro/panorama-de-narrativas/el-dios-de-las-pequenas-cosas/9788433908629/PN_392

¹⁸ A Colombian journalist based at Barranquilla; Julio Roca was one of the first to disclose the real identity of Bayardo San Roman of *Chronicle of a Death Foretold*. It became a big scandal when the dormant memory of the murder carried out thirty years ago resurfaced with full force. The character Bayardo San Roman, which was based upon Miguel Palencia (1922-2017), was still alive. Miguel Palencia later filed a court case against García Márquez and his brother Eligio García claiming a 50% share in profit of the book sale and the income from the movie. He claimed that it was based upon his life and they had used in their literary work without his permission. Supreme Court of Barranquilla, however, rejected his plea. For more details see the court proceedings, web.ua.es/es/contratos-id/documentos/ip-tango/sentencia-garcia-marquez.pdf?noCache=1323855366375

¹⁹ See the complete report here, www.elheraldo.co/entretenimiento/escritora-india-cumplio-el-sueno-de-conocer-la-tierra-de-gabo-499602

²⁰ *Gabriel García Márquez: literatura y memoria and Cien años de Soledad. 50 años después*”, edited by Juan Moreno Blanco a professor of literature at the School of Literary Studies and published by the University press of the Universidad del Valle.

²¹ Hans Herder is a German Scholar from South Asia Institute of Heidelberg University, who has studied Magical Realism in Bangla literature in details. He is fluent in Bangla and has done many original research.

Herder, Hans, “বাংলা সাহিত্যে জাদুবাস্তব” www.prothomalo.com/onnoalo/বাংলা-সাহিত্যে-জাদুবাস্তব

²² There was a (mythical) belief that Mackandal’s spirit was fighting along the Black slaves against the French. The figure of Dutty Boukman, a vodou priest whose religious ceremony at Bois Caiman is considered a marker for arousing the revolutionary spirit among the Blacks. This alternative history would become part of the marvellous realist literatures of Latin America and would reflect in similar literatures from other postcolonial countries like India. E.g., When Mahashweta Devi speaks of Magical Realism she uses a narrative tool in *Budhan ekta Raat Kahani*, depicting the life of *Sabar* tribe.

²³ For more details see, Rabinarayan Das, “Postcoloniality, Orality & Magical Reality: Pesppectivising Manoj Das’s “The Crocodiles’s Lady.”” p. 26

²⁴ The book, *Selected Fiction* contains a short stories and novella, most of which are set in an invented town or a village, however, referentially anchored into the Odia geography and the social reality. It mingles the local myth in such a way that it appears inseparable from what can be termed fantasy. See, Das, Manoj. *Selected Fiction*, Penguin Books India, 2001.

²⁵ Officially acknowledged in the announcement made in the daily “*The Leader*” (Allahabad) on 5 April 1933, in a letter signed by Mahmudduzzafar on behalf of the authors of *Angare*; Sajjad Zaheer, Rashid Jahan, Mahmudduzzafar and Ahmed Ali.”

²⁶ The referred original text titled, “Marxist Influences and South Asian Literatures” edited by Carlo Coppola and published by Asian Studies Center, Michigan State University in 1974, is available online at <https://files.eric.ed.gov/fulltext/ED124936.pdf>

²⁷ The London Manifesto drafted by Mulak Raj Anand and Sajjad Zaheer published in February 1936 in *Left Review*, titled *Manifesto of the Indian Progressive Writers’ Association*, London. It would also be published in *Hans*, the journal led by Premchand and would be circulated in several other versions as well. See for more details, South Asian Peoples Forum UK’s website, <http://pwa75.safonline.org/gpage4.html>, and The Open University Portal, <http://www.open.ac.uk/researchprojects/makingbritain/content/progressive-writers-association>. A digital copy of the Left Review is available here, <https://archiveseducate.files.wordpress.com/2014/02/manifesto-of-the-indian-progressive-writers-association.pdf>.

²⁸ “After the Progressive Writers’ Association got a political anchoring in the Communist Party of India, many founding members took a different path. ...After independence of the country many became part of the establishment taking up jobs in Films, radio, academia and other mass media.”

Machwe, Prabhakar, “A Personal View of the Progressive Writers Movement.” *Marxist Influences and South Asian Literatures*, p. 62

²⁹ In a letter written to Daya Narayan Nigam, he expressed so.

³⁰ Premchand left cinema world not because Cinema was not a powerful medium to convey the social and idealist realism, he was committed to but the challenge was the mediation of Capital involved in its production and the objective to earn the maximum profit, which was diametrically opposite to his literary commitment he was pursuing through publishing venture, *Saraswati press* and his two magazines, *Hans* and *Madhuri*, running in loss, and being drowned in debt.

³¹ The cinematic failure cannot be attributed to the non-visual elements of his stories, which, are in fact photographically detailed, so the reason could be the theatrical, musical, fantasy laden, *paisa wasool* formula of Bollywood, which has hardly changed since the inception of the industry.

³² He was already an established writer in Urdu before venturing into Hindi and continued to translate his Hindi works into Urdu.

³³ खत्री के उपन्यासों की देखा-देखी गोपालराम गहमरी (1866-1946) ने तिलस्मी उपन्यासों की लय पर जासूसी उपन्यास लिखना आरम्भ किया। उन्होंने लगभग दो सौ उपन्यासों की रचना की।...इस काल में किशोरीलाल गोस्वामी (1865-1932) ने उपन्यासों का ढेर लगा दिया। उन्होंने किसिम-किसिम के उपन्यास लिखे-सामाजिक, ऐतिहासिक, ऐयारि-तिलस्मी और जासूसी। उन्मे शिक्षा और धर्म दोनों का घालमेल है। शुक्लजी ने उनके शोते बड़े पैसठ उपन्यासों का उल्लेख किया है। (Singh, *Hindi Sahitya ka Dusra Itihas* 304)

³⁴ कथावस्तु के निर्माण में घटनाओं का अम्बर लगा हुआ है। घटनाएँ भी वैचित्र्यपूर्ण, विस्मयावह और रोमांचकारी।...प्रेमचंद ने धीरे-धीरे अपने को इससे मुक्त किया। (Singh, *Hindi Sahitya ka Dusra Itihas* 304)

³⁵ Modernism in Hindi was conceived in 1940s with publication of *Tara Saptaka*, a collection of experimental poetry, as one of its earliest expression in 1943. (B. Prakash, *Modernism Western and India* 17)

³⁶ Manisha Taneja, a Hispanist based at the University of Delhi wrote her Ph.D. on the annotated translation of *One Hundred Years of Solitude*. However, her translation is not yet published.

³⁷ ‘McOndo’ is a term for a generation of Latin American writers after García Márquez. The term McOndo was coined in 1996 by Chilean writers Alberto Fuguet and Sergio Gómez in the introduction to an anthology of new Latin American stories entitled *McOndo*. According to Fuguet and Gómez, the concept of McOndo refers to a Latin American literature which is more global, realist and urban than the literature of Magical Realism. Alberto Fuguet has described his own novel *Las películas de mi vida/The Movies of My Life* (2003) as McOndo, and it certainly depicts modern life without any reliance on myths or magic. It is global, or maybe post-global, since McOndo, just like the so-called Walkman-generation, is post-everything: “post-yuppie, post-communism, post-baby-boom, post-ozone-layer.

Fernando Vallejo, a homosexual Colombian writer also unleashed his harsh attack against García Márquez. His article titled, *Cursillo de orientación ideológica para García Márquez* [A Small Course on Political Orientalism for García Márquez] was rejected in *El Malpensante*, a Bogotá based literary journal in 1998, with a rejection remark by Nelson Fredy Padilla, *uno no ataca a un elefante con un cortauñas* [one does not attack an elephant with a nail cutter].

³⁸ “At that time, there was a desire to catch the mood of our time. It was this restlessness which led to the shift of emphasis. ‘Nai Kahani’ became sort of a symbol for our effort to alienate the short story from what it was after Premchand,” (qtd. in “Nai Kahani” 2018).

³⁹ As a result, he produced seven travelogues and translated Milan Kundera, Karel Capek and Hoomil Hrabal into Hindi. Nirmal Verma was a card holder of the Communist Party of India until 1956 (invasion of Hungary) and translated for People’s Publishing House.

⁴⁰ “The view that Nirmal Verma’s novelistic art is an adaptation of European techniques and notions is quite widespread in Indian literary criticism, ranging from Indranath Madan, Lakshnisagar Varshney, Chandrakanta Bandivadekar, and Jaydev Singh.” (qtd. in Montout, “Translating a Literary Text” 106)

⁴¹ For further discussion see, <https://www.thehindu.com/news/national/stung-salman-rushdie-lashes-out-at-jnanpith-winner-bhalchandra-nemade/article6871171.ece>

⁴² Nemade stated in an interview, “Many Indian languages are on the verge of extinction due to English... When a single language becomes hegemonic it does suppress other languages. In English, every relationship is encapsulated in the word ‘aunty’. If you desert your language that has a history of thousands of years and chase some other, it is bound to die. It is important to have a strong bond with your own language.

Chougale, D. S. “The language of truth.” *The Hindu*, November 06, 2014

thehindu.com/features/friday-review/the-language-of-truth/article6570682.ece

⁴³ For further discussion see, Nandgaonkar, Satish. “Rushdie lashes out at Nemade,” *The Hindu*, February 09, 2015, thehindu.com/news/national/rushdie-lashes-out-at-nemade/article6875078.ece

⁴⁴ “देखिए मैं स्वयं अखिलेश की कहानियों का बड़ा प्रशंसक रहा हूँ मैंने अनेक बार इसका उल्लेख भी किया है। यथार्थवादी कहानियाँ निराशावादी होती हैं जहाँ कल्पनिकता आई वहाँ अपने पात्रों को चाहे जो बना दें। जादुई यथार्थ के चक्कर में कहानी कमजोर हो गयी है, इस कहानी के शिल्प से लेकर विषय तक मैं असहमत हूँ” (Yadav, *Javab do Vikramaditya* 158-161)

⁴⁵ जादुई यथार्थवाद यूरोप के पाठकों के लिए अपनी विलक्षणता के कारण आकर्षक हो सकता है, लेकिन तीसरी दुनिया के पाठकों के लिए वह उतना विलक्षण नहीं है; क्योंकि तीसरी दुनिया के जन-जीवन में वे बातें अनुभव के स्तर पर मौजूद हैं, जिनसे जादुई यथार्थवाद का निर्माण हुआ है। तीसरी दुनिया के साहित्य में अन्यत्र भी एक जादुई यथार्थवाद कभी झलक मिल सकती है। जो लोग मुक्तिबोध की कविताओं और कहानियों से परिचित हैं, उनके लिए जादुई यथार्थवाद कोई आश्चर्य की बात नहीं है। मुक्तिबोध के काव्य-संसार में कहीं भूट बंगला है, वीरान टावर में चक्करदार जीना है, तहखाने हैं तो कहीं अथाह बावड़ी है और बावड़ी में बैठा ब्रह्मराक्षस है। कहीं लकड़ी का रावण है तो कहीं सिंदूर भैरव है। उसमें ओरांग-उरांग है तो खूँखार बिल्ली और डरावने उल्लू भी है। फैंटेसी के सहारे रचित इस काव्य संसार का वातावरण ही जादुई नहीं है, उसका जादुई असर भी पड़ता है। क्या इसमें जादुई यथार्थवाद की झलक नहीं है? (Pandey, *Upanyas aur Loktantra* 112-113)

⁴⁶ Magical realist Stories of Pankaj Bisht like *Bachhe Gahav nahi ho Sakte* or *Paul Gomra ka Scooter* by Uday Prakash have been called *technology ka critic* [critic of technology].

⁴⁷ “मार्क्सवादी ही में तीन यथार्थवाद तो हैं ही, एक समाजवादी यथार्थवाद, एक आलोचनात्मक यथार्थवाद है, दो तो यही हैं और तीसरे और लोग जोड़ देंगे उस पर बहस हुआ करती थी, यथार्थवादी यथार्थ इतने रंग हैं, और उस परम्परा में इन लोगों के दुर्भाग्य से भला हो की गार्सिया मार्केज़ पैदा हो गया तो जादुई यथार्थ एक आ गया। पेज ८२, यथार्थ नमक है।” (Singh, *Alonchna ki Dusri Parampara* 82)

⁴⁸ देखिये, नतीजा यह हुआ है कि जब आप एक किवंदती दंतकथा को आधार बनाकर के मानवीय कथा को जोड़ने लगते हैं तो आप उस गणशप में दो पाटन के बीच में साबित बचा ना कोय, या तो शुरू से लेकर के आखिर तक वह लेजेंड बनी रहती। और आप अंत में कलई खोल देते हैं उस लेजेंड की और अर्थ समझाने लगते हैं। तो या तो यथार्थ की आपका इतना हो की वह जादुई बन जाये, जैसा मार्खेज कहता है, मार्खेज ने भी कहा है कि हमने जो कुछ कहा है जादुई नहीं है। इसलिए आपको किवंदती बनाने की जरूरत नहीं है। आज के जमाने में यथार्थ ही इतना अविश्वनीय ढंग का होता है कि वह किवंदती मालूम होता है। यह जो दो को मिलने की उन्होंने कोशिश की उसकी व्याख्या करने लगते हैं। इस कारण वह कहानी कमजोर हुई है।” (Singh, *Alonchna ki Dusri Parampara* 142)

⁴⁹ डॉ विश्वनाथ त्रिपाठी के शब्दों में – “मेरा विचार है कि द्विवेदी जी हिंदी में जादुई यथार्थवाद के सबसे बड़े और सर्वप्रथम रचनाकार है। इसमें दिवास्वप्न, स्वप्न या मन में धरती हुई घटनाओं को बाह्य, स्थूल घटनाओं की तरह वर्णित चित्रित किया जाता है।” (qtd. in Avisha, “PhD Thesis” 61)

⁵⁰ उनके अब तक चार उपन्यास प्रकाशित हुए हैं जिनमें ‘पुनर्नवा’ को छोड़कर ‘बाणभट्ट की आत्मकथा’, ‘चारु-चन्द्रलेखा’ व ‘अनामदास का पोथा’ उपन्यास में जादुई यथार्थवादी तत्वों के दर्शन होते हैं। (Avisha, “PhD Thesis” 61)

⁵¹ इन उपन्यासों में अतीत और वर्तमान का, समकालीन अनुभव और इतिहास का, यथार्थ और भ्रम का, वास्तविकता और फैंटेसी का, ऐतिहासिक चेतन और मिथकिय चेतना का, अभिजात संस्कृति और जन-संस्कृति का ऐसा कलात्मक संयोजन है कि इन्हें यथार्थवाद की किसी प्रचलित कोटि में रखना सम्भव नहीं है। यही कारण है कि इनके संदर्भ में जादुई यथार्थवाद, बर्रोक और नव बर्रोक आदि धारणाओं का प्रयोग किया गया है। (Pandey, *Upanyas aur Loktantra* 102)

⁵² तीसरी दुनिया के साहित्य में अन्यत्र भी एक जादुई यथार्थवाद कभी झलक मिल सकती है। जो लोग मुक्तिबोध की कविताओं और कहानियों से परिचित हैं, उनके लिए जादुई यथार्थवाद कोई आश्चर्य की बात नहीं है। मुक्तिबोध के काव्य-संसार में कहीं भूट बंगला है, वीरान टावर में चक्करदार जीना है, तहखाने हैं तो कहीं अथाह बावड़ी है और बावड़ी में बैठा ब्रह्मराक्षस है। (Pandey, *Upanyas aur Loktantra* 113)

⁵³ जादुई यथार्थवाद के उपन्यासों में यथार्थ और अद्भुत की जो एकेट है, उसे पक्के यथार्थवादी स्वीकार नहीं कर पाते। वे यथार्थवाद और फैंटेसी की एकता से भी परेशान होते हैं। वे लोग केवल आलोचनात्मक यथार्थवाद और समाजवादी यथार्थवाद की सीमाओं में ही यथार्थवाद को सुरक्षित समझते हैं। हिंदी के ऐसे आलोचकों-पाठकों को इतिहासचर्या विश्वनाथ काशीनाथ राजवाड़े का १९०२ में प्रकाशित ‘कादम्बरी’ शीर्षक प्रसिद्ध मराठी निबंध जरूर पढ़ना चाहिए। (Pandey, *Upanyas aur Loktantra* 111)

⁵⁴ “जादुई यथार्थ के चक्कर में कहानी कमजोर हो गयी है, इस कहानी के शिल्प से लेकर विषय तक मैं असहमत हूँ”

(Yadav, *Javab do Vikramaditya* 158-161)

⁵⁵ Uday Prakash, “Jadui Yatharthvad Tisri Duniya ke Deshon ki Apni Chij hai” Interview with Ramesh Upadhyay, *Apni Unki Bat*, P. 74

⁵⁶ [...] हमने यह मान लिया कि समाजवादी यथार्थवाद ही यथार्थवाद की अंतिम सीमा हियाँ, उससे आगे कुछ नहीं है। फिर हमने इसका और भी ज्यादा सरलीकरण करके यह मान लिया की प्रगतिशील लेखक होते हैं और बाकी सब यथार्थवाद के विरोधी होते हैं। (Prakash, *Apni Unki Bat* 74)

⁵⁷ जादुई यथार्थवाद यूरोप या अमेरिका से नहीं आया, यह तीसरी दुनिया के देशों की अपनी चीज़ है, जिन्होंने महसूस किया कि जिस तरह सारी दुनिया में एक ही राजनीतिक व्यवस्था लागू नहीं की जा सकती, उसी तरह कोई एक विचारधारा हर जगह लागू नहीं की जा सकती... इसलिए यथार्थवाद भी सब जगह एक जैसा नहीं हो सकता। तीसरी दुनिया के बहुत सारे रचनाकारों को लग रहा था कि यथार्थवाद को एक ही रूप में हर जगह लागू नहीं किया जा सकता। लैटिन-अमेरिकी देशों के रचनाकारों ने देखा कि उनकी जो मिथकीय परम्पराएँ हैं, पुरानी लोककथाएँ हैं, आधुनिक जीवन से पहले की जो गाथाएँ हैं, रचनाएँ हैं, उनमें जो मोटीफ़ हैं, उन सबका इस्तेमाल करके भी यथार्थवाद रचना की जा सकती है। हमारे यहाँ यह कम पहले से हो रहा था, लेकिन दुर्भाग्य से उसे यथार्थवाद-विरोधी प्रवृत्ति मान लिया गया। इसलिए जब यह चीज़ जादुई यथार्थवाद के रूप में आई तो हल्ला मच गया कि यह यथार्थवाद-विरोधी चीज़ है। मैंने उस समय भी इसका विरोध करते हुए कहा था कि यूरोप से उधर ली गई यथार्थवाद की समझ से आप अपने देश के यथार्थ और साहित्य को नहीं समझ सकते... हमारे यथार्थवादियों ने जैसे यह माँ लिया कि कहानी में कोई मिथकीय कल्पना आ गई तो हमारे पाठक अंधविश्वासी हो जाएँगे। यह चीज़ हमारे कथा साहित्य के विकास में बहुत बड़ी बाधा रही.. (Prakash, *Apni Unki Bat* 75)

⁵⁸ (García Márquez, “The Solitude of Latin America”, 8 December 1982)

The complete lecture is available in a bilingual version (Spanish, English) on the website of the Nobel Foundation. For more details visit, <https://www.nobelprize.org/prizes/literature/1982/marquez/lecture/>

⁵⁹ The translated version titled “Exiled from Poetry and Country” is available on the portal of the Bilingual literary magazine, *Pratilipi*. It appears to be an extended version and contains many comparative elements with García Márquez. Since I could not locate the extended Hindi version, I have referred to this translated version only.

To read in detail visit, <http://pratilipi.in/2008/06/01/exiled-from-poetry-and-country-uday-prakash/>

⁶⁰ “मैंने उस समय भी इसका विरोध करते हुए कहा था कि यूरोप से उधर ली गई यथार्थवाद की समझ से आप अपने देश के यथार्थ और साहित्य को नहीं समझ सकते.” (Prakash, *Apni Unki Bat* 75)

⁶¹ Usler Pietri is often credited as the first person who used Magical Realism in Latin American literary context in his book, *Letras y Hombres de Venezuela* (1948) [The Letters and Men of Venezuela]. For more detailed discussion see Corwin 2016, Schroeder 2004, Miller 2016, Noriega Sánchez 2002, Menton 1998.

⁶² Guatemalan Nobel Laureate. He won the prize in 1967, the same year *One Hundred Years of Solitude* was published in Buenos Aires.

⁶³ Hungarian Composer and ethnomusicologist Bela Bartok would become favourite of Many Latin American writers of Boom, including, Julio Cortázar and García Márquez. During the Nobel award ceremony of García Márquez the Swedish Orchestra played one of the compositions of Bela Bartok in honour of García Márquez.

⁶⁴ The word *anchal* has a sense of affection attached to it, and it is not necessarily a measurable element on the linear scale of International, national, and regional. *Anchal* also represents a sense of motherly care for its dwellers the word regional appears to be more political term, relatively away from the power center. *Anchal*, on the other hand may have its own cultural autonomy and appears to be less conditioned by the power center.

⁶⁵ भारतीय और हिंदी साहित्य में भी विलक्षण और जादुई यथार्थवाद की बात जँचती है। मेला आँचल और परती परिकथा में रेणु भूत-प्रेत, डायन, ग्राम-देवता आदि के माध्यम से ऐसे ही अनेकार्थक आशयों को प्रकट करते हैं जिनसे जादुई यथार्थ की सृष्टि होती है। (Kumar, *Galp ke Yatharth* 31-32)

⁶⁶ “हट्ट्रेड इयर्स आफ सालिट्यूड के साथ प्रथम परिचय ने कहानी में रूपाकार के प्रति एक नई सजगता पैदा की थी। जादुई यथार्थवाद धारणा और प्रयोग दोनों ही स्तरों पर उदय प्रकाश और पंकज विष्ट के हाथों कथा जगत में दाखिल हुआ। खासियत यह रही की आरम्भिक प्रयोगों के साथ ही वह पूरी तरह से आत्मसात किया हुआ था।”

For more details see, *Sankalpa, Katha Dasak*, 1981-1990, Edited by Rajendra Yadav, Hindi Academy Delhi, 1992.

Chapter 4

Parallel Lives: García Márquez and Uday Prakash

García Márquez and Uday Prakash, two big unsettlers in the fiction of their respective languages of Spanish and Hindi, share an unusually parallel life. In this chapter, I aim to explore such a passage in their life, which played a crucial role in their formation as writers. Both were admired by friends and hated by their enemies, very often the enemies were not strangers but those who surrounded their lives. Their life seems to be like a text, as much as their writings. García Márquez always preferred to be away from the media and the limelight, and hardly agreed for interviews on the television. He preferred to keep his private life away from the public and the secret life completely guarded. However, he befriended many tall figures of his time, such as Bill Clinton, Fidel Castro, François Mitterrand, General Omar Torrijos and a multitude of figures from artistic and the literary world. But always kept himself rooted with his close friends of all time; Alvaro Mutis, Carlos Fuentes, Plinio Apuleyo Mendoza, Germán Vargas, Alfonso Fuenmayor y Álvaro Cepeda Samudio, Eduardo Zalamea Borda and the like. His strong and intimate friendship appears as if he were trying to recover his lost childhood, which he craved since the death of his grandfather. Being one out of sixteen siblings, he always felt out of place in his house and was living a life of an exile his entire life, be it mental or physical.

Uday Prakash, on the other hand, also lived like an exile, right after the demise of his mother, when his father turned towards alcohol. He left his house and was taken under guidance by a teacher named, Mohan Srivastava, who nurtured him during his school days. Thereafter he moved to New Delhi, to JNU campus to pursue his higher studies and soon fell victim of academic politics that ruined his teaching career. He never got a suitable job for his qualifications or talent and had to struggle his entire life. Besides, his writings brought many new themes and narrative style into a considerably conservative domain of Hindi literature.

Moreover, his fierce criticism of the caste system, corruption, nepotism, conservatism, and other social evils brought him more enemies than friends. Even critics like Namvar Singh retorted to attack him for his unusual writing style under the influence of foreign literature. However, despite all odds, he stood his ground and kept producing fiction and poetry that has given Hindi literature a fresh breath.

Aracataca and Sitapur (Anuppur)

García Márquez (1927-2014) and Uday Prakash (1952-) even though were born in two different worlds some 17,000 km apart in Aracataca and Sitapur (Anuppur), there are similarities in their family and social background, the political context of their habitus, their political commitment and creative production, be it in the literary field, journalism, scriptwriting, or their deeper interest in the cinematic art.

Beginning with their family history, I would like to underline their vernacular feudal background. García Márquez was the grandson of a decorated colonel of the liberal party who had fought in the Thousand Days War, a Colombian Civil war that left a deep scar in the society and fragmented the entire nation and even fractured the family units, where fathers and sons fought and butchered each other in the battlefield. Colonel Nicolas Márquez having taken bullets for his political belief, was a respected person in the society. The young García Márquez had lived that privilege in his childhood and would consider that as the only important thing that had ever happened in his life. His grandfather instilled a firmness and discipline in his personality that tied him down to rationality in the superstitious world of the women in the house. Colonel Nicolas Márquez came from a white criollo lineage, the stock that dominated the Latin American society after the independence from their ancestors from Spain, so literally, they were the new owners of the New World. After independence, they tried to settle the problems which their compatriots faced during the colonial rule; however, the issue of land and wealth distribution, equal opportunity for the indigenous and Afro-Colombians and other

marginal groups remained a question. The liberals party to which García Márquez's grandfather belonged were almost all privileged white but fought to establish a just society. Nevertheless, the social strain led to numerous civil wars, and virtually, they fought a new civil war every decade post-independence till the advent of the 20th century.

Uday Prakash comes from a respected family of Rajput landlords from a remote village mostly dwelled by the local tribes on the bank of the river Son. Their position in the society must have been like a local king, among the gullible tribes. His father owned an elephant and a pet tiger and was a kind-hearted man, who cared for his people unlike other feudal lords from Thakur community. For an Indian reader, the image of a kind-hearted Thakur could evoke the protagonists of many Bollywood movies, in which he would face the tyrants, the *decoits*, the murderers, rapists, communal and would fight for his people taking all the risk such as Thakur Baldev Singh of Bollywood blockbuster *Sholay* (1975). Same as the kind-hearted Bade Thakur would be killed by the tyrant Thakur Jaswant Singh as in *Ganga Ki Saugandh* (1978). In the caste-based Indian society, the position of a Rajput, almost a synonym of Kshatriya is well defined, and he is highly respected if kind-hearted and feared. However, it may not be prudent to establish a similarity between the Indian caste system and the Colombian social stratification where the socially privileged white *criollo*, middle-ranked mixed *mestizos*, and the marginalised *Afro-Colombians* and many indigenous tribes live in an asymmetrical power dynamic. Uday Prakash's father does resemble García Márquez grandfather for his idealist stance in favour of the underprivileged. Though there are no instances of civil wars in the Indian society, the social resistance to breaking the status quo is no less challenging than a civil war.

Uday Prakash admires his father's idealism and looks up to him to stand firm on the right believe. His father, the most intelligent person for the young Uday Prakash, would also keep a dictionary that would claim to have all the knowledge of the world. As when García

Márquez's grandfather would strike a doubt, he would take him to consult the encyclopaedia. When the perplexed young grandson once asked, "how many words does it have?" he replied "all" (García Márquez, *Living to Tell the Tale* 90). The definite bedrock of a belief for both authors would get instilled in their early childhood and would become a driving force for their nostalgia-driven literary works.

Aracataca and Sitapur (Anuppur) have a lot common in terms of the geographical features; both villages are located on the bank of rivers, Aracataca on the river of the same name and Sitapur on the bank of Son River that flows to Bihar. Anuppur Tahsil is carved out of Sahdol into a separate district now and has a significant population of the indigenous tribal communities totalling around half of the population. The district also houses Indira Gandhi National Tribal University at Amarkantak. During the childhood of Uday Prakash, it must have been an untouched world from modernity and would have been a culture full of mythologies, superstitions, and folklore. Like Aracataca, Sitapur also has a railway station located in the nearby town Anuppur, that connects Sitapur with the outside world.

Son river, which originates near his village carries an unusual masculine name for a river in India, which means stone, something similar to Aracataca river where the stones are like 'prehistoric eggs'.



Image 4.1 Aracataca River

Leo Matíz, source: www.cronica.com.mx/notas/2012/700388.html

Early Education

Rosa María Fergusson, the descendent of the British secretary of Simon Bolívar, Colonel Fergusson, opened all five senses of the eight-year-old García Márquez who went to attend her Montessori School. Based on the philosophy of teaching with practical experiences, she instilled a great impact on the little García Márquez. He recalls her as the talented and beautiful teacher who made him felt alive by experiencing the reality so vividly. He develops a heightened sense of smell and taste to the point where he could feel, “drinks that taste of window, old bread that tastes of the trunk, infusions that taste of Mass” (García Márquez, *Living to Tell the Tale* 94). Here, García Márquez is revealing a deep secret to feel and capture the unusual dimensions of the objects that he would use in his literary creations.

A reader of classic Spanish poetry, Rosa Elena also gave the young García Márquez all the imaginative freedom and exposure he would have liked to have and instilled in him a deep appreciation and love for literature. When García Márquez won the Nobel Prize, he went to thank her, for all she has done for him.¹ García Márquez had so much love and admiration for his teacher that many have interpreted it as his first love.²

Uday Prakash remembers his teacher Mohan Shrivastava, a higher secondary teacher, and a poet, who took him under his mantle at the age of 12-13. He dedicates his book *Ishwar ki Aankh* calling, *Pitr Tulya Mohan Shrivastava* [To father like Mohan Shrivastava], who not only gave him an initial literary and ideological training but fulfilled the void of the parents as well.³ Mohan Srivastava, a leftist intellectual who went on to become the vice president of the Progressive Writers' Association of Madhya Pradesh unit was the reason why Uday Prakash took membership of Communist Party and became active in its students' wing. Consequently, he got awareness about the Latin American revolutions and its heroes like Che Guevara, Fidel Castro and others.⁴ The role of their teacher in the formation appears to be common in García Márquez and Uday Prakash, and also the first sign of Latin American connection of Uday Prakash through the leftist literature.

Mahesh Singh's School and the Jesuit School in Barranquilla

While Uday Prakash's learning of poetry and painting was going in his own household in the care of his own mother, aunt, and father, he attended the cruel "school run by Mahesh Singh in his cow-pen after the cows and buffaloes had gone and where he learnt to write the alphabet on wooden boards with reed quills and ink from clay inkwells" (Prakash, "Exiled from Poetry and Country").

One of his teachers, Rajmani Singh a moustache wearing, muscular, *Shiva-Bhakt* with ash-smeared forehead would instil such fear in him that he would name him as 'Raj-Mataa Singh' (*Mataa* being the large black ants, with very painful bites, found in Mango and Jamun

trees) (Prakash, “Exiled from Poetry and Country”). Rajamani Singh would beat his students with a stick and give harsh punishment, which made young Uday Prakash feel to run away with the peaceful Lamas, who came from just the opposed world. (Prakash, “Exiled from Poetry and Country”)

García Márquez, on the other hand, would lose his interest in study after being expelled from San José School in Barranquilla in May 1941 for indiscipline as he had thrown ink at one of his Jesuit teachers. His father mentions that García Márquez “had something like a schizophrenia, with terrible temper tantrums” (Martin, “Gabriel García Márquez: a life” 72). Gabriel Eligio, a *jhola-chhap* doctor “intended to trepan his son’s head at the place where his consciousness and memory were situated and that only after his mother’s threat he did not dare to do it” (72). However, García Márquez published his earliest writings in the school magazine and honed his literary skills.

Subsequently, as Uday Prakash got into the care of Mohan Shrivastava, García Márquez would win a scholarship to attend the nationally acclaimed boarding school, *Colegio Nacional de Zipaquirá*, where he would get his real intellectual formation under many progressive teachers. It seems to me that, *Colegio Nacional de Zipaquirá* would play a similar role in the life of García Márquez what Jawaharlal Nehru University would play for Uday Prakash.

JNU and Zipaquirá

Similar to García Márquez who had published his early writings in his school days at Colegio San José de Barranquilla and later at Colegio Nacional de Zipaquirá, Uday Prakash, also began to publish during his early college days in Sagar University. He admits to having written his famous short story *Tepchu* during the Emergency, in JNU campus in 1976, which was later published in *Sarika*, a Hindi magazine on 1 August 1981, edited by Kanhaiya Lal Nandan. Uday Prakash was a research student at the Centre for Indian Languages from 1975-76, perhaps one of the most tumultuous years in the university politics there, due to the imposed

Emergency of Indira Gandhi's government. Since age sixteen he was active in left politics and was a member of AISF, the student wing of the Communist Party of India, and his arrival in JNU campus would have been the peak of his political activism. Though he had published his first literary work, *Bijli ka Balb aur Maut ka Fasla* in 1967, at age sixteen in his college magazine *Vaani*, his literary life blossomed in the JNU campus, and his first fiction *Mausa ji* was published in *Sarika* on 16 February 1971. Subsequently, *Putla* came in 1980 in *Isliye*, *Nailcutter* and *Apradh in Ping*, *Tepchu* in *Sarika* (1981), and his first collection of short stories, *Dariyai Ghoda* (1982) (Agrawal, "PhD Thesis" 2010).

Women in life of Uday Prakash and García Márquez

García Márquez and Uday Prakash both have a significant impact of women in their lives. Uday Prakash mentions that, "a lady named *Dhanpuriain* who was washing clothes on the bank of the river saved him from drowning in the deep and turbulent water" and after saving his life she started crying at seeing him coming to life, which he recalls as if he got his second life.⁵ The incident had marked him deeply as he states, "since then I love the women a lot. Do they only know how to give birth and re-birth?"⁶

There were many generations of women in García Márquez's life, and the most important would be his grandmother Tranquilina Iguarán Cotes or "Mina", Colonel's sister Wenefrida or "tía Nana", Colonel's cousin Francisca or "tía Mama", Colonel's illegitimate daughter Elvira Ríos. There was also the spirit of a deceased aunt Petra Cotes, Tranquilina's sister, who had a designated room in their house. García Márquez's would not only be in the company of present physical individuals but also those who were invisible spirits. As in the case of Aunt Petra, whose spirit roamed around in the house along with uncle Lázaro. It offered an unusual experience for the young García Márquez, the pampered little grandson in the family caught in a supernatural world of superstitious and unusual women's world. As he recalls, it "initiated the hermetic paradise of the many residents and transient women who

passed through the house during my childhood” and he was “the only male who enjoyed the privileges of both worlds”(García Márquez, *Living to Tell the Tale* 33).

Uday Prakash’s wife, Kumkum, appeared to be the whole world for him. She was an accomplice in his literary and musical revelries, as well as a companion in his political activism in the vibrant JNU campus. Unlike García Márquez, Uday Prakash had lost his mother in his childhood around age eleven, who was not only his emotional support but also the first teacher and his literary light. She belonged to the Bhojpuri speaking region and had brought with her a collection of popular folksongs, and songs for different occasions. It seems to me that, Uday Prakash’s exposure to such popular music would have been the driving force behind him becoming a poet. Many, including Rajendra Yadav, had told him that he should focus on prose rather than experimenting with poetry. Nevertheless, a poet nurtured and flourished inside him along with a competent storyteller.

His wife, Kumkum, who was learning French and Spanish at JNU was a window to Spanish literature for him, which he liked most. It was also the reason why they became closer, as much as he liked Spanish literature, she liked to hear folk songs that Uday Prakash performed.⁷ United in love for literature and music both overcame the caste barriers (although both from upper caste) and got married in 1977, breaking the social conventions. It certainly must have been a big step in their times, as Kumkum recalls that she was locked in her house when the news of their marriage was revealed in her family.⁸ Her parents were opposed to it but finally accepted at the intervention of her maternal uncles. Their love story seems like García Márquez’s parents love story, which became a background for his work, *Love in the Time of Cholera* (1985).

The role of his wife Kumkum is vital in his life. She accepts that Uday Prakash felt a void in the family, but the birth of a granddaughter fulfilled that wish. Here the question is, was it the motherly love and affection that he missed all his life?

Kumkum seems to be a very observant reader of Uday Prakash's fiction, and she accepts that "she likes his short stories such as *Dibiya*, *Nialcutter*, *Apradh* because they reflect the true stories based upon their own family, in which father, mother, brother and all those familiar faces begin to relate with the characters."⁹ In my opinion, this is the mastery of Uday Prakash that he begins his stories with familiar characters and then develops them outward. Such craft does not reflect in other Hindi fiction writers who claim to be writing magical realism or have been categorised by the literary critics. They tend to copy the fantasy part of the magical realist craft and consider that folk, superstition, fantasy, legends etc. are the only necessary feature of magical realist fiction, as in case of Manohar Shyam Joshi, Vinod Kumar Shukla, Alka Sarawagi and the like.

García Márquez's mother would also identify the characters when she would read his literature, and very often, she would suggest or criticise the way those identifiable characters are portrayed. Such familiarity is one of the vital components of Magical Realism and could be considered as one of the key elements in categorisation.

His wife Kumkum laments why there are no wife centric characters in Uday Prakash's writings. Perhaps the answer could be what García Márquez thought that everyone has three types of lives: public, private and secret. The relation between him and his wife Mercedes was of these last two categories which they cherished themselves without turning it into a public spectacle.

Death, Loneliness and Nostalgia.

Kumkum underlines that after the death of his mother, Uday Prakash had moved to Sahdol, the district town, and perhaps that made him so mature and adjusting in his life, and since then he craved for a life filled with love and security.¹⁰ As underlined in this thesis, nostalgia is one of the main ingredients of *Garciamarquian* fiction, which GGM himself has accepted, *nostalgia es la materia prima fundamental que forma la base de mi escritura*,

[nostalgia is the main foundational material that the base of my writings are made of].¹¹ Uday Prakash's short-story *Dibiya* (1989) was his nostalgic journey to his childhood when he captured a sun-ray that fell through a hole in the roof and captured in a small case, which his mother once used for her *kajal*. García Márquez and Uday Prakash both enrich their fiction with nostalgic elements, which not only strengthens a warm bond between the readers and the text but also the readers and the writer, when they read and end up identifying such elements in their own lives.

While answering to the questions on the memory, which he had captured in the childhood, he prefers to keep quiet and not to unsettle it by any verbal answer and prefers to cherish the pain and pleasure keeping them private or even secret. The memory captured in that small case is so valuable that he accepts that he would save that small story in case all of his creations are getting destroyed.¹² His nostalgia revolves around that story in such intensity that he craves to search more into that story and if "he would ever make a movie it would focus on *Dibiya*, not because he has a desire to make a movie but to show something which would only unravel in the movie".¹³ He becomes uneasy on a question such as noon like episode from his childhood. Noon, as we know, represents a suffering, a very intense part of the day that brings everything to a standstill in the hot summer. The metaphor such as noon from the childhood is related to the intense memory of his childhood, which he considers private and relates with his deceased mother, who is still alive in his memories and states "she would die again why I will die".¹⁴

Uday Prakash's loneliness is not an intellectual retreat, but it is created by suffering from irrecoverable personal losses; his mother's slow death due to cancer, father's death, his aunt's death, his sibling's death right after birth, all those memories have tormented him to the core. It not only drives him to write his fiction but becomes a theme itself, as in case of *Tirichh*,

Driyai Ghoda, Nailcutter, Sahayak, Palgomra ka Scooter. It all appears like *mrityukathy*.¹⁵ In fact, almost all of the short stories in *Tirichh* (2001) are centred around death or loss.

García Márquez's early fiction also revolve around death or the experience of that tormenting truth as it reflects in his very first short story, *The Third Resignation* (1947). Like García Márquez, Uday Prakash has also witnessed the helplessness of the human being Infront of death, as it had happened in his own family. It would turn into the central theme of his fiction such as his mother's death in *Nailcutter*, Father's death in *Dariyai Ghoda*, and would become an obsession to deal with this fatality in most parts of his fiction.¹⁶

García Márquez at age six had accompanied his grandfather to see a dead body for the first time. He was a close family friend and neighbour who had committed suicide after taking cyanide, which smelt like bitter almond. That smell would become a symbol of death for him in his fiction, and that particular incident would become the central theme of his very first novel, *The Leaf Storm* (1955) and again recur through the figure of Jeremiah Saint-Amour in *Love in the Time of Cholera* (1985). So, we see that death would become an obsessive theme throughout the literary creation of both the authors.

Similar Craft

If García Márquez had not won the Nobel prize for literature, he would have still been considered one of the most prolific journalists of all time in the Spanish speaking world. He would often say that he was basically a journalist who happens to write fiction. Uday Prakash, on the other hand, has worked as a journalist at *Dinman*, and *Sunday Mail* and briefly taught as journalism school and continues to work as a freelance journalist. Though he did not write as much as García Márquez, the elements of journalism reflect in his writings. Such as precise mention of the date, day or timings or minute details to make the fiction look more veridic, as in case of *Nehru aur Khandit Striyan*, *Tirichh* etc.

Both of the authors have also tried their hand at script writing; Uday Prakash worked at ITV as its head of Concept and Script section, and García Márquez got professionally trained at *Centro Sperimentale di Cinematografia*, Italy's national cinema school, during his stay in Europe. Upon return to Latin America, alongside literature and journalism, he worked to promote a new form of cinematic art that he had learnt in Rome and would go on to write the script for *Gallo de Oro* (1964) based on a novel by Juan Rulfo, or *Tiempo de morir* (1965) directed by Arturo Ripstein and for more than a dozen other movies. Uday Prakash, on the other hand, is also a filmmaker and besides his literary endeavours, he has produced and directed short movies based on Vijayadan Detha's stories. *Krishi Katha*, a series on the history of agriculture in India and other documentaries too figure in the list. When Uday Prakash, got invited by the Carleton University in 2012, as the *Lindesmith Distinguished Lecturer and Writer in Residence* to "present a number of public lectures and film screenings" his welcome title read, "Esteemed Hindi Writer and Film-Maker, Uday Prakash, in Residency at Carleton College".¹⁷ This attests to his cinematic aspect, which is still less studied or paid attention to, in the Hindi literary criticism.

García Márquez wrote poetry in his childhood and as late till he was 17-19 years old and stopped it only after publishing his short story in Bogota daily, *El Espectador*. However, one cannot deny a strong poetic influence on his prose. Uday Prakash, on the other hand, considers himself "basically a poet".¹⁸ In his early childhood, he began his creative journey through painting and poetry, because poetry helped him not only to express the life and the time but also helped him to understand it better.¹⁹

However, the influence on his storytelling begins with his mother, Ganga Devi, who played a significant role in his early poetic adventures. Moreover, a household full of literary atmosphere in which his aunt would sing the folk epic *Alha* and write devotional songs, and

his father Prem Kumar Singh, a schoolteacher had a deep interest in literature. As a result, there was no dearth of literary magazines and a creative atmosphere.²⁰

His literary formation would further nurture through his experience in village life. Later he would move to the city and receive a wider exposure through Marxist worldview and reading of world literatures; Russian literature, Spanish literature, European literature that would shape his fictional world.

Perhaps the poetic language he uses in his fiction is a result of his creative consciousness of being a poet first. Thus, some of their prose can be easily turned into poetry by changing the form, especially the short stories from *Tirichh*. On the other hand, García Márquez abandoned poetry after venturing into fiction at an early stage and never tried his hands again. However, musicality and poetic language in his fiction also is a major component, such as *Autumn of the Patriarch*, which he has accepted to have written under the influence of music, such as Bela Bartok.

One can conclude that the structure of *The Autumn of the Patriarch* is the same as that of Bela Bartok's third piano concerto. As two erudite musical critics conveyed García Márquez, who was astonished to hear and recognised that while writing the novel, it was one of the music, he heard the most.²¹

Scholar of Vallenato music and many literary scholars have reiterated what García Márquez himself had proclaimed that *One Hundred Years of Solitude* was nothing, but a *Vallenato* written in 350 pages.²²

Anti-academism

The only academic lecture García Márquez delivered was his talk with Mario Vargas Llosa at Universidad Nacionalidad de Ingeniería in Lima on 5-7 September 1967, which was published in a book form titled, *La Novela en América Latina: Diálogo* (1967). After that García Márquez never participated in any intellectual discussions of that kind again. His anti-

academism was also due to his organic approach to the elements of his craft that he suspected many critics failed to understand. Even further, he loathed the literary critics as “parasites”. Except for a very few critics who he thought understood his stories well, e.g., Ernesto Volkening, he ignored them generally.

Uday Prakash, on the other hand, has protested that there was no serious attempt to understand his writing deeply, as he underlines that “to understand him one has to understand him in totality, and to trace the roots of his restlessness, to decipher the time, society and history” and that had not happened till then.²³ Perhaps his intention is to draw attention on *Waren Hastings* and *Ant me Prarthana*, which he claimed were misunderstood, and he was critiqued for being *go-premi* [Cow-worshiper], an allusion to the Hindu nationalism. But he, in fact, is from a totally opposite ideology. He even offers a clue to the critics as not to use the same tool to unravel *Hiralal ka Bhut*, *Tepchu* or *Third Degree* and the differently crafted fictions such as *Chhatariyan* and *Varen Hastings*.²⁴ Uday Prakash underlines the lack of any creative contribution from the critics, who aggressively judge a literary work from some kind of imported theoretical tools.²⁵

The case with García Márquez was also not different, as his fiction was often outgrowing the conventional frame. Although he was welcomed for initiating modernistic storytelling in Colombia, he was not well received till he became famous outside the country. However, he was not scrutinised like Uday Prakash for breaking away from the conventions of the ongoing storytelling.

Similar Political Commitments

Both authors; García Márquez and Uday Prakash have been cardholders of the Communist party, but their involvement seems not for its political dogmas or party politics but in hope for establishing a better and just society. Thus, they would refrain from clichéd Marxist fiction often produced with a revolutionary goal in mind and cooked in the moulds of Marxist

ideological frames. Deterring from the party line was often allegation against them, for not being faithful to the revolution or they were blamed for being in collusion with the opposing forces. When García Márquez wrote his first novel *The Leaf Storm*, it brought praise from the literary circle as a harbinger of modernism in the Colombian novel tradition. However, it was criticised by his communist colleagues for as “the novel doesn’t condemn or expose anything”. García Márquez in a guilt complex tried to compensate his fallibility in *In Evil Hour*, written during the period of *la Violencia* as well, thinking he should involve more with the immediate political and social reality of Colombia, but at the same time he finds “this notion very simplistic and mistaken” (García Márquez, *Fragrance* 56). However, later he would terribly regret to have written with so much of creative restraint and declared that the revolutionary task of a writer was to write well (García Márquez, *Fragrance* 59).

Uday Prakash would undergo similar circumstances. After enrolling at JNU, the most loved and hated University Campus in India today, he was fascinated with the Marxist promise of a just and equal society but would find out that it would hinder his creativity if he acts as a committed Marxist writer. As a result, he would soon make enemies not only in the right-wing literary lobby but also in the left and the liberal ones.

Both of them disliked the critics, and they hardly developed a trust in criticism. García Márquez has accepted that “he has probably an extremely unfair concept of criticism, that it is a purely parasitic activity”.²⁶ They appear without anyone’s approval between the author and the reader and pass judgement on the work.

Uday Prakash spat with established critics such as Namvar Singh is well known. Not to mention the traditionalists and right-wingers have unleashed an undeclared war against him, almost making him the lone fighter, without much support from his comrades.

Their political commitment appears to be driven by empathy with the poor, marginalised, powerless and those debarred from justice. García Marquez donated his award

money of Romulo Gallego prize to MAS (Movimiento al Socialismo) in Venezuela, an alternative social democratic movement in Venezuela. He was also part of the *Comisión de los Sabios* [Commission of the Erudites] of his country and worked towards policymaking for children's education. However, the most important contribution would be his commitment towards bringing peace in his country in which he would play a crucial role in arranging dialogue between the leftist guerrillas, paramilitaries, and the state. He also used his friendship with Fidel Castro to help free many writers and artists imprisoned due to ideological differences. It attests his commitment to stand with justice and freedom and not necessarily being driven by political ideology.

Uday Prakash, considering himself a dispossessed, a “rubbed-off writer”, a victim of political groupism underlines that “the writers or creators should stand with the weakest, the most helpless, and the person mired in social injustice and suppressions, and not with a certain ideology”.²⁷

Uday Prakash seems like a beacon of creative freedom in the Hindi literary domain and often raises voices against the repression of creative and intellectual freedom. He was the first author who returned the Sahitya Academy award on 4 September 2015 and started *award wapsi* movement in protest for the killing of Kannada writer M.M. Kalburgi (1938-2015). The movement soon gained momentum and 36 writers including Nayantara Sahgal, Ashok Bajpai, Shashi Deshpande returned their award to protest, making of the most controversial phase in Sahitya Academy's history (Chandran “The Writer” 2017).

Uday Prakash appears to be fighting against the morally corrupt political nexus, questioning the degradation of honest and committed Marxist practices, and speaking against nepotism and creative poverty in the Hindi literary criticism. At the same time, he is trying to modernise the storytelling and advocates for creative and aesthetic freedom.

Influence

As discussed earlier, his fiction is considered to have a visible influence of Márquez; as *Tirich* influenced by *Chronicle of a Death Foretold*, and *Pili Chhatri Wali Larki* by *Love in the Time of Cholera*, and other texts discussed in this dissertation. He himself acknowledges that the love between Rahul and Anjali requires to be read as an individual, social and cultural metaphor that takes place among the problems of casteism, communalism, consumerism, which are like plague and cholera in the society. Their relation takes place between love and revenge through this metaphor, and one is reminded of *the Love in Time of Cholera* and not the features of *Nai Kahani*.²⁸

However, theoretically, he seems to be nearer to Borges than García Márquez, as Borges had once proclaimed that “every writer *creates* his own precursors”. Uday Prakash, in his interviews and discussions, connects himself to many such precursors; Hazari Prasad Dviwedi, Muktibodh and the like for his magical realist fiction, and not the Latin American writers. However, as we can see, there is a clear influence of Latin American literature on him.

Uday Prakash seems to be in accordance with Jorge Luis Borges in the question of influences that “all the books have been written already and are being rewritten now” by the new writers. He himself clarifies that there is nothing unique as such, and the question of influence cannot be labelled as copying other authors. While talking about *Girl with a Golden Parasol*, which was said to be copied from a short story of Borges, he clarifies that the passage on ‘dream of a butterfly’ which occurs in the story is not copied from Borges, rather the same passage was taken by Borges from a Chinese philosopher Chuang Tzu’s (c.369–c.286 BC) book called *Zhuangzi*, one of the most important works of Daoism. The Butterfly Dream talks about Chuang Tzu who had turned into a butterfly in his dream, however, when he reasons he finds himself as Chaung Tzu, but not sure if it was the butterfly who was dreaming as if it was Chuang Tzu or Chuang Tzu who turned into a butterfly.

Uday Prakash, claims that the dream of the butterfly was not a statement or a *kathan* used in his fiction, rather it is a parable or a concept *avdharna*.²⁹ Borges, on the other hand, was known for experimenting conceptually and philosophically with rewriting, as in the case of *Pierre Menard, Author of the Quixote* (1939).³⁰ It seems to me that Uday Prakash' experiment with such concepts and symbols from the world literature, in this case, Borges or García Márquez, is more of a conceptual borrowing and not necessarily aesthetic or stylistic. The acceptance of Uday Prakash takes us to further exploration of the influence of *Chronicle of a Death Foretold* in *Tirichh*, where death as an unavoidable fatality that is about to happen in the story. The reader, on the other hand, is already aware of that fact at the beginning and follows the text to unravel how it unfolds. Such experiments were evidently new in Hindi fiction and raised praise and criticism at the same time.

His fiction deeply rooted in the social reality of the time using such timeless, universal concepts creates a unique Hindi fiction. Similar to García Márquez who had tried to tell the tale, Uday Prakash also admits that his fiction is “retelling of one’s time” [*apne kal ka punarakhyan*].³¹ Despite a desperate reality, where fate turns out against life, there is hope in their writings, and life seems to be peeping through the inevitable force of death. Their writings even though appear universal and impersonal are deeply personal if scratched under the surface. If the personal trauma, nightmares, solitude, and suffering are the creative drives in *Garciamarquian* fiction, Uday Prakash is not much different. Quoting the famous Hindi poet Srikant Verma, he underlines his own desire to live his life, despite a fearful knocking of death as it has happened in the family history, and to finish his *Atmkathayen*, the fiction based upon his own life stories.³²

Evidently, memory is an important part of both of the authors, especially the fear of losing memory due to death or destruction. *One Hundred Years of Solitude* (1967) begins with a herculean effort to construct a lost world that García Márquez has once seen, lived, and

remembered. His memoir titled, *Living to Tell the Tale* (2003) recounts how a memory can be retold again, and he attains to cover the most important part of his autobiography, his childhood. Uday Prakash also seems to be fearful of death not because he would die physically but because a lot of life-experiences, incidents and stories would vanish along with it. He underlines that one does not die of physical death but due to disappearance from the memory of the others.³³ His writings seem to be a desperate attempt to pen down the memories before the predicted deadline of death. He had already witnessed death in case of his father's (8 September 1968), mother's (30 September 1964) and others in his family. And since many generations, no one has ever lived more than forty-five years.³⁴ This fatalism resembles the fate of Colonel Aureliano Buendía's family, where death and destruction become an inevitable occurrence and not only their entire bloodline disappears at the end, but the entire Macondo. Uday Prakash brings the *Garciamarquian* allusion to his own life and time that often echoes mythical imagery in his literary creation. In Uday Prakash oeuvre, the *Garciamarquian* and *Borgesian* craft become so domesticated into the milieu of Indian reality that he rebuffs it for considering it a foreign literary style and being blamed for having introduced the magical realism into Hindi fiction, considering it inherently an Indian style.³⁵

¹ For more details see, Hart, Stephen M. Gabriel García Márquez, p. 22

² Beatriz Praga, a Miami based Colombian journalist who had interviewed Rosa Elena who was also living in Miami, and wrote a book title *La maestra y el Nobel*, [The teacher and the Nobel] 2015, on the relation between García Márquez and her claiming that they had a platonic love for each other. Stating that she was his first love. The book is being planned to make into movie by the Danish producer Niels Juul. For details see, <https://www.elheraldo.co/cultura/gabo-y-su-maestra-tenian-un-amor-platonico-584083>

³ दिनेश श्रीनेत- उस दौर में जो बाकी लोग हिंदी लिख रहे थे तो वो कौन थे जिन्हें आप पसंद करते थे?

उदय प्रकाश- ईश्वर की आंख जिन्हें मैंने समर्पित की है वह हैं मोहन श्रीवास्तव। मां की मृत्यु के वक्त मेरी उम्र लगभग १२-१३ साल थी मोहन श्रीवास्तव हायर सेकंडरी में अध्यापक थे। वे लगभग संत की तरह रहते थे। उन्हें पता नहीं मेरे प्रति कैसे गहरी सहानुभूति हो गई। उन्हें यह भी पता चल गया कि इनके पिता जी अल्कोहलिक हो गए हैं तो यह लगभग अनाथ है। उन्होंने मुझे मातापिता दोनों का स्नेह दिया मैं तो लगभग उन्हीं के कारण पढ़ पाया। वे खुद भी बहुत अच्छे कवि थे। कुमारेंद्र पारसनाथ सिंह, धूमिल, राजकमल चौधरी लिख रहे थे। एलेन गिन्सबर्ग उन दिनों आए थे। यह पूरा दौर था जब अज्ञेय की नई कविता का प्रभावंडल टूट रहा था, उसका अभिजात्य टूट रहा था। (Prakash, “Bhasha Adhik” 8-28) also available at, <http://dilenadan.blogspot.com/2011/10/blog-post.html>

⁴ दिनेश श्रीनेत- क्या वह समय राजनीतिक और वैचारिक रूप से भी कहीं आपको उद्वेलित कर रहा था?

उदय प्रकाश- मोहन श्रीवास्तव लेफ्ट थे। बाद में प्रगतिशील लेखक संघ, मध्य प्रदेश के उपाध्यक्ष भी रहे। उन्हीं के कारण मैं भारतीय कम्युनिस्ट पार्टी में भी शामिल हुआ। एआईएसएफ का मैं फाउंडर हूँ अपने जिले का। वो दौर बहुत सोचने समझने का था। सन ७०-७१ की मेरी डायरी का पहला पन्ना खोलें। उन दिनों मैं कालेज में था। चे-ग्वेरा का एक मित्र एल पटागो नामक कवि था। उसकी मौत हुई तो उसकी समाधि पर उसी की एक कविता चे-ग्वेरा ने खड़े होकर लिखवाई। उस कविता से शुरू होती है डायरी। १७ की उम्र में मैं चे व समूचे लैटिन अमेरिकी मूवमेंट को जानता था। हमारे गांव से ११ किमी दूर जमड़ी गांव था। वहां विभूति कुमार आए थे। खुद को गांधीवादी कहते थे। बाद में स्वीडन चले गए। उनके साथ विदेशियों का एक पूरा ग्रुप आया। इंटरनेशनल ग्रुप आफ नानवायलेंस नामक संस्था बनाई। उनके साथ के मार्क पोलिस नामक अमेरिकी लड़के से मेरी दोस्ती हो गई। वह गिटार बहुत अच्छा बजाता था।

(Prakash, “Bhasha Adhik” 8-28) also available at, <http://dilenadan.blogspot.com/2011/10/blog-post.html>

⁵ “तो उस दिन यही होता। सोन नदी के जल में मेरी वह अंतिम छटपटाहट अमर हो जाती। मृत्यु के बाद। लेकिन नदी के घाट पर कपड़े धो रही धनपुरिहाइन नाम की स्त्री ने इसे जान लिया। नदी की धारा में तैरकर, खोजकर, उसने मुझे निकाला और जब मैं उसके परिश्रम के बाद दुबारा ज़िंदा हुआ, तो उसे इतना आश्चर्य हुआ कि वह रोने लगी।”

(Prakash, “Ishwar ki Aankh” 13)

⁶ “तब से मैं स्त्रियों को बहुत चाहता हूँ। सिर्फ स्त्रियाँ जानती हैं कि किसी जीव को जन्म या पुनर्जन्म कैसे दिया जाता है?”

(Prakash, *Ishwar ki Aankh* 13)

⁷ For more details see, Kumkum in interview with Sudha Upadhyaya, Srtrikal, 20 Sep 2015 http://streekaal.com/2015/09/blog-post_20-2/

⁸ “कोर्ट मैरिज के दिन परिवार के सभी लोग सतर्क बैठे थे...मुझे जेएनयू भी जाने नहीं दिया गया... उदय प्रकाश जी अपने कुछ दोस्तों को लेकर रजिस्ट्रार ऑफिस पहुंच चुके थे... यहां मुझपर गहरा पहरा था...उस समय न मोबाइल न लैंडलाइन...पड़ोसी के घर जाने की भी इजाजत नहीं थी”

Kumkum, *Patni Kumkum ki Nazar me Uday Prakash*, in interview with Sudha Upadhyaya, Srtrikal, 20 Sep 2015 http://streekaal.com/2015/09/blog-post_20-2/

⁹ इन कहानियों में अपने परिवार के ही लोग झलकते हैं...परिवार से जुड़ी कहानियों में पिता भाई, बहन मां सभी इनके करीबी चीन्हे पहचाने, सच्ची घटनाओं और सच्चे चरित्रों पर आधारित...इनकी तस्वीरें देखती हूँ और कहानी के पात्रों से तारतम्य बनाती हूँ तो सम्बन्धों को पहचानने लगती हूँ...मैंने उदय प्रकाश के मां-पिता को तो नहीं देखा....क्योंकि वे मेरे आने से पहले ही जा चुके थे...दुर्भाग्यवश दोनों का देहांत कैंसर की बीमारी से हुआ

Kumkum, in interview with Sudha Upadhyaya, Srtrikal, 20 Sep 2015 http://streekaal.com/2015/09/blog-post_20-2/

¹⁰ मां के देहांत के बाद ग्यारह वर्ष के उदय प्रकाश अकेले और असुरक्षित शैडोल (मध्य प्रदेश) आकर बस गए...पिता, भाई, बहन सबसे दूर वहां मोहन श्रीवास्तव जी जो एक स्कूल टीचर थे उनकी सहायता और संरक्षण में इन्होंने लिखने पढ़ने का काम आगे बढ़ाया...अपने व्यवहार में जो मैं ये एडजस्टिंग नेचर पाती हूँ, शायद इसी कारण क्योंकि वह ग्यारह वर्ष का बालक मां से महरूम, पिता भाई बहनों से दूर जीवन भर प्यार और सुरक्षा की तलाश में रहा...अपने सहयोग और साहचर्य से यह सामंजस्य बिठाने में मैं कहां तक सफल रही यह उदय प्रकाश पर छोड़ती हूँ...परिवार में बेटी न होने का अहसास उदय प्रकाश जी को खलता रहा...पर पोती के आ जाने पर वे बेहद खुश हुए...और परिवार भरा पूरा हुआ....

For more details see, Kumkum, in interview with Sudha Upadhyaya, Srtrikal, 20 Sep 2015 http://streekaal.com/2015/09/blog-post_20-2/

¹¹ For more details see, https://elpais.com/diario/1996/05/05/cultura/831247210_850215.html

- ¹² “देव प्रकाश: अगर कभी ऐसा हो कि आपका पूरा साहित्य नष्ट हो रहा हो तो सबसे पहले उसमें क्या बचा लेना चाहेंगे? उदय प्रकाश: मेरी एक छोटी सी कहानी है डिबिया मैं सबसे पहले उसे बचा लेना चाहूँगा” (Prakash *Apni Unki Bat* 81)
- ¹³ “मैं: कौन सी कहानी चुनेंगे आप? उदय प्रकाश: (सोचकर) मैं तो ‘डिबिया’ पर फ़िल्म बनाऊँगा...इसलिए नहीं कि वह फ़िल्म मेकिंग की आकांक्षाओं की कहानी ही है ...इसलिए कि उसमें कुछ है जो फ़िल्म बनने से ही स्पष्ट होगी” (Prakash *Apni Unki Bat* 39)
- ¹⁴ “देखिए सान्याल जी, मेरी स्मृतियाँ मेरे साथ ही जाएँगी। जैसे कि मेरी माँ। एक बार उनकी मृत्यु हो चुकी है, एक बार और होगी। तब जब मैं मरूँगा और फिर, आपने छतरियाँ में देखा है कि स्मृतियों में हस्तक्षेप करने से क्या होता है, वह सोनकीड़ा मर जाता है...” (Prakash *Apni Unki Bat* 20-21)
- ¹⁵ मृत्यु आपकी रचनाओं का नाभिकीय शब्द है। मात्र शब्द ही नहीं, अवधारणा जैसी कुछ...सिर्फ रचनाओं का विषय या स्टेटमेंट जैसा नहीं, जैसे...जैसे मृत्यु उन रचनाओं का उपजीव्य हो, कभी ना खत्म होने वाले एक अमर्त्य विचार की तरह। आपकी सबसे बेहतर रचनाओं में मृत्यु का सघन बोध किसी ना किसी रूप में उपस्थित है। छप्पन टोले का करघन हो की तिरिछ... नेलकटर, सहायक, छतरियाँ, या पलगोमरा का स्कूटर...ठीक से बाँचे तो आत्मकथ्य जैसे मृत्युकथ्य ही है। ...” (Prakash, *Apni Unki Bat* 16)
- ¹⁶ बचपन से ही मृत्यु को मैंने लगातार अपनी आँखों से देखा है। बारह या तेरह वर्ष का था जब माँ की मृत्यु हुई। उस वक़्त उनकी उम्र सैंतीस वर्ष की थी। उन्हें श्वास नली का कैंसर था(नेलकटर)। सत्रह वर्ष का था जब पिता की मृत्यु हुई। उन्हें दाढ़ और गाल का कैंसर था (दरियाई घोड़ा)। यह एक विचित्र संयोग है, जो कई बार मुझे नियति के हाथों लिखी गयी हमारी वंशावली की तरह लगता है की पिछली कई पीढ़ियों से हमारे परिवार ने छियालीस वर्ष की आयु-रेखा को पार नहीं किया। मेरे पितामह की मृत्यु भी पैतालिस की उम्र में हो गयी थी।...यह सच है कि अब, जबकि मैं चालीस पार कर रहा हूँ, दो शब्द सबसे ज़्यादा मेरी चेतना में उपस्थित हैं ‘मृत्यु’ और ‘कैंसर’। (Prakash, *Ishwar ki Aankh* 14)
- ¹⁷ For more details see, College News, “Esteemed Hindi Writer and Film-Maker, Uday Prakash, in Residency at Carleton College” 10 May 2012, <https://www.carleton.edu/news/stories/esteemed-hindi-writer-and-film-maker-uday-prakash-in-residency-at-carleton-college/>
- ¹⁸ “मैं : अब कथाकार उदय प्रकाश से कवि उदय प्रकाश की तरफ़ शिफ़्ट करते हैं...उदय प्रकाश: शिफ़्ट करने की ज़रूरत नहीं है, बेसिकली आइ एम ए पोएट” (Prakash, *Apni Unki Bat* 35)
- ¹⁹ मेरे बचपन की शुरुआत ही कविताओं और चित्रों से हुई। कविता दरअसल अपने जीवन और समय को व्यक्त करने का माध्यम ही नहीं है, वह उसे समझने और जानने का एक अविभाज्य उपकरण भी है। मुझे याद है, माँ की मृत्यु से पूर्व ही मैंने एक ऐसी कविता लिखी थी जो मेरी एक बहन को अभी तक याद है। (Prakash “Apni Unki Bat” 131)
- ²⁰ मैंने शुरुआत पेंटिंग और कविताओं से की। कविताओं में मेरी माँ का हाथ था। पिता साहित्यिक अभिरुचि के थे। घर में सभी साहित्यिक पत्रिकाएँ आती थीं। फुआ आल्हा गाती थीं और भजन लिखती थीं। (Prakash, *Apni Unki Bat* 143)
- ²¹ “De ahí a concluir que la estructura de *El otoño del patriarca* es la misma que la del tercer concierto para piano de Bela Bartok, como le aseguraron a García Márquez dos eruditos críticos musicales, ante el asombro del mismo quien reconoció como mientras lo escribía era una de las músicas que más escuchó, sólo hay un paso.” (Cobo Borda, “García Márquez y la música: contar cantando” 1996)
- ²² “[...]Daniel Samper Pizano escribió para *El Tiempo*: “Gabriel García Márquez afirma que *Cien años de soledad* no es más que un vallenato de 350 páginas.” (Vega Seña 32)
- ²³ “मेरी कहानी की प्रविधि के लिए छप्पन टोले का करघन से लेकर वारेन हेस्टिंग्स तक... समग्रता में देखना होगा एक बात और... ज़रा हिंदी आलोचना का सोसीयलॉजिकल अध्ययन करें, तो कई और बातें उभरती है...” (Prakash, *Apni Unki Bat* 29)
- ²⁴ “मैं हिंदी के आलोचकों से एक बात कहना चाहता हूँ कि मैं दिलचस्पी क्यों लूँ? उदाहरण के लिए, आपने मेरी ही कहानी हीरालाल का भूत, टेपचु या थर्ड डिग्री को जिन औज़ारों से खोला था...उन्ही औज़ारों से आप छतरियाँ या वारेन हेस्टिंग्स को खोलना चाहते हैं, या ये उचित है? एक एक ही टुल से कार, कम्प्यूटर, और आदमी के मस्तिष्क को खोला जा सकता है? एक ही औज़ार से सभी मेकनिक्स, सभी कहानियाँ नहीं खोली जा सकतीं...जब रचना नहीं खुलती तो किसका दोष है, रचना का कि औज़ारों का?” (Prakash, *Apni Unki Bat* 28)
- ²⁵ [...] अब्बल तो ये कि मुझे हिंदी कठलोचना सौन्दर्यशास्त्र, पाठालोचन का नहीं...घटिया समाजशास्त्र का अंग लगता है। अधिकतर प्रिंकडीशंड, इम्पोर्टेड, ट्रान्सप्लान्टेड और किसी बड़े या पवित्र सर्जनात्मक उद्देश्य के लिए नहीं, खुशामद, जुगाड़, और प्रचार के लिए किया जाने वाला थर्ड रेट प्रोपेगेंडा...! हिंदी में आलोचना या तो विज्ञापन का हिस्सा है या वह किसी नेता टाइप के बौने लेखक का दानवाकार ‘कट आउट’... मेरे लिए तो वह किसी आक्रामक विदेशी गुप्तचर की तरह है...” (Prakash, *Apni Unki Bat* 21)
- ²⁶ [...] yo tengo un concepto probablemente sumamente injusto de la crítica, pero yo creo que es una actividad puramente parasitaria. La crítica se ha constituido en una especie de intermediario entre el creador y el lector. (Sorela 121)
- ²⁷ तो मेरा कहना है कि लेखकों को, रचनाकारों को अपने समय के सबसे अशक्त, सबसे कमज़ोर, सबसे अधिक सामाजिक अन्याय और दबावों से घिरे हुए वंचित मनुष्य के प्रति प्रतिबद्ध होना चाहिए, किसी विचार के प्रति नहीं। (Prakash, *Apni Unki Bat* 58)
- ²⁸ राहुल और अंजलि के बीच घटित होने वाला वह प्रसंग दर असल कई स्तरों में घटित होने वाला एक रूपक है। वह व्यक्तिक ही नहीं, जातीय और सांस्कृतिक रूपक भी है। इसी रूप में प्रेम और प्रतिशोध दोनों के बीच उन दोनों का संबंध परिघटित होता है। आपको मार्केज़ के उपन्यास का शीर्षक याद होगा ‘लव इन द टाइम अव कोलेरा’ (हैजे के समय में किया गया प्यार)। हमारे समाज में आज जातिवाद और संप्रदायिकता, उपभोक्तावाद आदि हैजे और प्लेग से कम व्याप्त नहीं हैं। याद रखें कि राहुल और अंजलि के बीच का प्रेम और संबंध इसी प्लेग और हैजे के बीच घटित होता है। अगर कोई उसमें छायावादी किस्म की या नहीं कहानी के दौर का कमलेश्वर, राजेंद्र यादव वाली कहानी ढूँढना चाहता है तो निराशा होगी। (Prakash, *Apni Unki Bat* 141)
- ²⁹ तितली का स्वप्न एक अवधारणा है, कथन नहीं। (Prakash, *Apni Unki Bat* 86)

³⁰ Borges was doing a review of the works of an imaginary French author who was rewriting Cervantes' *Don Quixote*. It was a word-to-word copy of the original, which Borges as a reviewer finds it superior to the original

³¹ “देखिए ओमजी मैं मानता हूँ कि कथा अपने समय को भाषा में लिखने का आख्यान है। “ईट इज रिटेलिंग आफ वन्स टाइम” अपने कल का पुनराख्यान।” (Prakash *Apni Unki Bat* 101)

³² और हाँ, वह आयुरेखा, जिसे मेरे परिवार की पिछली कई पीढ़ियों ने पर नहीं किया और जहाँ से उसके आने की आहट अब सुनाई देने लगी है, उसके पहले मैं अपने उन अनुभवों का साक्षी दूसरों को बनाना चाहता हूँ, अभी तक जिनका साक्षी मैं हूँ और इसी के लिए पूरा कर लेना चाहता हूँ — ‘आत्मकथाएं’ (Prakash, *Ishwar ki Ankh* 2)

³³ यह सच है कि किसी भी व्यक्ति की अंतिम मृत्यु तब होती है, जब दूसरों के स्मृति से वह विलुप्त होता है। इसलिए मेरे पिता और माँ और एक प्रेमिका की अंतिम मृत्यु तब होगी, जब मेरी मृत्यु के साथ मेरी स्मृति में मौजूद उनका अस्तित्व समाप्त होगा। (Prakash, *Ishwar ki Ankh* 15)

³⁴ “बचपन से ही मृत्यु को मैंने लगातार अपनी आँखों से देखा है। बारह या तेरह वर्ष का जब माँ की मृत्यु हुई। उस वक्त उनकी उम्र सैंतिस वर्ष की थी। उन्हें श्वासनलि का कैंसर था (नेल कटर)। सत्रह वर्ष का था जब पिता की मृत्यु हुई। उन्हें दाढ़ और गाल का कैंसर था (दरियाई घोड़ा)। यह एक विचित्र संयोग है, जो के बार मुझे नियति के हाथों लिखी गयी हमारी वंशावली की तरह लगता है कि पिछली कई पीढ़ियों से हमारे परिवार ने छियालिस वर्ष की आयु रेखा को पर नहीं किया। मेरे पितामह की मृत्यु भी पैतालिस की उम्र में हो गयी थी।” (Prakash, *Ishwar ki Ankh* 14)

³⁵ जिस जादुई यथार्थवाद को हिंदी की कहानी में लाने का अभियोग मेरे ऊपर कुछ आलोचकों द्वारा लगाया गया, उसका आधार यह था कि जैसे यह कोई विदेशी शैली है। (Prakash, *Ishwar ki Ankh* 108)

Chapter 5

A Comparative Analysis of Select Fiction

Introduction

In case of both; García Márquez and Uday Prakash, Kafkian and Borgesian space and time swinging between reason and fantasy, dream and consciousness reflect in their early fictional works such as *Tepchu* of Uday Prakash and *Third Resignation* of García Márquez. Several parallels have been discussed in the Hindi literary criticism such as in case of *Tirichh* and *Chronicle of a Death Foretold*, *Girl with a Golden Parasol*, *A Golden West-chain* and *Love in the Time of Cholera*, or *Mohandas* and *No One Writes to the Colonel*. However, apart from the comparative conceptual elements in the fiction, as mentioned earlier works, there are interlinks underneath the story craft itself. Apart from the thematic comparison, the physical and psychological ambience is a vital comparative element in their fiction, which, I intend to deal in case of the select fiction. Both writers have been active journalists, and had a fair experience in cinematic production, scriptwriting and the similar art as well, which would also become part of the inquiry. The third element, I would like to explore is the visual themes in their fiction, as both writers began their creative life with painting and drawing in the early childhood, which is evident in their narratives, even after a gap of a long time after they had practised.

Furthermore, I would like to explore the nature of the mythical spaces, e.g., Macondo, where the events take place in their fiction. As it might not be named in case of Uday Prakash's fictional world, it resembles Macondo of García Márquez and can be universalised into any semi-rural region of India. The mythical Macondo, the conceptual place that García Márquez called "not so much a place as a state of mind"¹ where most of the *Garciamarquian* fiction is set, can denote any town of coastal Colombia. It could be Barranquilla, Cartagena, Cordoba, Sucre, Santa Marta or as it is Aracataca. One can easily replace with any Central American or

Caribbean country if extended. A Venezuelan journalist and writer Juan Carlos Zapata(1960-) went on to write a 159-page long book titled *Gabo Nació en Caracas no en Aracataca* [Gabo was Born in Caracas, not in Aracataca] (2007), to prove how important Caracas was in the life of García Márquez and at the same time dedicated an entire chapter titled *El inventario de Macondo* [The Invention of Macondo] to contextualise a Macondo like space in his own country, Venezuela, which attests the universal element in the creation of such fictional place.

Uday Prakash, though, does not give a name to the space where *Tirichh* takes place, it is certainly a state of mind of a particular yet universal place that cannot be restricted to Satna or Sahdol. It appears as the same place where *Tepchu* (1976) has taken place or all the nine stories from the collection *Tirichh* (2001) happen to take place. The three *atmkathys*, or the life-stories based upon his own family; *Nailcutter*, *Dibiya* and *Apradh etc.* work as a tone-setter for *Tirichh*, which is followed by *Chhapan Tole ka Karghan* [A Golden Waist-Chain] weaved into a single story hinged upon *Hindustani Ivan Dasinovich ki Jindagi ka ek Din*, *Ram Sajivan ki Prem Katha*, *Daddu Tiwari: Gannadhikari*, *Hiralal ka Bhut* and ending in *Tin Patr*. His readers from the places as interior as Ranchi or in Punjab identify themselves with the characters or someone like Poonam Verma who has read *Tirichh* in July 1987 issue of *Hans* and became an inherent part of that story. Uday Prakash has included two letters by Manju Verma in the book and has dedicated the collection to her along with Manjit Bava. Uday Prakash's connection with the reader reminds us of García Márquez's connection with his readers as well. In order to answer his readers, he initiated a section in *Cambio* magazine (1993-2010) that he partially owned and managed during (1998-2005). His responses were later compiled as *Gabo contesta* (2015). However, one of the letters, illustrated with flowers, heart, star, birds and buildings on a plain paper by a Ukrainian schoolgirl named Daria Hlazonova, is worth mentioning, not because she loved his short stories but for a reason, she liked them. She not only read his fiction but related to them by contextualising in her world.² It seems to me

that both authors have psychological and therapeutic elements in their fiction that connect with their readers so profoundly.

García Márquez had set up the scaffolding of his conceptual Macondo in 1950 in his *Apuntes para una novela*, almost seventeen years before the world came to know it in *One Hundred Years of Solitude*, or twenty years before the English readers came to know about it. García Márquez had designated the place for the House of Buendía family³, Colonel's son and daughter, Meme and other characters and Macondo would soon appear in its full shape in the story titled *El invierno* [The Winter] (1952), later it was published as *Isabel Watching Rain in Macondo* (1955).⁴ His conception of Macondo as a space that he creates using journalistic tools would often confuse the readers for a realistic depiction than a fictional creation. GGM has meticulously worked on a veridic setting of his fiction using journalistic narrative techniques before intermingling myths and fantasies of the milieu. It seems to me that his journalist notes or *apuntes* in which he creates a base for his fiction, work in a similar fashion as the *atmkathy* of Uday Prakash, to create a prelude of his later fiction.

Let me give a brief overview of a genealogical development of his fiction, in his short stories collected in the anthology available in English.⁵

García Márquez first collection has eleven stories, beginning with *The Third Resignation* and ending with *Isabel Watching Rain in Macondo*, in which his creativity moves from a Kafkaesque style (*The Third Resignation*, *The Other Side of Death*, *Eva is Inside Her Cat*) and to moving towards his own experiments (*Bitterness for Three Sleepwalkers*, *Dialogue with the Mirror*, *Eyes of a Blue Dog*) and finally conceiving a Faulknerian world in Macondo, his fictional world in *Monologue of Isabel Watching It Rain in Macondo*. All these early stories are seemed to be weaved together, and we see a transition with the *Monologue of Isabel Watching It Rain in Macondo* towards a more defined fiction of Macondo, “a marvellous town, which will provide a clearly defined Latin American geographical setting, rather than the

abstract spaces of the first stories” (R. L. Williams, *Gabriel García Márquez* 25-26). As Borges has already set a tradition of breaking away from the conventional concept of linear time, García Márquez as well “is visibly interested in placing into question traditional concepts of space and time and tends to privilege the use of the language of "time" as part of his discourse” (26). *Eva Is Inside Her Cat*, *Dialogue with the Mirror* and *Tubal-Cain Forges a Star* try to capture an irrational and absurd word or perhaps tries to conceptualise one (22). García Márquez, even though coming from the opposite ideological band to Borges, would not escape the Latin American genius of Borges and would admire his unconventional, conceptual and creative fiction, same as he would do with the Cuban Alejo Carpentier or Mexican Juan Rulfo.

Early Fictions of García Márquez and Uday Prakash

Let us look at the opening sentence of the first three stories; the *Third Resignation* begins as, “there was that noise again. That cold, cutting, vertical noise that he knew so well now; but it was coming to him now sharp and painful as if he had become unaccustomed to it overnight”. (García Márquez, *Collected Stories*, 3). The second story, *The Other Side of Death*, begins as, “without knowing why, he awoke with [...] A sharp smell of violets and formaldehyde, robust and broad, was coming from the other room, mingling with the aroma [...]” (García Márquez, *Collected Stories*, 13).

Let us now see the third story, *Eva is Inside Her Cat*, “all of a sudden she noticed that her beauty had fallen all apart on her, that it had begun to pain her physically like a tumour or cancer” and in *Someone Has Been Disarranging These Roses*, the dead narrator seems to the same as in the first story when he begins “Since it's Sunday and it's stopped raining, I think I'll take a bouquet of roses to my grave” (García Márquez, *Collected Stories* 23).

Even though they are written as separate stories, they are interconnected with a kind of psychological thread and appear as if the headings can be interchanged with each other and even then they would all appear to impinge upon one theme: death. If Uday Prakash expresses

his nightmares, dreams, suffering, traumas through his tender *atmkathya*, García Márquez chooses to experiment with the "living death" of Kafka and tries to express his agony and suffering through an unusual world set in the story. As Raymond L. Williams has noted, the second story of his collection, *The Other Side of Death* and all the early fiction are set in an unusual, fantastic world, and it shows an intent to create "another reality" (Williams, *Gabriel García Márquez* 16).

If there was a realistic death, the impact of death would vanish with the acceptable belief and could be easily forgotten, but a resisting death with its multiple resurrections and transformations defeats the conventions of normal death and transgresses the boundaries of normal belief that life is over after that. The life continues and takes a bigger scale, far beyond the dual conventions of life and death and reaches to an epical scale in the fiction of Uday Prakash, such as *Tepchu* and *Tirichh*.

Uday Prakash's fiction revolves around death but not in such a nightmarish and Kafkaesque style as in García Márquez's fiction; instead, it reflects in his tender appearing *atmkathya*, as Gautam Sanyal states:

Death is a nuclear word in his fiction. Not only a word but like a concept, as if it is an inherent and unbounded idea of his fiction, which shows its presence in almost all of his best works. Whether it is *Chhapan Tole ka Karghan*, *Tirichh*, *Nailcutter*, *Sahayak*, *Chhatariyan* or *Palgomra ka Scooter*, if one reads carefully, it appears as if his *atmkathya* are actually *mrityukathya*.⁶

Uday Prakash' first story collection *Dariyai Ghoda* (1982) has seven stories, *Munga Dhaga Aur Aam Ka Baur*, *Dariyai Ghoda*, *Mausa ji*, *Gya, Z*, *Aleph*, *Jagatpati*, *Karphyu*, *Putla*, *Daddu Tiwari Gannadhikari*, and *Tepchu*. The title of the book is taken from the story of the same name *Dariyai Ghoda*, which is in fact, an allusion to his father who died of cancer after having suffered mental and physical problems. Out of seven stories, first three *Munga Dhaga*

Aur Aam Ka Baur, *Dariyai Ghoda*, *Mausa ji* are like the *atmkathy* included in the next collection *Tirichh* (2001). These tender fictions based upon the true stories and personal experience of the writer traps the readers who later is ready for a fantastic dose without changing the reaction and expression, somewhat similar to the tone of García Márquez's grandmother. Both the writers are profoundly political, and the ideology is not only present in its thematic content but in the very fabric that weaves their stories (Williams, *Gabriel García Márquez* 21-21). However, unlike the social realist fiction, the political tone does not overshadow the creative and aesthetic structure of the story in magical realist fiction and runs parallelly along with the fantastic contour.

Uday Prakash, unlike García Márquez, uses his autobiographical tales to neutralise the fantasy elements, as in his first collection and stories like *Munga Dhaga Aur Aam Ka Baur*, talks about the silence in a family, that leads to its disintegration. Silence is an essential ingredient in the germination of violence, be it family setting, where the first story is set, or *Gya*, *Z*, *Aleph*, *Jagatpati aur Karphyu*, which talks about the collective silence and a boiling and suffocating environment during the Emergency similar to the atmosphere in the *In Evil Hour* (1961) of García Márquez. The story, *Putla* returns to the unnamed *Macondo* of Uday Prakash, where the resistance of Kishnu Pasi against the feudal and casteist system reflects through artistic but symbolically powerful revenge against Choudhari Bhikhamdas, where Ravan's *putla* that resembles Choudhari's face is set on fire in the public celebration. The most talked-about story, *Tepchu*⁷ symbolises an indomitable resistance of a subaltern, who refuses to die a physical death. It seems to be influenced by the Borgesian concept of immortality, where the character does not die, rather he lives in a dream-like space or somewhere beyond physical death. In Uday Prakash fiction, such immortal death is mixed with the resistance of the working-class people who never die in front of the systemic suppression. García Márquez's first story, as mentioned earlier *The Third Resignation* and his first novel *Leaf Storm* deal with

death as well. However, the theme and the concept is set differently, and it transgresses the boundary of normative accepted reality. Raymond Leslie Williams underlines that García Márquez's reading of Kafka "allowed the discovery that literature could reflect not only the reality but also permit the invention of reality; fiction can not only present moral problems in social contexts but also place into question the matter of reality itself (Williams, *Gabriel García Márquez* 14)."

***Tepchu* (1978) and *Big Mama's Funeral* (1962)**

Raymond L. Williams underlines that "the first line of the title story brings to García Márquez's fiction a very important element previously lacking in his writing: hyperbolic humour" (Williams, *Gabriel García Márquez* 41). However, I would like to add that apart from hyperbolic humour, the first lines of most of the García Márquez fiction begin as if it were journalistic writing, setting the tone of the story and the intrigue for the readers to unravel the subsequent mystery. Uday Prakash also uses very defining opening lines in his fiction, sometimes resembling García Márquez's fiction such as in case of *Tepchu* and *Big Mama's Funeral*. *Big Mama's Funeral* goes as following:

This is, for all the world's unbelievers, the true account of Big Mama, absolute sovereign of the Kingdom of Macondo, who lived for ninety-two years, and died in the odour of sanctity one Tuesday last September, and whose funeral was attended by the Pope. (García Márquez, *Collected Stories* 184)

Let us see the opening lines of *Tepchu*, which resembles García Márquez's lines mentioned above:

Whatever is written here is not a fictitious story. Sometimes the truth itself is more incredible than fiction. After knowing everything about *Tepchu*, you will also feel the same. I know *Tepchu* very closely. Our village Madar is located right next to the river Son, one or two furlongs from the bank.⁸

After examining these examples closely, it appears that Uday Prakash (he has himself accepted) has used not only the concepts such as metamorphosis, or butterfly dream but also exhibits a structural influence. Since both authors have a deep background in Journalism, the journalistic elements stand out very often, and it appears as a major comparative component in their fiction.

Gya, Z, Aleph, Jagatpati, Karphyu (1982) and In Evil Hour (1961)

Uday Prakash's *Gya, Z, Aleph, Jagatpati, Karphyu* sounds like a Borgesian title, e.g. *Tlön, Uqbar, Orbis Tertius* (1940) or *Aleph* (1945), which later on takes the title of the collection of his short stories *El Aleph* (1949).⁹ However, the theme and content is more *Garciamarquian*. '*Gya, Z, Aleph, Jagatpati, Karphyu*' a relatively lesser-known story, resembles the *Macondian* silence, suffocating violence, solitude, hopelessness, and death. García Márquez, especially in the second collection of his short stories, *Big Mama's Funeral* (1962) had centred on those themes. The stories: *Tuesday Siesta, One of These Days, There Are No Thieves in This Town, Montiel's Widow* is set in such a suffocating and violent ambience that they are creating inward implosion due to a silent tension brewing within the community. His novel *In Evil Hour* (1961) that is linked with the stories published in *Big Mama's Funeral*, especially *Montiel's Widow, 'One of These Days. In Evil Hour* is set in Sucre, the place where García Márquez's father had established himself as a doctor, and García Márquez would visit there during his school holidays. During his stays, he had witnessed a brewing of collective violence when people began putting up scandalous *pasquinades* in that small town, revealing sleazy private lives of each other and more often sensational extra-marital relations. The town which was already carrying a divisive wound of the civil war and an evident hostility between the liberals and conservatives, bursts into violence once again, as *La Violencia* (1948-1958), an era initiated after the assassination of the liberal presidential

candidate Jorge Eliécer Gaitan in Bogota on 9 April 1948 slowly makes inroad into the tranquil coastal region of the country.

When César Montero, having read one of such pamphlets talking about his wife's affair pasted on his door kills a person named Pastor, a famous musician of the town, an episode of violence ensues. The mayor of the town goes on to impose martial law, and a suffocative ambience begins to grow in the town, which might burst out in any possible form.

Uday Prakash would also create a similar ambience in his short story '*Gya, Z, Aleph, Jagatpati, Karphyu*', showing dormant violence through the differences and misunderstanding among the characters. He talks about four characters *Gya, Z, Aleph, Jagatpati* confined in a private ward of a cancer clinic filled with the smell of Phenyl and spirits where Nina Tilak is bed-ridden for sixteen years on life support. The entire town has come to a standstill due to fear of police and military who could shoot anyone who dared to step outside. Hence, even though they are required to visit their family, as in the case of Gya whose wife has asthma, and requires her medicines, he cannot go out to meet her. So, their children's and her life also depend upon whatever would happen in that confined space. But they are not alone, and everyone in the city is in a collective situation like them.

Someone is waiting outside for many, but that hopeful exits are not in their hand and depends upon outside factors, which creates anxiety and solitude in all those who are confined in that collective situation.

“For the first time in the history of this town, everyone is grouped together due to this event. Our and their thoughts are the same. This relation, which curfew has created is priceless, and if we want, we can shape history with this”¹⁰

However, here the thoughts are not connected in the fashion of Salman Rushdie's *Midnight's Children*, rather the situation is similar to the *Macondian* collective suffocation and violence as in *In Evil Hour*. It seems to me that Uday Prakash alludes to the future of the left

movement in India, through bed-ridden Mrs Lila, who is on life support but almost dead. Her three supporters, A, Aleph and Gya, have their own discords and prejudices towards each other, and they burst into exposing each other, as it happens in *In Evil Hour*.

Gya shouts at Z, jibbing at his classicist behaviour towards the ward boy, Jagatpatti or Jaggi:

“Shut up! If you don’t stop your nonsense, it will not be fair. I know that the hatred you have towards Jaggi is due to your classicist demeanour. You have your class-based conditions. Finally, you have opened your essence. You, at this moment, want to get into the quilt with you buffalo-like girlfriend, what’s her name- Lizzy, and curfew has stopped you here. Aleph has analysed you well. You are the centre of all your anger and worries. Your classicist frustration and the entire glands have charged at Jaggi. This is hateful. Very offensive. You should say sorry to Jaggi right away.”¹¹

However, Z retorts:

I know. I know everything about all of you. You are taking Jaggi’s side so that you feel taller Infront of us. I know the secrets of this height. Who was hurling abuse at the hawker in Kotra Sultanabad Aleph, you or me? Who complained against the office peon to the Boss Aleph, you or me? Who torn newspaper hawker’s shirt and threw outside the room without bill Gya, you or me? Do not make me open my mouth. I am stuck in the wrong place with the wrong people. I realise all my past mistakes and ask for forgiveness from Jaggi. But you guys should also look inside yourselves. I mean, none of you are *pir-fakir*, Ho-Chi-Minh or Fidel Castro...none of you...”¹²

Gya seems to be more responsible because he is a family man and tries to control the situation, he reminds that Ms Nina Tilak’s life is very important, as even the radio, television,

and newspaper mentions that. He believes in the veracity of the news and feels that the government is taking tough measurements in her security. He notes “you should know that the curfew is placed so that Smt Nina can sleep well, as due to noise and crowd she was not able to take rest, and the doctors had sent a report to the top”.¹³ The presence of Jagatpati, the ward boy, creates further tension, as they are not able to convince him or get any message out of him. Now let us look at one episode of curfew in *In Evil Hour*, the cook takes the details about the situation to enhance the truthfulness of the event, and it seems that, “no one could go out onto the streets after eight o'clock and until five in the morning without a pass signed and stamped by the mayor” (García Márquez, *In Evil Hour* 117). Same as in case of *Gya, Z, Aleph, Jagatpati and Curfew* the police shoot and kills if someone violates the order.

In *Gya, Z, Aleph, Jagatpati and Curfew*, Jagatpati enters the room and informs everyone that there is military and police outside and that a Jeep has just announced that anyone stepping outside would be shot down; afterwards, silence and tension ensues further in the room. The silence inside the confined spaces in *Gya, Z, Aleph, Jagatpati and Curfew* and *In Evil Hour* is similar, where latent tension governs the psyche of the characters. In *In Evil Hour*, the town's judge, Jose Arcadio¹⁴ and the church priest Father Angel are not immune to it. When Jose Arcadio wants to go on the street after having lunch, he gets a negative reply from the Mayor's office, “the lieutenant said simply: "No." Then, in a paternal way, he justified himself: "It's better for you to be safe at home." (García Márquez, *In Evil Hour* 142).” The silence of respected priest Father Angel conveys a brewing tension in the town. He is at widow Asís house and serving himself in silence, “the hot peppers, the profound silence of the house, and the feeling of uneasiness that filled his heart at that moment carried him back to his narrow little neophyte's room in the burning noon of Macondo” (García Márquez, *In Evil Hour* 142). García Márquez invokes the memory of the day when on a day like this “he had denied Christian burial to a hanged man whom the stiff-necked inhabitants of Macondo had refused

to bury” (142). Apart from the tensed ambience outside, the smell, vibe or air of the interior also has a deep impact in aggravating the violent atmosphere. When Father Angel closes the door of the church he felt a “smell of decay” and other smells as while, “frying some slices of green plantain and warming milk for his meal, he found the cause of the smell: Trinidad, ill since Saturday, had not removed the dead mice”(145).

Uday Prakash on the other hand, creates an *olid* imagery of the hospital room, with the smell of phenyl, spirits and medicines, hospital trolley laden with dirty bedsheets, blood and puss stained bandages and other hospital garbage. And, using a journalistic element he mentions “around 9:10 the ward-boy with dirty sheets and bandage filled hospital trolley entered in the room out of his breadth to convey the news in the fraction of a second that the curfew has been imposed in the town.”¹⁵

The theme of death is another common element in both the fiction, which may not just appear in *In Evil Hour*, rather it is present in almost all the *Macondian* fiction. The ward boy Jagatpati reiterates that Mrs Lila was already brought dead to the hospital, which they consider his naïve comment as logically speaking, how could a living person, even though under life-support, be considered dead. But he considers that such life is not worth to be called life and announces that she is dead, sending a shock through them, which makes them suspect that he is hiding something. However, he is a simple person without any inhibitions and finds it difficult to keep believing in her life who is dying physically if not completely dead. He also seems not to be concerned about the outside violence as them because when he goes outside, all three are waiting to hear the bullet fired outside. Nevertheless, on the other hand, Jagatpati sucks on the cigarette, making circles of smoke among his fellow ward-boys and the sweepers (Prakash, *Dariyai Ghoda* 68).

Tirichh (1986) and Chronicle of a Death Foretold (1981)

Based upon the murder of Cayetano Gentile Chimento on a rainy morning of 22 January 1951, for deflowering Margarita Chicas Salas, who was returned to his mother by the groom, Miguel Reyes Palencia after discovering that his bride was not a virgin. Cayetano Gentile was a close family friend of García Márquez, and his mother Doña Julieta has been godmother of his eighth brother, Hernando. García Márquez came to know of the murder through his then-girlfriend Mercedes Barcha, while he was working in Barranquilla as a journalist at *El Herald*o. He intended to write a report about it, but his mother dissuaded him from writing anything about it until Doña Julieta is alive. García Márquez kept his promise and only after thirty years of the actual incident, he published *Chronicle of a Death Foretold* (1981) often considered a work that blurs the line between fiction and journalism.¹⁶

The title in Spanish, *Crónica de una muerte anunciada*, literally means, ‘Chronicle of an Announced Murder’, that tries to re-chronicle the incident that had taken place three decades ago. It seems to me that with an intention to keep his mother’s promise, García Márquez remembered the incident as if it had happened recently, due to the constant reminder of not to say or write anything about it. Through the voice of the narrator, his underlines, “for years we couldn't talk about anything else” (García Márquez, *Chronicle of a Death Foretold* 113). The memory of the incident had become unavoidable and everything “begun to spin around single common anxiety” as if they could not “go on living without exact knowledge of the place and the mission assigned to us by fate”(113).

The murder which shook the town’s people as a crime of passion and rage, deeply impacted García Márquez because it could have been merely a rumour that took the life of Cayetano. Margarita Chica Salas, a schoolteacher and famous for her beauty have had many suitors in the town, and Cayetano might not have been the actual culprit. So, the murder of Cayetano could have been the result of a rumour, a falsehood and not necessarily the linearity between cause and effect, thus blurring the border of reality. Brothers of Margarita Chicas;

Victor and Joaquín Chicas Salas did not have a chance to verify the veracity of the allegation either and in a violent ambience where such crime was to be paid by life only, resort to killing the violator of honour of his sister, without any remorse or judgement. The fit of rage, almost a state of madness suppresses the faculty of reason and leads to create a situation where any action beyond the reasoned reality may take place.

First appeared in Hindi journal Hans in July 1987, *Tirichh* retells a story, through the voice of a son who narrates the death of his father in the fashion of *Chronicle of a Death Foretold* (1981). The story is narrated in first person and third person through the voice of a son, whose father, a respected teacher from a village is bitten by *tirichh* and as the popular belief goes, if one does not kill the *tirichh* within twenty-four hours, would die due to its poison. Many people from his village turned in to offer their help, and so did a village barber. But the son's friend had told him how dangerous it is, and they believed that unless it is killed, the patient will not survive. The good thing was that his father had killed it already. However, his father must go to the city for a court summon the next morning, and boards a tractor along with the people known to him. On the way, many began giving their opinions on the incident. Pandit Ram Awatar, who was also a traditional ayurvedic doctor informs that sometimes the poison shows its effect exactly after twenty-four hours of the bite, others inform that many dead creatures come to life in the night due to dewdrop and take revenge, and if they come to life the poison shows its real effect. Amidst such a conflicting version of reality and possibility, the narrative moves further. Masterji could not return home because the case is crucial, and it is related to the house in which his family was residing now. So, the actions appeared to be beyond his control and had to comply with fate.

On the way, Pandit Ram Awatar prepares an extract of datura, and when he reaches the town under the impact of the extract, he has lost his reason. Lost in the streets when he enters the office of State Bank of India, the cashier rings the bell, and he was thrashed by the security

and other people and finally thrown in the street. After that, whomever he approached, they took him for a madman or a lunatic and instead of listening to him and helping him out, they would throw him out or assault him. Finally, by the evening he was killed by the mob, coincidentally, exactly after twenty-four hours of *tirichh*'s bite.

The craft of the story seems to be constructed in several layers; the prevalent myth of *tirichh* in the rural Indian society is used to buckle the readers with familiarity. The autobiographical elements are also used to anchor the story in a veridic setting. Corroboration of the argument through his friend Thanu, Pandit Ram Awatar a *Vaidya* (traditional Ayurvedic doctor), teacher Nandlal, police officer Raghvendra Pratap Singh, the most important poet-journalist of the city Thaplial and geographical landmarks such as Minerva Talkies, Tollgate, *chauraha*, National Restaurant of Sardar Satnam Singh, *SBI* bank and shop of Ganeswa and the like neutralise the fantasy. Anyone from a second tier North-Indian city can easily feel related to the place with such references, which could be Satna, Madhya Pradesh where it is based, or easily substituted by Raipur, Agra, Bhatinda, Ranchi or Hajipur. Amitabh Kumar writes that after finished reading *Tirichh* he felt like having discovered an earthly or low-rent realism that drove him towards a nostalgic memory through the typical names and references of a small town hardly to be seen in the English literature such as "Samatpur, Master Nandlal, Pandit Ram Autar, Sipahi Gajadhar Sharma, Deshbandhu Marg, Sardar Satnam Singh, and, best of all, Satte" or the names like Minerva Talkies and National Restaurant (Kumar 89-90). It might be a nostalgic discovery for Amitabh Kumar, who lives in the USA, but still, there are geographical settings with such reality, where people from nearby villages travel every day for various kinds of necessities, and more often for the court-case. In fact, any district headquarters in India could be the city described in the story. Such a universal element in the story makes it easily relatable among the readers, and it is evident by the letters from the readers to the author or the publication.

This technique was practised by the Latin American magical realist author to create a localised story with universal tropes. So, if a reader from Panama recognises his grandfather with Colonel Aureliano Buendía or Úrsula, it was due to the veridic setting of the space in which the incident takes place. García Márquez was against the adaptation of *One Hundred Years of Solitude* as its universality had led the readers to “imagine the characters as they want, as their aunt or their grandfather, and the moment it would be brought to the screen, the reader's margin for creativity would disappear.”¹⁷ This underlines the importance of the universal setting in a fiction which crosses the boundaries of time and space and creates a deep, nostalgic and personal connection with the readers. Especially in a complex society like Latin America and India, where the social realities are changing at a faster pace than ever, and the search for one's identity and place in society is a fundamental psychological drive. Complexity in society, rife with incidents akin to modern society and at the same time, those of the medieval era gives rise to a complex story as well.

Stories of Uday Prakash and García Márquez are thus, more often based upon several real stories juxtaposed into one and meticulously weaved with unreal threads and supports.

Uday Prakash accepts that he had imagined his father coming to the ISBT (Inter-State Bus Terminus, apart from a huge crowd rife with thieves and swindlers) of New Delhi, when the capital city was going through all sorts of changes, demographic, industrial, socio-cultural, and getting lost into such quagmire.¹⁸ It would be a nightmare for any simple person coming from a small place or a village from rural India to such an urban jungle. Juxtaposed with the real story of the father-in-law of his brother,¹⁹ who had gone to the nearby town after Holi still under the effect of *bhang* was taken for a mad, has given a narrative base for *Tirichh*.

In *Chronicle of a Death Foretold*, neither dream nor death is causal, and Santiago Nasar fell to fate without any remedy. The only solution to not fall into that fatalistic trap was to have powerful premonition through omen or interpretation of the dream, which does not happen.

Moreover, even though he was warned by someone well in advance through a message written on a paper, he fails to notice it while leaving the house. In case of *Tirichh*, Masterji fails to gaze the fate of death and is trapped inside many ambiguous situations, e.g., encounter with *Tirichh*, medication, consumption of *Datura* and despite that fails to prevent his death. Daniel Samper Pizano underlines that fatality is a common element in most of the fiction of García Márquez and *Chronicle of a Death Foretold* is not different.

The plot of *Chronicle of a Death Foretold* functions in different levels; in the domain of police, revenge for honour, and exploration of an ethnic subculture, as Santiago Nasar is from Arabic origin and Angela Vicario is creole (opn. cited, my translation).²⁰ In *Tirichh*, the story also functions in different levels; in the mind of the narrator, events which are happening in the society, and the third one, about what is happening in the mind of masterji who is under a fate to be killed on the street. These events of different levels do not communicate with each other, and the victim is met with the tragic end, without being given a chance to explain properly. If Santiago Nassar or masterji were heard by their killers, perhaps they would not have lost their lives. It is a collective silence and the mob psyche that take their lives. Those who could have saved them have also tragically missed to notice it, as in case of Santiago Nasar, it was his mother who could have interpreted his dream correctly and could have warned him beforehand, or his best friend Cristo Bedoya who missed to be at the right place. He begins to look for him when he hears the rumour of his friend's announced murder, but it was already late before he could reach the right place.

The tragedy takes a heightened form when everyone knows that Santiago Nasar is going to die except him. Masterji, who was a respected member of society, would have never thought that he would be killed by the mob in the street. In both the fictions, a condition seems to be governed by a complete social apathy. Even a multitude of people who witness the death of Santiago and Masterji does not step in to save them. Moreover, in such a violent setting the

people are not surprised to see someone being killed to avenge the honour of his sister, or a poor beggar being thrashed by a mob which had attacked a boy or tried to forcibly enter in a bank. India, a society where mob-killing is rife, would hardly take notice of a lunatic being killed in the street who had hit a boy with a rock or had tried to attack someone.

Daniel Pizano underlines that *Chronicle of a Death Foretold* is weaved around ambiguity about who committed the crime, was it Santiago Nassar or someone else, and in the fiction as well as in reality no one knows that for sure.²¹ Death of Masterji also revolves around ambiguity, whether it was due to the bite of *Tirichh*, or the consumption of datura or the crowd's assault with brick and iron rod is unclear. These overwhelming ambiguities and contradictions strip the protagonist of the control of the events²² and let the readers interpret in a bigger frame of realism and reason. Here the ambiguity is not used in the sense of William Empson's semantic context; rather, it is used in the sense of Tzvetan Todorov's conceptual ambiguity.

In case of *Chronicle of a Death Foretold* the cause of the death is searched in omen, fate or prophecy or sign beyond the rational explanations, and in case of *Tirichh*, the reason cannot be clearly established. Such an unreal component decides the fatal end of the protagonists' lives and thus pushes the boundary of realism further. Furthermore, both the authors have created an epical height of narration by going beyond the perceived reality and by bringing it to the readers multiple questions such as why Santiago Nasar was out roaming in the street? Why did someone not tell him that he is going to die? The whole incident takes an epical height of classic Greek tragedy, and Santiago Nasar appears like a mere scapegoat of the acts he might not have committed.

I would like to analyse the story through three basic premises of the earliest theorists of Magical Realism in Latin America; Angel Flores, Luis Leal, Emir R. Monegal, Enrique Anderson Imbert, and Brazilian academic Irlemar Chiami, who tried to theorise

systematically for the first time in her work titled, *O Realismo Maravilhoso: Forma e Ideologia no Romance Hispano-Americano* (1980), translated as *El Realismo Maravilloso: Forma e Ideología en la Novela Hispanoamericana* (1983) and widely read in the Spanish speaking world.

Is there a Latin American Framework of Magic Realism?

As postulated by Angel Flores, the supposed fiction is a result of the amalgamation of reality and fantasy,²³ in both of the works; *Chronicle of a Death Foretold* and *Tirichh*, the fantasy and reality have amalgamated in such a way that it becomes difficult to demarcate the boundaries between these two. Since, both the fiction are rooted into real stories I would like to use the postulation of Irleamar Chiampi who had underlined that the infusion of fantasy gets naturalised into the real and at the same time the reality is stretched to the point of denaturalization; as a result, it appears as if it is part of the fantasy, but tightly hooked to its real ground.²⁴ She distinguishes among realist, marvellous, fantastic and strange with relations to the physical reality and the notion of natural, supernatural, complex and neutral.

natural	sobrenatural	complejo	neutro
		(natural-so- brenatural)	(ni natural ni sobrena- tural)
realista	maravilloso	fantástico	extraño

Image 5.1, Source: Irleamar Chiampi, p. 180

The amalgamation of reality and fantasy as underlined by Angel Flores is used in the context of Jorge Luis Borges, in particular to his work *Historia universal de la infamia* (1935) in contrast to the photographic realism (Rodríguez Monegal 27). On the other hand, Luis Leal maintains that Magical Realism is an attitude towards reality, in which the writer does not create an imaginary world rather “confronts the reality and tries to untangle it, to discover what

is mysterious in things, in life, in human acts” (Leal 121).²⁵ Irlemar Chiampi circles it down, as by that time García Márquez had acquired the central position in the Latin American fiction in terms of Magical Realism or the popularity in general. By citing García Márquez, “things have their own lives...it is a matter of awaking its spirit,”²⁶ she begins to discuss the term she had coined, “theory of marvellous realism”. She chooses the term *maravilloso* ‘marvellous’ because unlike ‘magical’ it has a lexical, poetic and historical meaning in the Latin American context and appears suitable for the new modality of the Hispano-American realist narrative.²⁷ She used the following diagram to insert an extra-linguistic referent in the creation of the meaning, where a pragmatic relation operates between the sender and sign and inverse relation between the receiver and the sign. At the same time, the narrative is formed by the extra-linguistic referent (*referente extralinguístico*) (Chaimpi 61).



Image 5.2, Source: Irlemar Chiampi, p. 61

Now the question is how this extra-linguistic referent would constitute a realist narrative, which would awake the spirit in the objects? Uday Prakash seems to have the proper recipe to do that, as he mentions as a prelude to his fiction, *Warren Hastings and his Bull*,

In this tale is as much history as salt in *dal*. If you try to distil the history out of it, you will end up with a handful of sand or a twig of oleander. In fact, when history is mixed with dreams, reality with imagination, facts with fantasy and the past with the future, then play infuses the story, and magic is born, leading directly to a search for truth. Therefore, play and magic are as true as history itself.²⁸

García Márquez, on the other hand, considers fiction and reality as mixing oil and water but with a skilful mastery so that both the element remains in motion by keeping the distinction blurred in the entire life of the book.

I have said that it is like water and oil. You pour oil into the water and the water into the oil, and while you stir, there is a new form, completely different from these two elements while it is moving. When they become quiet, they separate again. In the novel, what you do is, mix it up and keep it moving throughout the life of the book.²⁹

Therefore, it is a matter of the right proportion of fantasy mixed with the reality rooted in its milieu to create a magical realist fiction. Uday Prakash having learnt not only the technique, but he has also deeply read the theoretical works on magical realism and appears to be citing many of the theoretical notions about the mode without giving any source. Perhaps, these notions are floating so much in the air that they become part of the usual discussion, e.g., getting away from the photographic realism or rational notion of time and reality of the western world. However, one notion that finally pops out about Gabriel García Márquez is his intention to create *la novela total* [the complete novel], as postulated by Mario Vargas Llosa in his essay *García Márquez: From Aracataca to Macondo* with reference to *One Hundred Years of Solitude* “in the tradition of those insanely ambitious creations which aspire to compete with reality on an equal basis, confronting it with an image and qualitatively matching it in vitality, vastness and complexity (5).” Vargas Llosa adds two more features of *Garciamarquian* fiction; “plural nature; that is, its capacity for being at one time things which were thought to be antinomic: traditional and modern; regional and universal; imaginary and realistic (5).” And the third is, “its unlimited accessibility” irrespective of the reader’s intellectual capacity, “*One Hundred Years of Solitude* is one of the rare instances among major, contemporary literary works that can be read, understood, and enjoyed by all” (5-6).

The fiction, which would encompass every aspect of the complex Latin American cultural reality that Carlos Fuentes calls *afán totalizante* a ‘totalizing endeavour’. Gustavo Forero Quintero underlines two types of modern fiction in Latin American; *la novela total* [the total novel] and *la novela fragmentaria* [fragmentary novel], terms used by Mario Vargas Llosa (1936-) and the Argentine author Macedonio Fernandez (1904-1952).³⁰ He underlines that these two notions are related with two political notions, in which the total novel gives a universal perspective of life and the other just a partial.³¹

Returning to Irlemar Chiampi, I would like to examine the formulation of *marvellous real* fiction, which is a combination of natural, supernatural, and strange or fantastic elements as well.

realista	maravilloso	fantástico	extraño	realista maravilloso
natural	sobrenatural	natural + no sobre- natural	no natural + no sobre- natural	natural + no natural, sobrenatural + no sobre- natural

Image 5.3, Source: Irlemar Chiampi, p. 183

The table also helps us to understand the previously existing categories of literature in the literary landscape of Latin America, and after a careful distinction, one may reach to rightly locate the *Garciamarquian* fiction, separating it from the likes of Jorge Luis Borges, Julio Cortázar and Alejo Carpentier and Miguel Angel Asturias. Borges has been known for combining dream with reality, cyclic time, fiction within a fiction, double lives or parallel of repeated lives in his fiction³². Noted Latin American critic Enrique Andersson Imbert, underlines that thirty years ago Borges used to transform his experiences of Buenos Aires in implausible fictions for his small public and makes it tolerable by locating it in Tlon, a fictitious

space in India, García Márquez, on the other hand, situates his fiction in Macondo, the heart of America so that his huge public can tolerate his implausible fictions.³³ However, it is not just locating the fiction in Macondo rather, as Irleamar Chiampi has demonstrated, it is done by using ‘cultural unity’ that is pragmatically related in the production of meaning, and it is not just lexical.³⁴



Image 5.4, Source: Irleamar Chiampi, p. 119

She has borrowed Umberto Eco’s notion of cultural unity, which is the basis of social life where “things were only known through cultural units which the universe of communication put into circulation *in place of things*” (qtd. in Thellessen and Sorenson 53). The cultural unity as *Doxa* helps create a popular meaning of the fiction, and not necessarily obliges the readers to look for the objective reality or *episteme*. However, the magical realist fiction often straddles between these poles and through its creative craft attains an ambiguous sense of reality. Thus, the reader, at one point of time, reaches to a fantastic domain but snaps back to the physicality of the real ground. In fact, as discussed earlier, the entire scaffolding is structured around reality and adorned with carefully arranged fantasy by not disturbing the realist appearance of the narrative.

Tzvetan Todorov’s theory of fantastic that revolves around the hesitation of the reader, appears to get neutralized if looked through Irleamar Chiampi’s proposition of the cultural unity

in the production of meaning. However, Todorov's detailed concept of the base of fantastic literature is really handy to examine magical realist fiction, especially its supposed fantastic and marvellous elements. He has postulated that "the fantastic is based essentially on a hesitation of the reader - a reader who identifies with the chief character - as to the nature of an uncanny event (157)." Todorov, in his structuralist study of fantastic in literature, draws a diagram differentiating between uncanny, fantastic and marvellous, somewhat similar to how Irleamar Chiampi has shown.

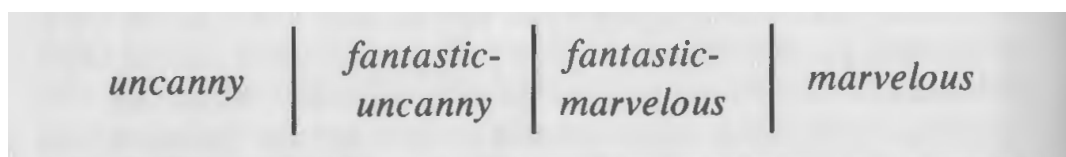


Image 5.5, Source: Todorov, *The Fantastic*, p. 44

Todorov postulates that "in a world which is indeed our world, the one we know, a world without devils, sylphides, or vampires, there occurs an event which cannot be explained by the laws of this same familiar world, and anyone who experiences such thing would be either victim of illusion or the event is an integral of the reality, which is controlled by the laws unknown to us" (25). Todorow places fantastic a crucial element in deciding the boarder line among these categories and states "once we choose one answer or the other, we leave the fantastic for a neighbouring genre, the uncanny or the marvellous" (25). Furthermore, he places hesitation at the centre while deciding the fantastic and claims, "the fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (25).

A magical realist fiction thus functions on a minimal amount of uncertainty, that need not require an explanation for an unusual event in the story as it would require in the case of fantasy and thus, it creates significantly less hesitation in accepting the event as a plausible part of the narrative structure.

Death Beyond Control: *Tirichh* and *Chronicle of a Death Foretold*

The story begins with a first-person dialogue with the reader, who locates the plot in an apparent space and time, and even though the narration plays with the circularity of time, it progresses with a veridic explanation. As it goes:

This story is about pitaji, my father. But it is also about a dream and about a town because my instinctive fear of large town stems from it. [...] We were quite scared of him too because to us children he was an enigmatic personality who had stored all the wisdom of the world in his slight frame and knew all the world's languages. We believed that everyone knew him and respected and feared him, just like us. [...] My mother and I made sure that Pitaji lived in his own world without disturbance from us. His world was a mysterious place for us and one that provided solutions to many of our problems.³⁵

His father appears like a combination of the fictitious character Colonel Aureliano Buendía and the real grandfather of García Márquez, Colonel Nicolás Márquez, the person who would help him grab on to the real world with all the scientific explanation and would save him from drowning into the dreamy and superstitious world of his grandmother and his aunts. The narrator's father was also the village *Pradhan* and had been a schoolmaster, which enable the readers to believe in his action, identity, and his image.

When the story moves away from the village towards the city, every minute is registered, and the readers follow the action, and whenever there is a gap, the ambiguous interpretation enters in the domain. However, in the next moment, the plot gets along with the ongoing event. The time, on the other hand, assimilates the story from the early morning when the protagonist leaves the village and reaches to the toll plaza at 9:45 AM, marking an official register and reaches to the town at 10 AM, "dropped off near Minerva talkies crossroad, right in front of Sindh Watch Company at 10:07" (Prakash, *Tirichh* 79). The story has no ambiguity until the narrator utters that "till 6 in the evening, we have only a hazy guess about what might

have happened to *pitaji* that day” (Prakash, *Tirichh* 79). He enters inside the bank at 11 AM, at 1:30 PM in the police station, at 2:15 he was seen dragging himself in Itwari Colony, at 3:30 he was being thrashed in front of the National Restaurant and was laid there half dead till 5 PM and at 6 PM enters into the shop of the cobbler from his village, Ganeshwa and finally died at 6:15. In the entire series of events, the only unexplained period is between 11:30 AM to 1 PM, which leaves much ambiguity for the readers that he might have been beaten by another mob, or would have been refused water if he had asked and perhaps that would have aggravated his health further. As he was under the influence of *datura*, he might have vomited or have suffered delirium due to excessive dehydration, and it would have led him to be taken as some lunatic by the mob, or he might have become very weak already, and the trashing he got would have sufficient to end his life.

After looking through the postulation of Irlemar Chiampi, the plot hardly leaves its realist ground but once in a while jumps into the strange, inexplicable and uncanny domain on why the bank cashier who knew him personally, why did he not lift his head to look at his face, or the SHO who did not bother to find out who he was, as he admits, “had he known that he was the headman of Bakeli village and a former teacher, he would have kept him at the police station for a few hours until he recovered his poise” (Prakash, *Tirichh* 81). The tragedy also raises a question as when he was being thrashed in the posh Itwari Colony why the eminent poet-journalist Satyendra Thaplial or the retired Tahsildar Soni sa’ab did not intervene? In the meantime, the biggest paradox occurred, when the head of his village panchayat Pandit Kandhiram Tiwari was passing in front of the National Restaurant at 3:30, he could have stopped and saved his life, but “when he wanted to see what was happening and even asked the rickshaw puller to halt, someone there told him that a Pakistani spy had been caught planning to poison the water tank and that was why he was being bitten up” (Prakash, *Tirichh* 83). Moreover, had the last bus for the village was not leaving within 3-4 minutes, he could

have still stopped to see whom that person was and would have identified *pitaji* and would have saved him. Such paradox and many plausible actions create a kind of desperation in the mind of the reader as to why that action did or did not occur and lets the story ends into a fatal tragedy, which was anyway moving beyond the control of the protagonist.

In a similar fashion Santiago Nassar reaches to the doorstep of his own house in a hope to save his life, the protagonist of *Tirichh* reaches to the shop of his village man Ganeshwa, a lower caste, who would have definitely tried to save him out of respect. However, he was so badly thrashed by the mob during the entire course of the day that he died at his shop at 6:15 on 17 May 1972. So, by the time he was recognised by someone, it was too late, and his fate took its toll.

The tragic death of Santiago Nasar in *Chronicle of a Death Foretold* seemed to be scripted by events that appear explicable but to understand why it happened and what were the chances to have saved his life, could not be explained by the law of the world. The story begins by fearing fate and inability to overcome, as he has woke up with a dream that “he was going through a grove of timber trees where a gentle drizzle was falling, and for an instant, he was happy in his dream, but when he awoke, he felt completely spattered with bird shit” (García Márquez, *Chronicle of a Death Foretold* 1). The episode of fate and dream is further corroborated by involving his mother, who is capable of interpreting any dream if revealed to her before eating, but even she fails to do so, as “she hadn't noticed any ominous augury in those two dreams of her son's, or in the other dreams of trees he'd described to her on the mornings preceding his death. Nor did Santiago Nasar recognise the omen” (1).

Was the secret to saving his life in the hand of the Omen, correct interpretation of the dream, augury like ‘cultural unity’ that is susceptible to be misunderstood, misread or missed? Is it not a dangerous bet, if seen through the laws of nature? Perhaps, the readers would feel

desperate and frustrated at such fateful tragedy and death of the protagonists, who are bound to lose with very thin margins at any negligible mistake.

García Márquez, unlike Uday Prakash, appears to set the narration on the thin border between the natural world and the uncanny. As the story is tied down to known history, he appears free in venturing into the non-natural sphere with ease. The amalgamation of unreal, or in Chiampì's words, the denaturalization of the real takes place right at the outset of the narrative enunciation, and the story travels parallel to the plausible events in an inseparable fashion.

In both the fictions, the uncanny is placed in the very first sentence, when the unnamed narrator of *Tirichh* recalls that the story was not only about his father but “also about a dream and about a town because my instinctive fear of large town stems from it (Prakash, *Tirichh* 76).” In *Chronicle of a Death Foretold*, Santiago Nasar “dreamed that he was going through a grove of timber trees where a gentle drizzle was falling, and for an instant, he was happy in his dream, but when he awoke, he felt completely spattered with bird shit (1).” The gaze of rational examination of the incident gets shadowed through the constant highlight of the dream, superstition and other signs which appears to be driving the action. The world view of Plácida Linero is governed by ‘cultural unity’ or *Doxa* and not necessarily by the episteme and the scientific laws of the world. However, the story is perfectly explained by the laws of their world and involves the readers without creating a rupture. As mentioned earlier, the horizon of expectation of the readers is set at the beginning, and they know perfectly that they are going to manoeuvre through usual and unusual events in the path.

Another major comparative element in both the text is systematic episodes of desperation due to unexplained un-happened events which did not occur. There were multiple occasions where the protagonist in *Tirichh* could have been saved, for instance in the bank, or in the police station or by being recognised by anyone from his village, but they all miss to do that.

There seems to be a different nature of law governing the events, which is not clear to the reader about what it is. The fact that Angela Vicario was not a virgin, her two colleagues having known that dissuaded her not to tell her mother, it was not a big issue since “almost all women lost their virginity in childhood accidents” (García Márquez, *Chronicle of a Death Foretold* 42). It takes along the readers in believing the accepted truth but feigning it to pass as a virgin adds to the problem, and it leads to the whole tragedy. Her confidants assured her that the men could be easily tricked, as “the only thing they believe is what they see on the sheet; furthermore, the most men came to their wedding night so frightened that they are incapable of doing anything without the woman’s help” (42). But what if the groom is failed to be tricked, and the plan goes wrong?

The housemaid Victoria Guzmán and her daughter Divina Flor knew that the Vicario brothers are looking for Santiago, but they did not warn him beforehand. The narrators find during his interaction with Divina Flor decades later that her mother Victoria Guzmán wanted him dead. A version her mother had categorically denied, and she was not alive to confirm the truth now. Divina Flor appeared to have an ambiguous thought that day, and “did not warn him because she was nothing but a frightened child at the time, incapable of a decision of her own, and she had been all the more frightened when he grabbed her by the wrist with a hand that felt frozen and stony, like the hand of a dead man” (García Márquez, *Chronicle of a Death Foretold* 13). It seems that she had a feeling that he was going to die but makes it difficult for the readers to understand and fills with anxiety to learn why she did not tell.

The story descends further into ambiguous terrain and becomes not so easy to be explained by the law of nature. Such ambiguity, where the event occurs or does not reach to occur due to those plausible acts are not necessarily a Latin American invention, and it is a widely used tool in the Bollywood cinematic narration. In fact, such very instants become the departing points in the story, and the viewers crave with emotion to let or not to let the

subsequent action happen. For instance, the hero of the movie fails to recognise his mother, father or brother after meeting them for the first time, and the movie ends with the revelation, their subsequent reunion, and finally, the movie culminates into a happy ending. Such ambiguities are an inherent part of the magical realist fiction, as discussed earlier.

Journalistic Elements at Play

The protagonist of *Tirichh* is a man aged 55 years, “he was a thin, gaunt man with hair that resembled the plume on top of a cornstalk, and so white that it appeared as if he had stuck cotton wool on his head” (Prakash, *Tirichh* 76). In *Chronicle of a Death Foretold*, the twin Vicario brothers were described by narrator as known to him since the childhood who were now “twenty-four years old, and they looked so much alike that it was difficult to tell them apart” (16). They were further described a good sort, according to some report and narrator goes on to insert more journalistic elements while describing them. With a slight modification, by trimming out the extra-real elements, this text could easily become part of a newspaper report, as it is generally perceived: pseudo-journalism.

The role of the natural ambience has also been used in advantage to strengthen the magical realist tone by combining it in such a way that it becomes an unexplained phenomenon. The effect created by the temperature, air, humidity, heat, sun and shade appears to be the skilled work of a cinematographer and an editor combined. As in case of Uday Prakash, Gautam Sanyal notes that in about seventy per cent of his stories, the developmental stages or the climax take place at noon time, in a very hot sun of the summer or other seasons such as in case of *Tirichh*, *Chatariyan*, *Dibiya*, *Nehru aur Khandit Striyan*, and in fact there is a story titled *Dopahar*.³⁶

If we observe closely, *Tirichh* and *Chronicle of a Death Foretold*, along with a specific time and space, take place in a specific ambience as well. The day when Santiago Nasar was killed many confirmed including Vicario brothers, that “It wasn't raining,” Pablo Vicario

remembered that it was "Just the opposite". "There was a sea wind, and you could still count the stars with your finger" (García Márquez, *Chronicle of a Death Foretold* 70).

Symbolically, Vicario brothers were clear about what they were going to do, and the act of murder was justified by the codes of honour and revenge. However, García Márquez known for creating an ambience with gloomy rain in many of his works including, *One Hundred Years of Solitude*, had used the symbol of rain in *Chronicle of a Death Foretold* as well, when Santiago's mother Plácida Linero advised him to take the umbrella fearing it might rain, as she had seen him sneezing last night, Santiago left the house without it (García Márquez, *Chronicle of a Death Foretold* 7). Surprisingly, when everyone else narrated that it was a clear and good day, Colonel Lázaro Aponte, the mayor recalled the contrary when he went to the dock for Bishop's arrival "I can remember with certainty that it was almost five o'clock and it was beginning to rain" (64). Plácida Linero's advice to take the umbrella as the precaution seems as if she was advising him to carry his revolver or something to protect not from the rain but from a bigger danger lurking in the next hour. When Santiago Nasar left his house, the townspeople noted some unusual behaviour in him as, "he remarked to all of them in a casual way that it was a very beautiful day"(2). On the other hand, people felt that "the weather was funereal, with a cloudy, low sky and the thick smell of still waters, and that at the moment of the misfortune a thin drizzle was falling" similar to what Santiago Nasar had dreamt (2).

One would note the play of paradox in the above episode, where not only are the two facts colliding, but also two states of mind are put into an antinomic plan, where the symbol of the beautiful day through the eyes of Santiago descends into a much-contrasted tragedy. On the other hand, the people, who already knew of his fateful death, felt as if the ambience was more funereal than pleasant. Inclusion of such dimensions of realities not measurable on a conventional scale and beyond the linear notion of cause of action add marvellous elements to the realist ingredient and turns the story into a magical realism fiction.

There are Something in the Character's Names

Uday Prakash and García Márquez, both choose their character's name very carefully, and it seems as if they were carefully planned as the plot, its development, vocabulary, the tone of the story or the main structure itself. In an interview with Silvia Lemus for the TV programme *Tratos y Retratos* in 1993, García Márquez accepts to have learned the naming technique from Juan Rulfo, because without an appropriate name the characters do not move in the story.³⁷

Amitabh Kumar notes how names had impacted him while reading Uday Prakash's fiction. However, there have been many scandals, as in the case of *Tepchu*, which was taken as if it was a copy from some Chinese story because of its sound of *Chu*. Which in fact could be typical lower-caste working-class names in rural north India. Premchand's characters also had such names, but they would invoke a sense of wretchedness, e.g., *Gobar*, *Hori*, *Dhania*, *Bhola*. Uday Prakash's characters do not get buried into the misery of that kind. Instead, they invoke a sense of resistance such in case of *Tepchu*, *Kishnu*, *Samnu*, *Hiralal*. *Mohandas* or *Rahul*.

In this fiction, names of the characters show a careful selection due to their social, symbolic and semantic sonority, for instance, Angela Vicario's family members are; Poncio (father) Pura Vicario (mother), Pablo and Pedro Vicario (twin elder brothers). All their names begin with the letter P and make them appears as if they were part of one unit. Angel Vicario's name means an 'Angel', who would be expected to be pure like an angel, and her mother's name Purísima de Carmen Vicario, Purísima means 'Purest', other elements that would enforce purity in the family or the honour of the family. Pedro and Pablo and two prevalent common names and once would find a significant number of criminals, murderers carrying that name, not because people with name commit the crime but because they are so common, in the entire Spanish speaking world. Something, similar to the common Bollywood hero and heroine

names, such as Ajay, Vijay, Rahul, Prem, Pooja, Anjali, Madhu and the like. These names somehow carry a more profound impact on the viewers' mind, as Vijay denotes the victorious, which fits well the angry young men's characters often played by Amitabh Bachchan, or Prem, a seasonal romantic, played very often by Salman Khan, or the innocent romantic Rahul played by Shahrukh Khan. In the Spanish speaking culture, though the names may not seem so tied down to characteristics, the intentional selection by García Márquez adds another dimension in the impact of the fiction and helps it to grow out of the boundaries of just a realist fiction.

Love in the Time of Cholera (1985) and Girl with the Golden Parasol (2001)

Apart from death as a concept, tragic love is another central theme of *Garciamarquian* fiction, and it is developed to a greater height in *Love in the Time of Cholera* (1985). It may appear to be just another magical realist fiction, but it is actually based upon the true love life of García Márquez's mother and his father, in which the early phase of the love shown in the fiction is a literal copy of, minute by minute love story of his parents.³⁸ The character of Doctor Florentino Ariza, other central characters are inspired by a Paris educated elderly doctor, whom García Márquez met in Cartagena, who not only helped in creating the true character of the doctor but became so much involved in the story making that he also wanted to be the first reader of his manuscript but passed away by the time the novel took its final shape.³⁹ García Márquez accepted that he wanted to give a title to the novel as if it was a medical manual, because of his belief that the symptoms of love are like symptoms of Cholera.⁴⁰

However, for 'Love in the Time of Cholera' he interviewed both his parents in separate rooms to take their original views without influencing each other's view,⁴¹ using the same technique of interview he had used while writing 'Story of a Shipwrecked Soldier' originally appeared in fourteen series in *El Espectador* daily in 1954. Thus, he was digging much deeper into finding a realist base for his novel and trying to get into the psyche of the real characters, his parents, the doctor. His selection of Cartagena as a place to situate the story also tells his

intention behind universalising the theme, as originally the plot is located in Aracataca, the ingredient of his mythical Macondo. However, if the story were based in an ambience like Cartagena, it would make it more visual, colourful and would save it from a gloomy location of *Macondian* fiction, profusely used in the earlier fiction including in *One Hundred Years of Solitude*. García Márquez accepts that he chooses the places to include in the fiction the same way he would work on the characters and find the right place he would roam around in the city and would select it carefully so that the characters can be set in those locations.⁴²

As discussed in the case of *Chronicle of a Death Foretold*, the selection of the names of the characters also play a pivotal role in sonority and enhances the impact on the readers' mind. He underlines that unless he finds the right name, he will not visualise the character and that the characters themselves reveal their right names and the writer feels it when it happens.⁴³ At one point of time, Fermina Daza was Josefa Cárcamo, but he accepts that it never assimilated into the character. Dominga de Adviento, the beautiful black slave who was the domestic help in the house of Fermina Daza, also took time to appear with its appropriate name.⁴⁴ Where does García Márquez find these names for his character, he accepts "in the telephone directory" that he possesses of all the major Caribbean cities.⁴⁵ So, the element of magicality in his fiction is crafted with the naming of the characters itself, which acquires realism plus, definitely an ingredient of the marvellous.

The story of *Love in the Time of Cholera* is a love story between two elderly characters Florentino Ariza and Fermina Daza, whose love blossomed in their youth but was opposed by Fermina's father, who was evidently from a higher social standing than Florentino, a love bird whose only accomplishment was to write furtive poems and play serenade on the violin to impress the ladies. In order to avoid their love affair taking further shape, Lorenzo Daza embarks on a journey to the other city. Upon return after several years, Fermina has grown up, and despite contact, she had maintained thorough telegrams and letters, her attraction for

Florentino has dwindled. Dr Urbino, on the other hand, already liked by Fermina's father, wins her heart and finally marries her. Florentino, vows to win his love back once Dr Urbino is gone, along the time he becomes a successful entrepreneur and has sexual relations with six hundred and twenty-two women to ameliorate his pain, a record he maintains in his twenty-five diaries. Finally, upon the death of Dr Urbino, he returns to Fermina and after Fifty-one years, nine months, and four days of wait, he again declares his love and gets rejected again. Subsequently, an exchange of letters clears the cloud and rekindles their love, and they agree to meet on his ship. Such love-affair could spread like a wild-fire in that small town and could become a potential scandal. While ferrying in the water, he instructs his captain to raise the flag signalling cholera and orders to remain on the water, "for the entire life". Though it looks like a realist depiction of events, such decisions are too good to be true and leave an array of ambiguous questions in the mind of the readers as the story ends.

(Extra)Real Elements and the Creation of Magical Realism

Thomas Fahy mentions an episode lesser known in the context of the novel, as "a newspaper article that Garcia Marquez read in the 1960s about an affair between two elderly Americans in their 70s" (25-26). Both were married and had a happy life, but they would secretly meet in Acapulco every year for many decades. The story of their affair surfaced when they were murdered by a boatman to steal their money. Fermina Daza hears a piece of similar news on her radio so profoundly affect her that "who never cried over the soap operas on the radio, had to hold back the knot of tears that choked her" (25-26).

The love between Fermina and Dr Urbino germinates because Florentino is just a miserable and naïve young man driven by his artistic emotion. On the other hands, Dr Urbino dedicates himself to control the outbreak of Cholera in the town and Fermina's love for Dr Urbino begins to sprout. The episode of Cholera is based upon a real event, when García Márquez father, a *jhola chhap* doctor had earned considerable respect during the outbreak of

dysentery in Aracataca in 1925 (Saldivar 87). This would have certainly helped him to win the heart of his girlfriend whose father was not approving their relationship, because of his obscure origin and a low-prestige job as a telegraph operator. So, both the characters Florentino Ariza and Dr Urbino are based on the single real figure of Gabriel Eligio, father of García Márquez. Using the magical realist narration, García Márquez has broken the real figures into different characters and heightened the impact of the real story by adding extra-real elements.

Florentino Ariza who began enjoying sexual relations to alleviate his pain for love after being grabbed by Rosalba on the ship is actually based upon García Márquez first sexual experience in the brothel of Negra Eufemia, which made him feel assaulted rather than enjoying it.

Jeremiah Saint-Amour, Dr Urbino's friend who had killed himself at the age of sixty so that he will not grow old, is based upon the real life of the Belgian doctor and a close friend of Colonel Nicolas Márquez, who had committed suicide by consuming cyanide. That incident had haunted García Márquez his entire life because he had accompanied his grandfather to see the dead body when his grandfather went to get the burial done. Presented in his first novel, *Leaf Storm* (1955) as the French doctor, his profession is switched with that of a photographer who also has to deal with various chemicals, so the suicide with Cyanide syncs well with the story. The theme of waiting and solitude in the novel is as strong as in *One Hundred Years of Solitude*, and it happens into the mind of the reader rather than in the book, as Florentino Ariza eagerly waits to meet his beloved by keeping himself unmarried and keeping his "eternal fidelity and everlasting love" kindled for Fermina, for five long decades. Florentino waits for his love as the Colonel waits for his pension in *No one Writes to the Colonel*. It certainly creates an intertextual connection with his early works, as many elements have been carried forward, at least thematically.

Ambiguity and the Unusual World

Spatial locations play a role in magical realist fiction in such a way that they can be local as well as universal at the same time. In order to universalise, García Márquez does not name the place, and the story fluidly moves in the Caribbean world that can be placed anywhere. However, in order to anchor it, he uses the term “a Caribbean nation troubled by wars and outbreaks of cholera”, which again does not give a clear sense. The mythical name Macondo does not appear in the book, either but Cartagena de Indias, Ciénaga, Cataca, Great Swamp, Caribbean Coast Barranco de Loba, Mompox, Guajira, Fundación, Magdalena river and the like appear throughout in the fiction. Thus, an informed reader would tend to locate the story in the region of Magdalena river and the swamp that is spread over the coastal provinces of Sucre, Córdoba, Magdalena and Bolívar.

Ambiguity is used in the identities of the protagonists as well. Florentino, who is an illegitimate child of Don Pío Quinto Loayza, who did not officially recognise him as his son swings in the identity given by his mother and his father: He father, Don Pius V Loayza, “took care of his expenses in secret, he never recognized him as his son before the law, nor did he leave him with his future secure, so that Florentino Ariza used only his mother’s name even though his true parentage was always common knowledge.”⁴⁶ Such conflictive reality in the protagonist’s existence adds further to the outside circumstantial ambiguities.

The symptom of the love of Rahul in *Girl of a Golden Parasol* is the same as the young Florentino Ariza in *Love in the Time of Cholera*. Rahul suffered from an inexplicable fever when he wanted to confess his love for Anjali. Florentino’s mother thinks it is cholera that is spread in the town, but her son has a different disease, and that would be the fever due to falling in love with Fermina Daza. The opposition to the love of Anjali and Fermina by their family is obvious and alludes to the devastating episodes of social cholera, which creates an ambiguous meaning in the mind of the readers, whether the author is talking about the troubled love, or the actual outbreak of the ongoing epidemic does not seem clear.

Many characters in this fiction seem to have an extraordinary sense of smell, intuition, intellect or heightened instincts, as when Doctor Urbino listens to the heartbeat of Fermina Daza, he informs her father that she has an intestinal infection and not cholera, which leaves the readers perplexed as there is no apparent connection between the heartbeat and the intestine infection. In both the fictions, the depicted society appears to be hybrid and polyvalent. Dr Urbino comes from his training in Paris, the photographer is a Belgian national, and the ships come from the UK, USA, and other parts of the world to the region. Colonial and the obvious western connection create another layer of unusual and unclear understanding as in *Girl with a Golden Parasol* the connection with the western world is criticized for its asymmetric economic and political relation, which brings a catastrophe to the Indian society.

Their love also seems to be unusual in their setting as Florentino seems to be on the verge of insanity in his love for Fermina. His uncle, a person, described as suffering from ‘lucid dementia’ would note that “his nephew's courage did not come from the need to survive or from a brute indifference inherited from his father but from a driving need for love, which no obstacle in this world or the next would ever break” (García Márquez, *Love in the Time of Cholera* 167). Florentino Ariza, moreover, has a heightened sense of observing people in love and Fermina has an extraordinary sense of smell through which she had found out the affair of her husband with Barbara Lynch. It seems that even the parrot at Fermina Daza’s house has unusual intelligence. The appearance of spirit and ghosts are naturalised very subtly, as when Fermina says that she can see Florentino on the bench, she calls it a shadow and shows no surprise or unusual expression.

Physical, sexual acts also transgress the boundary of the norms in *Love in the Time of Cholera* and *Girl with a Golden Parasol*. Both Florentino Ariza and Rahul when they get involved in sexual acts, they do alleviate the pain caused by external reasons. Florentino is in relation with more than six hundred and twenty-two women, Rahul is involved with Anjali, but

with his sexual act he seems to take revenge against the social dominance of Brahmanical system, that is represented by Anjali's father PK Joshi and the system that surrounds in the fiction. These passages set a conflictive version of love in the mind of the reader and make it difficult to follow the normative notion of love and relations. Such transgressions in a different domain are rife in both the fiction. Florentino Ariza's mother has gone insane after some time, and it appears as a usual happening in their family, the insanity. Such passages of madness exist in ambiguous spaces and enhance the impact of marvellous.

García Márquez uses journalistic data in the novel to create a veridic sense so that the fantasy can be easily balanced. Apart from the carefully crafted family names such as Lorenzo Daza, the father of Fermina Daza, Tía Escolástica, the aunt of Fermina, Tránsito Ariza, mother of Florentino Ariza who turned mad like Úrsula in *One Hundred Years of Solitude* or the grandmother of García Márquez, Tranquilina Iguarán Cotes herself, other characters also convey symbolic meanings, such as the benevolent captain, Diego Samaritano, the cook Digna Pardo, the nun Franca de la Luz, Rosalba the woman who assaults him sexually, the dog of Jeremiah de Saint-Amour, Mister Woodrow Wilson.

García Márquez accepts that the reason for carefully choosing the numerical figures and particular names are also aimed at creating an aural effect among the readers, which he decides after reading it aloud and to see if it sounds phonetically correct.⁴⁷ "If I find cacophony in figure fifty years, eight days, I can change eight with seven and five with three only for phonetic reasons."⁴⁸ Thus, he successfully balances the vague or ambiguous space in the fiction.

Uday Prakash's Recreation of *Love in the Time of Cholera*?

The Girl with a Golden Parasol is often compared with *Love in the Time of Cholera*⁴⁹ to the point of being blamed as plagiarism. It seems that most of such allegation is hastily made without any substantial explanation. Not all failed or opposed loves can be compared with *Love*

in the Time of Cholera. Both the fictions are developed in two different times and space, almost a century and a world apart. However, there are aesthetic, creative, and thematic commonalities to carry out a comparative study.

Just to give a brief of *The Girl with a Golden Parasol*, it is a love story sprouting in deep socio-political trouble, corruption, violence, resistance, and escape. Rahul, interestingly who has read *Love in the Time of Cholera* is from an educated family and moves to a university campus to study Anthropology, but one day he sees a girl named Anjali from the Hindi department and falls in love. She is the daughter of a powerful Brahmin politician, who is a minister in the state government. After he takes admission into Hindi department, he goes on to encounter the ugliest form of caste structure, where the department is dominated by Brahmins and almost all the teachers, and the staff belong to a single caste. Uday Prakash extrapolates it to a larger scale and presents a bigger problem of social exclusion and resistance by those on the margin. Along the time, Rahul falls madly in love with Anjali; however, he is troubled by his own traumatic experience in the exploitative environment.

Along with the other students, he forms a student group and puts on a tough fight with the local goons, eventually protected by the corrupt system and Anjali's father L. K. Joshi himself. There have been many clashes between the resistance group and the goons, and somehow the danger seems to be quelled for the time being. But then Rahul discovers the deeper clout of the corrupt university administration and the politicians, and he gets perturbed. While making love with Anjali, he thinks about the revenge against Anjali's father but cries in the lap of Anjali in repent. Subsequently, both run away in a train which does not denote any destination and leads to speculation of an ambiguous ending.

Though the story does appear like the common reality of the Indian society, the fiction is crafted with marvellous or fantasy to give an extra-real edge to the story. One does not only follow the objective truth in the story but also gets to explore the other dimensions of reality.

Uday Prakash uses the same technique as García Márquez to provide an accurate detail of time in the story. The day when Rahul falls in love appears as:

Around two thirty that afternoon, it happened to Rahul: the event that takes place for some only once in a lifetime. There were a few clouds in the sky; it had rained two days before. All the trees and buildings on campus, freshly washed by the rain, sparkled in the midday sun. The color of August is a lush, deep green, and the days are filled with the earthy fragrance of wet grass. Going for a walk in August means having your shoes muddied with blades of grass or tender shoots. It's the season for eating roasted corn on the cob. (Prakash, *The Girl with the Golden Parasol* 27)

The above description reminds of García Márquez view that the writers need to be on the problem of believability to enhance the realist impact on the fiction, "if you say that 200 elephants passed by, it is difficult that they would believe, but if I say 232, they will begin to doubt and if you say with confidence that 232 elephants and seven baby elephants passed by they will believe in the figure."⁵⁰

Apart from using precise descriptions, Uday Prakash has used a dreamlike, unreal symbol of a yellow umbrella, that Anjali carries with her. When Rahul saw her for the first time in the campus walking with her friends, holding the yellow parasol in her right hand, she reminded him of Madhuri Dixit's poster in his room, with whom he has fallen in love (Prakash, *The Girl with the Golden Parasol* 33). It appears as if, he did not fall in love with Anjali but with Madhuri Dixit. However, it is not just a superficial presence of Madhuri in the story; Rahul relates it with how the villainous men were liked more by the girls than a simple boy like him. He contemplates about the violent slingshot on Anjali's bareback as Salman had shot Madhuri Dixit in a movie. The passage leads to multiple interpretations.

The narrator mentions that the women have become just a commodity in the pervasive market dominance, and violence on them has been eulogised as bold and beautiful, while they

are being exploited by people like Nikhlani, the agent of cruel and exploitative privatization of the resources and corruption of the political system of the country. The image of Madhuri Dixit requires to be examined in such political context, where everything is on sell, prompted by the political system itself, leaving the common people helpless and fending for their own survival as the students set up their own group to counter the local goons. Caught up in a complex whirlwind of institutionalised obscurantism and socio-political corruption, Rahul's love for Anjali flourishes as in a troublesome event of Cholera and the Civil War in case of *Love in the Time of Cholera*.

The symptom of love in Rahul also reminds the readers of *Garciamarquian* fiction:

It was something like a light fever, or a mild buzz, that began to consume Rahul on Wednesday, the sixth of September, at three thirty-five p.m. He couldn't utter a word. It was such a deep and dizzying silence it seemed as if his very sense of being was lost inside it. It was a totally new and unique experience, the first like it in his life. (Prakash, *The Girl with the Golden Parasol* 65)

However, for Rahul, the tragedy is even bigger. He does not have his mother beside his bed as Florentino Ariza, and not many people would share his pain. It seems that the "sweet fever" is another word for the love for Anjali, "Rahul was silent. Sheepishly, he regarded Anjali. As if he were still seized by his fever, she still seemed to be laughing" (Prakash, *The Girl with the Golden Parasol* 96). Anjali, on the other hand, coming from a different world than Rahul, seems to be unaware of the trouble Rahul is undergoing, and she represents an innocent character caught up in the middle of a violent clash between Rahul's world and her father's, brother's world.

There are various uncanny episodes in *Girl with a Golden Parasol*, and perhaps the most discussed is the symbol of a yellow parasol and the butterfly. While Rahul and Anjali are immersed in their romantic moment, Rahul notes that a butterfly that sat on the parasol has

undergone a metamorphosis and turned in the parasol, and the parasol has turned into the Butterfly and has flown away. Anjali, however, does not believe in what he is saying, and it appears as if it has happened in the mind of Rahul alone. Whenever he sees the yellow butterfly, it reminds him of Anjali's parasol.⁵¹

Rahul and Anjali sat in the shadow of the neem tree. The yellow parasol that lay nearby trembled intermittently in the tiny gusts of wind. It seemed that if the wind blew just right, the parasol would spread its yellow wings with a start and take flight in the form of a butterfly. A real butterfly, which had somewhere lost its way, fluttered by and landed for an instant on Anjali's shoulder. (Prakash, *The Girl with the Golden Parasol* 93)

The butterfly was not only an external element but has become part of the interior monologue of Rahul. He contemplates about butterfly's language, her dream, her message and underlines that "butterflies would have their own alphabet if they could write (Prakash, *The Girl with the Golden Parasol* 99-100). Such ambiguities take the readers into a dreamlike discourse and parallelly weaves into the stories with the brute social realities the protagonists are facing.

Sapam, the Manipuri student who would commit suicide by jumping into a well, could see his dead brother as Rahul would also see him later. Narrator watched Sapam, who was lost in his own world, without returning any smile notes:

Was it his dead brother, who could only watch Sapam with his sad, helpless, lifeless eyes, and do nothing? He'd been shot. Blood still flowed from his temple. Sapam saw him right there, sitting quietly in the corner of the field below Tagore Hostel, looking at Sapam with his dead eyes. (Prakash, *The Girl with the Golden Parasol* 37)

Rahul would also see Sapam after their death in a “crowd of hooting and hollering student walking silently” and his brother with “blood still flowing from his temple, the spot on his head, where the police, thinking him a terrorist, had shot him dead while he was on his way to school to teach” (Prakash, *The Girl with the Golden Parasol* 117). Such appearance reminds of the episode in *Love in the Time of Cholera* when Fermina Daza and Florentino Ariza saw “a woman dressed in white, signalling to them with a handkerchief,” but she could not understand that the Captain did not pick up that distressed women, who explains to her that “she was the ghost of a drowned woman whose deceptive signals were intended to lure ships off course into the dangerous whirlpools along the other bank” (332). To enhance the ambiguity further, Fermina Daza claimed that she “saw her in sharp detail in the sunlight, and she had no doubt that she did not exist, but her face seemed familiar” (332).

No one was surprised at the occurrence of that unusual event, and the appearance of a spirit was taken as naturally as the reality of their daily life, including Fermina Daza underlining that the spirits face appeared familiar. In both the fiction, the details with which the ghosts of Sapam, his brother or the unknown lady are dealt with, commingle with the details of the realist elements, and create a ‘naturalization of the fantasy’ as postulated by Irlemar Chiampi, thus paving the way for magical realist effect in the story. Rahul and the butterfly’s dream seem to be weaving a marvellous episode when it gets metamorphized in front of his eyes, as he wondered “I’m awake, aren’t I? He rubbed his eyes. So this is truly happening in reality?” (Prakash, *The Girl with the Golden Parasol* 102). A living creature like butterfly’s transformation into a parasol, “a lifeless thing made of fabric, plastic, and metal in its magic” and parasol into a living creature attempts to not only naturalise the fantasy but to blur the fundamental difference between the sphere of dead and living (101-102). The plot around this passage is so much intertwined using ambiguous terms like a dream, doubts that the readers do

not reach to reject it so easily and the fiction moves on. The state of delirium during the fever is another state of mind that Uday Prakash goes on to play with.

Whether Rahul has a fever due to dengue or viral, is unclear as his friends think it is due to his longingness for Anjali. He mutters while sleeping due to high temperature and when Rahul places his hand on his forehead asking if he was okay, he closes his eyes and finds Anjali looking at him, who is worried, distressed, and anxious and “she covered Rahul with her yellow parasol” (Prakash, *The Girl with the Golden Parasol* 148). However, the person near him is his friend O.P. and not Anjali, whom he thanks for not caring for him in those moments but for bringing Anjali in his feverish hallucination.

An Evil Hour of Indian Society in *Girl with a Golden Parasol* (2001)

The violence in *Girl with a Golden Parasol* is similar to *In Evil Hour*, brewing in the internal chambers of society. The ambience is full of false propaganda against Rahul and other students as if they were the culprits and not the gangs of Lachhan and other organised criminals protected by the political clouts. The narrator calls the casteists groups as critters, the mythical creatures who can eat anything in their way and notes:

It all added up to this: the critters were on the move. They were the proprietors of the biggest rumour and falsehood factory in the history of India. If they wished to eradicate any individual or group, first they'd unite and, once together, they'd erect a heap of rumour and lies. (Prakash, *The Girl with the Golden Parasol* 150-151)

Moreover, the local newspaper also functions as a mouthpiece of the powerful and injects violent rhetoric and targets to subdue the real truth, thus blurring the difference between the truth and the lie.

The naming of characters and the appearance of extra-protagonist elements are carefully used to enhance beyond the realistic effect on the readers. For instance, when Rahul and Anjali are hidden in the bookshelves of the library, the book that he finds peeping at them

from the shelf behind is Ján Otcenášek's novel *Romeo, Juliet, and Darkness*, which he has just finished reading in Hindi translated by Nirmal Verma (Prakash, *The Girl with the Golden Parasol* 168). As mentioned above, the insertion of such extra-textual references helps fiction be more fluid in nature.

Uday Prakash also inserts his own summary of the novel to enhance the impact of violence, suppression and suffering of Rahul and Anjali as, "caught in the middle of Nazi soldiers' boot steps and gunfire, two innocent, helpless teenagers, a boy and a girl, hide inside a room for one full year. Their love expresses a kind of solitude and deep anxiety and fear, and Rahul's "voice sprang from the solitude and longing of that sea" when he asks Anjali, when can she meet him (Prakash, *The Girl with the Golden Parasol* 168).

Apart from violence, another characteristic that is common in both the fictional works is the degradation and decay of system and society. The time frame captured in *Love in the Time of Cholera* is from 1870 to 1930 and *Girl with a Golden Parasol* is set in the time around 1990-2000. *Love in the Time of Cholera* also covers the period of 'the war of a thousand days' (1899-1903). It is perhaps the deepest scar on the nation's history which resulted in a more than 100,000 death and nationwide destruction of resources and a deeper divide in the society into two factions, conservatives and the liberals. So, the decades before and after the war are a tumultuous time for the society as there is not only a visible manifestation of violence but an undercurrent of silent violence in social life.

India, on the other hand, had seen three major events in the post-independent period; execution of Mandal commission in 1990⁵², full-fledged liberalization initiated 1991⁵³, and demolition of Babri Mosque on 6 December 1992⁵⁴. Amidst all this socio-political turmoil, the institutions are decaying, society is getting polarised, and this is the backdrop of *Girl with a Golden Parasol*.

The narrator notes that once the university which was known as “the Cambridge of India” for its huge campus and prestige that attracted students from Japan, Indonesia, Fiji, Mauritius, and even from a few African countries, is seeing its downfall. The geology department was led by the world-famous Professor Watson, who had turned down offers from all the major academic institutions in the U.S., France, and Germany to stay in India:

[...] since the astonishing variety of what he found here was better for his research and the country is a living museum of wonders for its countless cultures, histories, races, and castes . . . and evidence of human civilization here from as long ago as several hundred thousand years: alive, robust, burning brightly.” (Prakash, *The Girl with the Golden Parasol* 16)

But now it was a different story as the entire country is rife with sectarian violence and “Dr Watson want to get out of here as fast as possible” (Prakash, *The Girl with the Golden Parasol* 56-57). Because as he confesses, “I don’t feel ‘safe’ here. Times have changed. Now I’m afraid, and he leaves for Australia” (170-171). Among all the violent and traumatic details, Uday Prakash inserts a magical element to balance the story and the evening before Dr Watson leaves, he goes to the well where Sapam had committed suicide and:

[...] pried out a troublesome rock from the crumbling platform of the well” which was an odd rock, almost translucent. “He spent a long time standing there staring at the rock. Then there was a flash of lightning in his eyes. It was as if he’d gathered all his fury and he suddenly threw that rock into the well. (Prakash, *The Girl with the Golden Parasol* 170)

Dr Watson tells that, it was a thousand year old fossil of a conch shell, the same conch used in performing puja of Krishna, as did Sapam’s family, who were Vaishnavas and followers of Sri Chaitanya. Inclusion of such elements balances the serious and realistic tone of the story and keep the readers remain in contact with the magical element.

The departure of Dr Watson, perhaps the symbol used for the intellectuals, is followed by the exile of Rahul and Anjali, who had decided to run away as they cannot love and live there anymore. Nevertheless, the ending is not like any realist story. Uday Prakash creates a journalistic base with all minute details, that says:

And now the part of this unfinished tale that can be reported in any fashion. This is a train. A Rajdhani Express. Train no. 2002. Anjali Joshi and Rahul are occupying berths 41 and 42 in compartment N-8. It is night-time, and the clock reads eleven twenty-three [...] Today is Anjali's birthday. She's a Capricorn."
(Prakash, *The Girl with the Golden Parasol* 197)

He commingles it with a dream sequence and blurs the objective details as to when the train has left the platform, and both have waved goodbye to their friends at 4:58 the train had stopped and armed people entered in the compartment, had grabbed both of them. They began burning some wood and chanting the mantra of *swaha*, and tearing and throwing all the books Rigveda, Bible, Koran, Buddhist scripture, Das Capital, Gandhi, Lohia and Narendra Dev's writings. Suddenly he sees Nikhlani who had appeared at the beginning of the text, now comes to decapitate Rahul, and Rahul screamed: "Hé Raaaaaaaam!" (Prakash "The Girl with the Golden Parasol" 202). All this occurs in his dream, as when he opens his eyes, Anjali was caressing him and their train moved towards an unnamed destiny, leaving broader scope for the readers to contemplate. The text also closes in a particular ambience that would emanate a sense of hope: "the light of the dawn was shimmering in through the window, the pleasant, murmuring warmth of the winter sun" (202).

The Girl with the Golden Parasol reaches to its climax when the students are forced to commit suicide or are being killed, getting beaten, the foreign professors and students are leaving, society is getting disintegrated and amidst all that catastrophe emerges the love in the time of Indian cholera between Rahul and Anjali. The socio-political context is heavily realistic

and does not move away from that ground. So, for any average Indian reader, this text would not appear as just a magical fiction. The use of extra elements to the existing perceived realism results into a magical realist terrain, and the story reaches into the desired territory of denaturalised reality and the naturalised fantasy.

Mohandas (2006) and No One Writes to the Colonel (1961)

Parallels can be drawn between Uday Prakash's other fiction such as *Mohandas* (2006) and García Márquez's *No One Writes to the Colonel* (1961) for a hopeless wait for something the protagonists rightly deserved, a job and a pension, respectively. Mohandas, a Dalit college graduate whose only way out of misery is education, is a hard-working young man. He graduates top of his class. He applies for a job at the Oriental Coal Mines and tops the selection list. He returns happily to his village with an assurance that the appointment letter would reach to him in a week and everything will be done within two weeks. However, after knowing that the person who was behind him in the merit list, Santosh Kumar Sharma has received his papers, he went to inquire in the Coal Mines office who asked him to wait for another six weeks, which he waits patiently. Slowly, his worries begin to grow when he does not get any letter or clear answer from the office. One day he came to know through his brother-in-law that Bisnath, an upper-caste man from his village, has joined in his place and has already been working for many months. Mohandas goes to inquire, and upon protest, he gets beaten up badly. His classmate during the childhood Vijay Tiwari, who had become police sub-inspector and is from the same caste as Bisnath and is in the cahoots, so is the village head from the same caste.

Along the time, Mohandas gave up hope and just wanted to get his certificates back but one day meets Harshvarddhan Soni, an LLB and social activist who files a court case for the inquiry. The case eventually falls in favour of Bisnath, who had set up witnesses in his favour and everything is managed. However, the judge named Muktibodh, alluding to the famous

Hindi poet, who is an upright man, invokes an emergency power to open inquiry against Bisnath and arrests him and his father and puts them in jail. As expected, Judge Muktibodh is transferred and the situation once again turned against Mohandas. In the meantime, Judge Muktibodh dies, and Mohandas's only wish is to live in peace, without any harassment.

No One Writes to the Colonel (1961) was penned down in 1956-1957 in a small room on the sixth floor of Hôtel de Flandre, now known as Hôtel des Trois Collèges located in the Latin District of Paris, while García Márquez was stuck after *El Espectador* daily was shut down by the dictatorship. Stranded in penury, García Márquez experienced the pain of his grandfather, Colonel Nicolás Márquez who was a war veteran of the "Thousand Days War" and was waiting for his pension since his retirement. He goes to the post office every Friday and enquires if any letter with regards to his pension has arrived, which never does. The pain of having to wait for something rightfully deserved, turns into an epical fiction crafted in a language and style that García Márquez would sharpen along with the years and Colonel as well the story of Macondo takes a full life in *One Hundred Years of Solitude*.

The old colonel lives with his asthmatic wife and a fighting cock, in the hope that somehow his life will turn around if the cock wins a match. The cock, which was the possession of their only son, who has died already, is the only hope now. Rather than a hope, it is a bait, which may or may not turn into their favour. Like many other *Garciamarquian* fictions, as discussed earlier, fate takes centre stage and spins the life of the protagonist who is doomed in front of a tragedy. The bait on the cock would appear like that.

These two men, Mohandas, and the Colonel are caught up in systemic discrimination and exclusion, which is so powerful that it appears futile to continue fighting. Such monumental desperation and helplessness turn into a situation from which they just want to get out of it. Mohandas's loneliness and his fight against the upper caste clout are even more

asymmetrical in an era of a 'frightening time' everything is captured by the powerful in the society, and Mohandas resigns in front of such Goliath machinery when he finally utters:

Is there any way you can get me out of this, uncle, please!' Mohandas stood in front of me, pleading in a weak, wavering voice. 'I'm begging you, think of my kids, my father's dying of TB, just give the word and I'm ready to go to court right away and sign a sworn statement that I am not Mohandas. I don't know anyone by that name. Just help get me out of this! (Prakash, *The Walls of Delhi* 46)

Colonel appears to be more hopeful for the justice as he has proudly served his country in the war, but there is no just system in place and including the people from his own band like Don Sabas have become part of the corrupt system, that leaves him surrounded by unsurmountable greed and political cahoots. He is virtually alone in the town, as the tailor shop in the town is "his only refuge ever since his co-partisans had been killed or exiled from town and he had been converted into a man with no other occupation than waiting for the mail every Friday" (Garcia Marquez, *No one writes to the colonel* 17). Mohandas, on the other hand, is also alone, he has nowhere to go except returning home empty-handed, until the only person who stands behind him appears in the story, Harshvarddhan Soni.

The ambience in *Garciamarquian* fiction is crucial while writing *No One Writes to Colonel*, and he was in Paris and notes:

[...] and I was writing *No One Writes to Colonel* locked up in a hotel in Paris. And that thing has all the smells, and it has the flavours, it has the temperature, it has the heat, it has everything. And *No One Writes to Colonel* is written in winter, with a hell of snow outside and freezing cold in the room. And I with my coat on to write so that the story has all the heat of Aracataca. Because if I could not make it hot in the book, I didn't feel like it was right ... It's hard work!⁵⁵

If García Márquez creates an ambience in the fiction with such care, he uses the temperature, rain, cold, heat or other phenomena to enhance the tone of the story according to the aim, and heat, rain and heavy air are used to denote tensed environment in *No One Writes to the Colonel*. Uday Prakash has also used the same technique in his fiction and while talking about the passage on the love between Mohandas and Kasturi, he says:

It was well past midnight; they could hear the occasional sandpiper or *pankukri*.

All Mohandas could smell was the scent of the sweat on Kasturi's body, mixed with the heaviness of the river air. (Prakash, *The Walls of Delhi* 64)

Furthermore, When Mohandas confronts Bisnath for the first time near the Coal mines, he “stood about fifteen yards away, beneath the lamppost, dressed in rags, scorched by the scalding wind and a tense silence settled over the hot, sunny afternoon” (Prakash, “The Walls of Delhi” 81). Such elements open a new dimension in the ongoing story by adding elements of silent violence. Now let us look at how García Márquez has synthesized the ambience with the psychology of the protagonist. In *No One Writes to the Colonel* he describes, “the colonel observed the confusion of hot, anxious, terribly alive faces,” and when he confronted “Hernan's calm eyes,” both the them “looked at each other without blinking” (Garcia Marquez, *No One Writes to the Colonel* 61).

Other aspects of similarities between these two fictions of García Márquez and Uday Prakash are the fiction of life. García Márquez despite his novel set in violence and as he is often credited for writing the *Novela de la violencia* [Novels of the violence] a genre in the Colombia literature, he appears to be writing *novelas de la vida* [novel of life]. Ryukichi Terao underlines that with *No One Writes to the Colonel*, García Márquez has established to novelise the living people to talk about the violence and not the dead (2003: 72).⁵⁶ It does not try to create crude violence of torture and murder or any bloody episodes somewhat symbolic and

psychological violence. He intends to look through the eyes of the living people and to capture what is happening out there.

Ryukichi Terao also uses the term “Immediate Realism” in contrast to Magical Realism for *In Evil Hour* (1961), *No One Writes to the Colonel* (1961), and *Funeral of the Big Mama* (1962) underlining that these fictions try to capture the spurt of violence in the society (73-74). García Márquez accepts that, *Nobody Writes to the Colonel*, *In Evil Hour*, and *Big Mama’s Funeral* were written to depict the immediate political reality of his Colombia, but he underlines that “they belong to a kind of premeditated literature that offers too static and exclusive a vision of reality” (*The Fragrance of Guava* 56).

Therefore, it seems that he did not aim at writing “premeditated literature” or something of immediate realism intentionally. Moreover, he aimed to write a creatively freer version of literature, rather than ideology or style bound writings. Thus, an undercurrent of magical realism was still present in these works through *Macondian* ambience and unusual characters. Ryukichi Terao also mentions García Márquez’s intention of writing the drama of the living and not of the dead.⁵⁷ As these fictions are written not to talk about death, but the life, and it grows out of what is “immediate realism” into “realism plus”.

The Ambiguous Domain of Hope, Possibility and Despair

For both the protagonists, Mohandas and the Colonel, their penury prohibits them from fighting a better legal battle to get justice, which creates an ambiguous situation in the story and the readers are perplexed as to how the story would turn around. Their characters symbolize a hope which may or may not be fulfilled, a space between possible and impossible, real, and unreal.

Though set in a different time and space, there are stylistic comparability between these two texts. Let us see how colonel waits for his letter:

The following Friday he went down to the launches again. And, as on every Friday, he returned home without the longed for letter. “We’ve waited long enough,” his wife told him that night. “One must have the patience of an ox, as you do, to wait for a letter for fifteen years.” The colonel got into his hammock to read the newspapers. “We have to wait for our turn,” he said. “Our number is 1823.” (Garcia Marquez, *No One Writes to the Colonel* 23)

Sometimes the struggle of Colonel seems way harder than Mohandas, as it has been Nineteen years since the Congress had passed the law for the veteran’s pension, and it had taken him eight long years to prove his rightful claim and another six years to get himself appeared on the rolls. “That was the last letter the colonel had received”, and he is waiting for the next letter, which would possibly bring news of his pension. (Garcia Marquez, *No One Writes to the Colonel* 23)

Uday Prakash appears to be using many concepts from the *Garciamarquian* fiction such as this passage in *Mohandas* on waiting for the appointment letter as follows:

The next week Mohandas waited every day for the letter to arrive from the coal mine. But the postman didn’t come. And then the next week, too – no letter. It was going on three weeks[...]Mohandas caught the state bus service to the coal mine, and was told by the same clerk in the recruitment office that the letters were in the process of being sent out. (Prakash, *The Walls of Delhi* 59)

Same as Colonel, Mohandas does not lose hope and pursues the system to get his appointment letter. However, the action of getting the letter does neither depend upon his pursuit nor on the clerk who issues it, as he informed: “‘Why bother? If you get the letter, you get the letter’, and the truth is that the Coal India manager who chose the candidates that day was from Bihar and gave one of the jobs to his son-in-law” (Prakash, *The Walls of Delhi* 60). Mohandas, against these high-ups connected people, feels in front of Gods on earth, who had

already written his fate, and till the end, nothing changes without their wish. When one day his identity itself was lost and he finds out that Bisnath from his village has joined in his name, but he appears to be resigned against the fate when he decided that it is not worth going to Oriental Coal Mines “to find out what happened to his diploma, transcript, and the rest of his certificates. Why should he? They weren’t even worth the paper they were printed on” (62).

Such resignation sends the readers in disbelief that one would be so helpless against the conundrum of corruption, that he would not claim his own identity. Uday Prakash seems to have used the concept from the passage about the birth of García Márquez, which he describes in his memoir, *Living to Tell the Tale*, how he was born on March 6, 1927, in his grandparents’ house,

[..] at nine in the morning and in an unseasonable torrential downpour, while the sky of Taurus rose on the horizon. I was almost strangled by the umbilical cord because the family midwife, Santos Villero, lost control of her art at the worst possible moment. But Aunt Francisca lost even more control, for she ran to the street door shouting as if there were a fire: “A boy! It’s a boy!” And then, as if sounding the alarm: “Rum, he’s choking! (García Márquez, *Living to Tell the Tale* 60)

Mohandas was also away from home, as García Márquez father when his son Devdas was born with an unusual umbilical cord:

Mohandas hadn’t come home the night Kasturi gave birth to Devdas. He’d been lying on the wide sandy bank of the Kathina, keeping an eye on the quiet sky above. It happened to be a new moon the night Devdas was born. Kasturi almost didn’t live through the delivery; the umbilical cord got twisted around the infant’s neck, with little Devdas stuck halfway out. Bilspurhin, who’d come to help with the

delivery, announced that Kasturi, who'd passed out from fear, was in mortal danger. (Prakash, *The Walls of Delhi* 54)

Element such as memory loss, madness and deluge which occurs in *Macondian* fiction have made their presence in Uday Prakash fiction as well. He had used these concepts without creating any rupture from the ongoing discourse or breaking away from the Indian reality.

After getting drunk heavily Mohandas slept continuously for five days and four nights, people began giving an ambiguous and contradictory version of what has happened. There is a rumour in the village that Mohandas does not recognise anyone, including his own family members, due to consumption of *mahua* liquor mixed with urea, while other opined that it was due to the "summer-heat-induced faint at the Oriental Coal Mines that had erased his memory" (Prakash, *The Walls of Delhi* 102). Whereas, sub-inspector Vijay Tiwari had spread a rumour that a "dog had bitten Mohandas by accident, and now you'll see, as soon as the sun will shine, Mohandas will start barking like a doggie" (102). To contradict the truth further and intensify the ambiguity Uday Prakash uses passages from the news:

All of this was happening at exactly the same time as when the 'India Shines' campaign was in full force, and the finance minister and World Bank promised that as long as the five point eight per cent rate of economic growth that started in 1990 continued for the same number of years, India would become the United States, given the fact that the US became the US in fifty years with half that rate of growth. (Prakash, *The Walls of Delhi* 103)

Inclusion of such passage right beside a possible marvellous episode counterbalances the fiction by tying it down to the realist with the help of journalist information. At the same time, the discourse of corruption withing the text conjoins with the extra-textual references and helps to naturalise the fantasy more effectively.

In, *No One Writes to the Colonel*, they all discuss the news and read the newspaper to reflect upon their own condition when the postmaster gave the newspaper to the town's doctor, Colonel exclaimed "still the problem with Suez," he said, reading the main headlines. "The West is losing ground" (Garcia Marquez, *No One Writes to the Colonel* 21). Uday Prakash seems to have used such technique very efficiently, and the context that he uses often works as a transition between the narration and blends in perfectly with the ongoing discourse and helps in naturalising the fantasy.

The narrator supposedly corrects the wrong assumption that many voices in the text had created: "the truth was that Mohandas was not crazy, and nothing was wrong with his memory. The blow to his psyche had silently festered during the week of unbroken sleep, stupor, and drunkenness" (Prakash, *The Walls of Delhi* 104-105).

Amidst all these traumatic episodes, son of Mohandas had disappeared and once again it is not clear how, some blame he had run away to Bombay, some say Bisnath has got him kidnapped, and some claim that he was seen in the jungles of Bastar, where a thirty year old mythical archer names Bharuch has been shooting arrows in the sky:

Again, and again and again – countless times, he fired arrows at the sky and retrieved them from the dirt. But then the arrows began to be submerged under the water, and it became difficult to find them and pull them out. The fields of the valleys that lay between the mountains were filling up with water: inundated, a massive flood. Village after village began to go under, and trees, too. North and south and east and west were going under; all memories were going under.

(Prakash, *The Walls of Delhi* 130)

It appears as a similar deluge and destruction that occurs at the end of *One Hundred Years of Solitude* when the last Buendía was born with a pigtail that marks the end of the lineage, and the end of Macondo itself. As it happens:

Macondo was already a fearful whirlwind of dust and rubble being spun about by the wrath of biblical hurricane [...] Before reaching the final line, however, he had already understood that he would never leave that room, for it was foreseen that the city of mirrors (or mirages) would be wiped out by the wind and exiled from the memory of men at the precise moment Aureliano Babilonia would finish deciphering the parchments, and that everything written on them was unrepeatable since time immemorial and forever more, because races condemned to one hundred years of solitude did not have a second opportunity of earth. (García Márquez, *One Hundred Years of Solitude* 442)

Uday Prakash seems to have taken conceptual episodes from García Márquez texts and recreated it in the Indian setting. The names of characters once again add an extra dimension to reality. The name Mohandas alludes to Mahatma Gandhi, and his entire family; his father Kabadas, mother Putlibai, wife Kasturi, son Devdas, daughter Sharada, represent the entire Gandhi family including the village Purbanra is nothing but Porbandar. The narrator enters into dialogue with the readers and asks if they do not see a reflection of Gandhi in Mohandas's story and underlines that the difference is not in the place where Gandhi was born, lived and worked but the situation in which he emerged and fought against "the hunger and heat, sweat and sickness, insult and injustice in the fields and pastures, caverns and caves, jungles and marshes, of Chhattisgarh and Vindhya Pradesh. Otherwise, all the rest is the same" (Prakash, "The Walls of Delhi" 50). However, Uday Prakash puts the reader in doubt by affirming that the "similarity of names is honestly and truly just a coincidence" and that he had no idea that such "echoes could possibly be hidden in the story of this Mohandas" (Prakash, *The Walls of Delhi* 50). The readers of magical realist know that such declaration by the authors is nothing but the part of the story technique that helps naturalise the fantasy in the fiction and helps to blend well with the reality.

Among all these tragedies, there are thin layers of hope as in *No One Writes to the Colonel*, there is hope after changing the lawyer, and it might help win the battle he is fighting for two decades. Mohandas, on the other hand, has hope in the new general manager S. K. Singh, who hears the plea and orders an inquiry headed by Mr Srivastav who is easily managed by Bisnath and his beautiful and clever wife. Now there is only one hope was the court to deliver justice. The appearance of Justice Muktibodh on the scene seems more like poetic justice, and even if it is part of the fantasy, it gets naturalised because the way the characters execute its duty. Muktibodh's name in the protagonist seems perfectly blended as Mahatma Gandhi's allusion is blended with Mohandas. Harshvarddhan Soni, "an active member of a particular ideological political party" an idealist and rebel, who is also an LLB takes up Mohandas's case (Prakash, *The Walls of Delhi* 106-107). His own Engineer brother had taken his life due to joblessness, corruption in the system, and he seems to be the only person in the story who is genuinely standing with Mohandas. He met with Judge Muktibodh, and when "he walked out of his flat it was as if he was emerging from a cave of dreams and returning to his own time and reality: the one with Mohandas, Bisnath, himself, and the realities of today" (121-122).

It seems that reality has been turned into fiction and fiction into reality, not only of what is going on inside the head of Harshvarddhan Soni but in the entire society. The system itself has crumbled in the hands of the powerful crooks, and it is on sale for those who can afford to buy. Obviously, as judge Muktibodh contemplates "Mohandas is being denied simple justice because it's something he can't buy" (Prakash, *The Walls of Delhi* 120). He finally arrests Bisnath, and his father Nagendranath charging them with counterfeiting, fraud, racketeering, theft, and embezzlement, in "accordance with sections 419, 420, 468, 467, and 403" (122). Such a detailed description of the fiction naturalises the fantasy and turns an allegory into a

reality. García Márquez uses such details for a phonetic effect, but it seems to me that it also helps to naturalise the fantasy as *No One Writes to the Colonel* ends as:

By then it will be January 20th,” the colonel said, completely awake [...] “There are still forty-four days left to begin to think about that,” the colonel said. The woman lost her patience. “And meanwhile what do we eat?” [...] It had taken the colonel seventy-five years—the seventy-five years of his life, minute by minute—to reach this moment. He felt pure, explicit, invincible at the moment when he replied: “Shit. (Garcia Marquez, *No One Writes to the Colonel* 62)

Judge Muktibodh who appears towards the end of ‘Mohandas’ looks like a flesh and blood character in the story. The fake Mohandas is finally caught and creates a stir in media. For a moment it appeared as if the waited justice has finally arrived, but the story ends like a *Garciamarquian* tragedy, the judge is transferred, Bisnath and his father are released, and the wait for justice by Mohandas continues forever.

It seems to me that such ambiguous endings have a more psychological effect and does not let the reader zero-in on an anticipated truth. Both the characters, Mohandas and the Colonel, are the most honest, hopeful, dreamers and pursuers of justice not within their capacity but far beyond their persona to the point of an illusion. Colonel is a mythical optimist who has been going to check his letter in the post-office on every Friday for the last fifteen years, which irritates his sickly wife to the point that she calls “one must have the patience of an ox, as you do, to wait for a letter for fifteen years” (Garcia Marquez, *No One Writes to the Colonel* 22). Transgressing the boundary of a typical hope and dream, Colonel’s characters itself turns into a fantasy-like element who claims, “life is the best thing that’s ever been invented” (39). He seems like a lone fighter standing against all the odds and demands a reader to be hypnotised in the reading act to do follow him till the end. As without a carefully devised fiction tool, it would result monotonous.

Mohandas, on the other hand, coming from a lower caste, dreams to transgress his social boundary to get a college education and eventually becomes a topper, but deep down in his mind, he doubts if that certificate would bring him any fortune. His dreams shatter when he enters into the formal job market monopolised by the upper caste and retorts to his traditional job and manual labour. His fight seems to be monumental, which he carries out alone and then with the help of Harvardhan Soni in the court of Judge Muktibodh. It takes the story into an unfamiliar zone of reality, where things are happening in reverse order, and the justice is done to the powerless. It is the creation of an epical tragedy in the tradition of *Tirichh* and *Tepchu*. It seems to me that Uday Prakash has mastered a new kind of magical realism, which is similar to *Garciamarquin* fiction in many aspects, and at the same time unique.

Luis Harss⁵⁸ underlines that:

Few characters in Latin-American fiction are as endearing as the decrepit old Colonel, who lives long after his story is finished. He is a sort of aged baby, a withered wonder child, wise and silly, touching and human, enchanted and misguided by life. He has not only a personality but a soul. (326)

Colonel, through the figure of the fighting cock, that he thinks can be well-fed and then pitted in the fight, creates a “monster of illusion” (325). The same way the appearance of Judge Muktibodh creates an illusion of justice in *Mohandas*. If the reader gets into the internal monologue of these characters and sees the world through their illusions, it is an uncanny, a naturalised fantasy world.

García Márquez, who would construct a story based upon a visual image, would juxtapose several other images to give a life-size image of the old Colonel. Mario Vargas Llosa mentions that the figure of the Colonel comes from of a man waiting in a fish market in Barranquilla, that García Márquez has seen and it suggested him the character, “an old man

waiting for something, endlessly” and eventually to “the figure of the grandfather”.⁵⁹ (Vargas Llosa 45)

His grandfather’s pension was also the illusion of his grandmother who informs him upon the death of his grandfather, “your grandfather died waiting for his veteran’s pension, but I do not worry because it will come to you. And if it doesn’t reach you, it will reach to your children”⁶⁰ (Jaramillo 108). So, the illusion is never an individual endeavour, rather it encapsulates the family, surrounding and the entire society, as the story grows.

The other important aspect seems to be the silence of protagonists that inundates the readers’ mind with a wide range of reaction and conflict. As in Plato’s notion of catharsis that takes place during a real tragedy, in magical realist fiction also, especially in the one discussed here a heightened sense of emotion is released in front of these tragicomedies. Tragedy surfaces in almost all the fiction studied above; *Tepchu*, *Tirichh*, ‘*Gya*, *Z*, *Aleph*, *Jagatpati*, *Karphyu*’ *Third Resignation*, *Leaf Storm*, *In Evil Hour*, *Love in the Time of Cholera*, *No One Writes to the Colonel*.

As discussed earlier, the nomenclature often enhances the tragic effect by referring to the real-life tragic figures in the fiction. Mohandas is a tragic allusion to Mahatma Gandhi, who has been even reduced into a comic character in Bollywood movies, everyday jokes, on social media where users ridicule him for not being brave in front of the British, and even to the point that fringe right-wing fundamentalists celebrate his death. Uday Prakash had long ago prophesized Gandhi’s fate in *Mohandas*, where once again Mahatma Gandhi struggles against an institutionalised injustice, but this time he is defeated not by the British but by his own people.

So, magical realism has nothing to do with fantasy literature as it is popularly believed, and nowhere in the above observation, could we trace such overt fantastic elements that would hinder the reality. Furthermore, as the Hindi critic Namvar Singh has expected from such

literature a range of reality so abundant that the authors need not invent any fantasy.⁶¹ These foundational texts, both in case of García Márquez and Uday Prakash seem to have attempted to capture the ‘outsized or boundless reality’⁶² in their fiction, which has just overflowed its limits and soak the readers with *realism plus* that we may call Magical Realism.

Conclusion

Uday Prakash has been successful in creating an Indian version of not only magical realist fiction but a *Garciamarquian* style of fictional craft. His open-mindedness towards the global literature reflects in his writings and crosses the confined domain of the Hindi fiction that is centred around *Premchandian* realism. He has been a methodical reader of Latin American and Spanish literature since his spouse Kumkum was a student of Spanish at the Jawaharlal Nehru University where they had met. His readings of Borges, García Márquez, Neruda and other Latin American writers seem to be reflected in his literary craft. García Márquez’s influence can be traced in many of his famous fictions such as *Tirichh*, *Tepchu*, *Gya*, *Z*, *Aleph*, *Jagatpati*, *Karphyu*, *The Girl with a Golden Parasol*, *Mohandas* and many other of his fiction.⁶³ Several other critics have tended to scandalise the literary influences as plagiarism, but after a close examination, it does not appear to be so.⁶⁴

There are several parallels that we can draw between these two authors: (a) locating the story in a mythical space, (b) universal characters of the plot, (c) use of journalistic technique, (d) using visual imaginary, (e) excessively humane themes, (f) psychologically impacting fiction, (g) subtle yet critical politics, and (h) amalgamation of fantasy.

García Márquez, in his very early writings *Apuntes para una novela* (1950), almost decades before the non-Spanish readers came to know about it, had conceptualised the mythical space, Macondo. Almost all his fictions until the appearance of *One Hundred Years of Solitude* are centred around this location. Uday Prakash, on the other hand, does not name the space

where *Tepchu* (1976) or *Tirichh* (2001) take place but gives a hint at the beginning of the stories or somewhere inside, where readers get to know that it is an interior town of a north India state.

The characters of their fiction appear universal, be it Colonel, Florentino Ariza, Fermina or Santiago Nasar, they can be recreated in any country of Latin America. A continent ravaged with colonial wars, civil wars, social conflict, inequality, political violence, such characters can be more real than fictional. In case of *Tirichh*, *Tepchu*, *Mohandas* or *The Girl with a Golden Parasol* one need not explore much in the literary fiction rather read the newspaper where one would encounter instances such as mob violence, superstition, the resistance of the subaltern, suppression of the lower caste or opposition of love or marriages by family or the society.

Use of journalistic technique or a veridic setting is used in their fiction to counterbalance the amalgamation of fantasy as the openings of *Big Mama's Funeral* go as following:

This is, for all the world's unbelievers, the true account of Big Mama, absolute sovereign of the Kingdom of Macondo, who lived for ninety-two years, and died in the odor of sanctity one Tuesday last September, and whose funeral was attended by the Pope. (García Márquez, *Collected Stories* 184)

Similarly, *Tepchu* begins as:

Whatever is written here is not a fictitious story. Sometimes the truth itself is more incredible than fiction. After knowing everything about Tepchu, you will also feel the same. I know Tepchu very closely. Our village Madar is located right next to the river Son, one or two furlongs from the bank.⁶⁵

Uday Prakash's *Gya*, *Z*, *Aleph*, *Jagatpati* and *In Evil Hour* deal directly with the politics and the collective violence. As:

For the first time in the history of this town, everyone is grouped together due to this event. Our and their thoughts are the same. This relation, which curfew has created is priceless, and if we want, we can shape history with this.⁶⁶

In Evil Hour of García Márquez consciously grapples with the violence brewing in Caribbean Colombia during the era known as *La Violencia* [The Violence] after political unrest in the country, and he shows how it explodes and shatters the tranquillity of a small town. Other fictions are also political in nature, but the Macondo cycle of fiction are more focused to deal with the immediate reality.

Tirichh and *Chronicle of a Death Foretold* touch not only upon the social reality but enters the protagonist's psyche and seems that the reader approaches the story through the eyes of the narrators. The narrator of *Chronicle of a Death Foretold* is an intimate friend of the victim *Santiago Nassar*, and in *Tirichh*, the narrator is the son of the victim himself. Such personalization makes the story more humane, relatable, and impactful.

At the level of story craft, all these fictions grow in different layers, often inundated with conflicting and ambiguous terrain, so that the reader would not fixate on a particular ground and accepts the fantasy elements without resistance.

Concepts such as fate are the driving element for death in these fictions, as none of them dies because it was a natural physical death. Masterji dies because of *tirichh* bite or consumption of *datura* or due to the mob's attack remains unclear till the end. Similarly, Santiago Nasar's death in *Chronicle of a Death Foretold* appears as a murder carried out in a fit of rage without knowing the truth. As underlined by Daniel Pizano that *Chronicle of a Death Foretold* is weaved around ambiguity about who committed the crime, was it Santiago Nassar or someone else, and in the fiction as well as in reality no one knows that for sure.⁶⁷

One thing that encompasses this magical realist fiction is the transgression of the boundaries. Even García Márquez's characters such as Big Mama, Colonel, Santiago Nasar or

Florentino Ariza do not live in the normative world. Their transgression is almost at the level of dementia, madness, delusion, or rage. Florentino was so excessively in love with Fermina Daza that he was unable to write a simple business letter and would end up writing love letters. He simply could not act normal.

On the other hand, the actions and personalities of Tepchu, Masterji, Rahul, Anjali or Mohandas, all transgress their boundaries and limitations fixed by the society. It seems to me that in that particular extended reality created by such transgression is where the magical realist fiction locates and functions.

¹ —Para quienes tenemos algunas claves del libro, hay un momento en que Macondo deja de ser un pueblo, el tuyo, para convertirse en una ciudad, Barranquilla. Has puesto al final personajes y lugares que conociste allí. ¿Te planteó algún problema este cambio?

—Macondo, más que un lugar del mundo es un estado de ánimo. Lo difícil no era entonces pasar del escenario de un pueblo al de una ciudad, sino pasar del uno al otro sin que se notara el cambio de nostalgias.

(García Márquez, *El Olor de la Guayaba* 80)

² See for details, Álvaro Santana-Acuña, Gabriel García Márquez: The Making of a Global Writer, An exhibition at Harry Ransom Center, University of Texas, February 1, 2020 – January 3, 2021, For more details see, <https://www.hrc.utexas.edu/exhibitions/2020/gabriel-Garcia-Márquez/#global-writer>

³ ‘Apuntes de una novela’ published in Barranquilla in *El Heraldo* and *Crónica*, the sports magazine which he edited but it could not survive more than a year. Macondo, conceptualised in *Apuntes*, would reach to its full shape in *One Hundred Years of Solitude* almost after fifteen years of conception in *Casa de los Buendía*, *Crónica*, no. 6 June 1950, *La hija del Coronel*, 13 June 1950, *El Heraldo*, *El hijo del Coronel*, 23 June, 1950, *El Heraldo*. *El Regreso de Meme*, 22 November, 1950, *El Heraldo*. (ctd. in Araujo Fontalvo, “El legado de Macondo: Antología de ensayos críticos sobre Gabriel García Márquez” p. 37)

⁴ “El invierno,” 24 December, 1952, *El Heraldo*; “Isabel viendo llover en Macondo,” *Mito*, Bogotá, 4, Oct-Nov 1955. (ctd. in Araujo Fontalvo, “El legado de Macondo: Antología de ensayos críticos sobre Gabriel García Márquez” p. 37)

⁵ The complete collection of his stories published by Harper and Row in English (1984) contains all stories from three earlier books; *Leaf Storm and Other Stories* (1972), *No One Writes to the Colonel and Other Stories*, (1968) *Innocent Eréndira and Other Stories* (1978). This collection has the translations of his select short stories, but there are still several short stories, not yet translated into English.

⁶ मृत्यु आपकी रचनाओं का नाभिकीय शब्द है। मात्र शब्द ही नहीं, अवधारणा जैसी कुछ...सिर्फ रचनाओं का विषय या स्टेटमेंट जैसा नहीं, जैसे...जैसे मृत्यु उन रचनाओं का उपजीव्य हो, कभी ना खत्म होने वाले एक अमर्त्य विचार की तरह। आपकी सबसे बेहतरीन रचनाओं में मृत्यु का सघन बोध किसी ना किसी रूप में उपस्थित है। छप्पन टोले का करघन हो की तिरिछ... नेलकटर, सहायक, छतरियाँ, या पलगोमरा का स्कूटर...ठीक से बाँचे तो आत्मकथ्य जैसे मृत्युकथ्य ही है।

(Prakash, *Apni Unki Bat* 16)

⁷ ‘टेपचू’ के बारे में आपने पूछा है. यह कहानी ‘अभिव्यक्ति’ (पूर्णमा वर्मन) ने १-२ साल पहले प्रकाशित की थी. वहाँ के ‘आर्काइव’ में जरूर मिल जायेगी. इसका एक अंग्रेजी अनुवाद (अनु:राबर्ट ह्यूस्टेड, वर्जीनिया, यू.एस.ए.) भी नेट पर उपलब्ध है. लिन्क मैं भेज दूंगा. साफ़ट कापी नहीं है, वर्ना आपका आदेश मैं जरूर पूरा करता. लेकिन इस कहानी की भी एक कथा है. २३ साल की उमर में (१९७६) जे.एन.यू. का छात्र होने के दौरान, आपातकाल के समय इसे लिखा था. यह जे.एन.यू. के छात्रों के बीच बहुत लोकप्रिय हुई. बाद में १९८०-८१ में यह ‘सारिका’ (संपा: कन्हैयालाल नन्दन) प्रकाशित हुई. वहाँ भी इसे अपार लोकप्रियता मिली. बस यही मेरा ‘अपराध’ हो गया. आप जानते होंगे, छत्तीसगढ़ में टेपचू, लेपचू, समनू, छनू जैसे नाम आम होते हैं. इसकी देशव्यापी लोकप्रियता और चर्चा से चिढ़ कर दिल्ली के एक ताकतवर गुटबाज पहाड़ी ब्राह्मण ने इसे लूशुन की विख्यात कहानी ‘आहूक्यू की सच्ची कहानी’ की नकल घोषित कर दिया. (टेपचू के ‘चू’ से उन्होंने अन्दाजा लगाया कि इसका चीन से कुछ लेना-देना होगा.) और बस ‘विवाद’ शुरू हो गया. ऐसे ‘विवादों’ ने मेरे और मेरे परिवार के जीवन को पिछले लगभग ३० वर्षों से बहुत आहत और छतिग्रस्त किया है. मैं अपने ब्लाग पर कभी इसकी मज्जदार ‘अकाउन्टिंग’ करूंगा. अपने वतन से दूर होकर ‘अल्पसंख्यक’ और ‘अकेले’ होने का असली संघर्ष मेरे जैसे राजधानियों के हाशिये के लेखक-रचनाकार जानते हैं. राजनीति में ‘अल्पसंख्यक’ शब्द का दूसरा अर्थ है. वह ‘पॉलिटिकल कांस्ट्रक्ट’ है. एक ‘पावर-टूत’. गुजरात के अल्पसंख्यकों पर कविता लिखकर पार्टी और मित्र-मंडूली की वाह-वाह पाने वाले और सारे पद-पुरस्कार प्राप्त करने वाले इलाकावादी और जातिवादी कवि किसी वास्तविक अल्पसंख्यक और अकेले व्यक्ति को अपने इलाके में पाकर कितने क्रूर और

हिसक हो सकते हैं, इसका ब्रितान्त आज के उत्तर-आधुनिक समय में जरूरी है, जिससे हम और हमारे बाद आने वाली पीढ़ियाँ अपनी मासूमियत के हाथों छली न जा सकें. हिन्दी साहित्य और हिन्दी-पट्टी की राजनीति, दोनों एक-दूसरे के भ्रष्ट 'एलीट' का 'विस्तार' और 'रैप्लिका' हैं. यह मेरा आत्मबोध और जीवनबोध दोनों हैं. उस जीवन का सारांश जिसकी संख्या घिरने लगी है.." For more details see, https://www.rachanakar.org/2008/03/blog-post_3746.html

⁸ यहाँ जो कुछ भी लिखा हुआ है, वह कहानी नहीं है। कभी-कभी सच्चाई कहानी से भी ज्यादा हैरतअंगेज होती है। टेपचू के बारे में सब कुछ जान लेने के बाद आपको भी ऐसा ही लगेगा। टेपचू को मैं बहुत करीब से जानता हूँ। हमारा गाँव मड़र सन नदी के किनारे एक-दो फ़्लॉग के फ़ासले पर बसा हुआ है। (Uday Prakash, *Dariyai Ghoda* 101)

⁹ Uday Prakash's one of the favorite authors is Jorge Luis Borges, whom he cites very often in his works. Borges's concept of memory, immortality, dream, and death seem to be ubiquitous in Uday Prakash's writings. A Hindi literary critic Ravi Bhushan, in a talk titled, "Katha Vimarsh," organized by Progressive Writers Association in Raipur on 24 -25 December 2000, which was later published as a report in a Hindi daily *Kathadesh* in February 2001, commented that Uday Prakash had copied passages from Borges's writings in his newly published story *Pili Chhatr Wali Ladki* [Girl with a Golden Parasol]. "[...] 'कहानी की उपस्थिति' पर चर्चा करने के लिए रविभूषण ने उदय प्रकाश की नयी लम्बी कहानी 'पिली छतरी वाली लड़की' को लिया उसे कृत्रिम व प्रायोजित कहानी बताया। उन्होंने कहा कि इस कहानी में "जॉर्ज लूई बोर्खेस" (sic.) की रचना के अंशों को ज्यों का त्यों रख दिया गया है, जो अनैतिक है, उन्होंने यह भी आरोप लगाया की लेखक ने इस कहानी में एक खास सम्पादक की पसंद के मुताबिक कच्चा माल जुटाया है और फ़ास्ट फ़ूड की तरह इंस्टेंट रचना है। इस तरह यह कहानी नहीं कहानी का भ्रम है।"

For a detailed discussion see here, "Kahani Upasthit to hai Lekin" *Kathadesh*, February 2001, p. 71.

¹⁰ "इस शहर के इतिहास में पहली बार किसी घटना ने इतने सारे लोगों को इस तरह से जोड़ा है। हमारे और उनके विचार एक हैं। यह रिश्ता जो कर्पू ने हमारे बीच पैदा कर दिया है वह बहुत कीमती है और हम चाहें तो इतिहास को इससे प्रभावित कर सकते हैं। (Prakash, *Dariyai Ghoda* 58)

¹¹ "शटअप! ज़ चीखा। उसकी गर्दन की नसें फूल गयी थीं और चेहरा-से विद्रूप हो उठा था "तुमने अपनी बकवास बंद नहीं की तो ज़ेड, यह ठीक नहीं होगा। मैं जानता हूँ, जग्गी के लिए तुम्हारे भीतर से जो नफ़रत बाहर फूट कर निकली है उसके पीछे तुम्हारे वर्गीय संस्कार हैं। तुम्हारी अपनी वर्गीय स्थितियाँ हियाँ। आखिरकार तुमने अपने 'एसेंस' को खोल ही दिया। तुम इसक वक्त अपनी उस भैंस जैसी प्रेमिका, क्या नाम है उसका — लिजी, हैं, लिजी के साथ रज़ाई में भीतर घुसना चाहते हो और कर्पू ने तुम्हें रोक दिया है। आलिफ ने तुम्हारा सही विश्लेषण किया है। अपने सारे गुस्से और फ़िरक के केंद्र में तुम खुद हो। तुम्हारी वर्गीय कुंठाएँ और ग्रंथियाँ जग्गी पर टूट पड़ी हैं। यह घृणापूर्ण है। बेहद आपत्तिजनक। तुम्हें फ़ौरन जग्गी से माफ़ी माँगनी चाहिए।" (Prakash, *Dariyai Ghoda* 61)

¹² "मैं जानता हूँ तुम सबकी एक-एक बात जानता हूँ तुम जग्गी का पक्ष इसलिए ले रहे हो कि तुम हमारे सामने ऊँचे हो जाओ। तुम्हारी इस ऊँचाई की पोल मुझे मालूम है। कोटर सुल्तानाबाद के कुंजड़े को गालियाँ कौन बैक रहा आलिफ, मैं या तुम? दफ़्तर के चपरासी की बदतमीजी की शिकायत बॉस से किसने की थी आलिफ, तुमने या मैंने? अखबार बाँटने वाले हॉकर की क़मीज़ फाड़कर बिना बिल दिए उसे कमरे से बाहर किसने निकाला ज़, तुमने या मैंने? मुझसे सारी बातें मत खुलवाओ। मैं बहुत ग़लत जगह ग़लत लोगों के बीच फँस गया हूँ मैं अपने सारी पिछली ग़लतियों को रियलाइज़ करता हूँ, मैं जग्गी से माफ़ी माँगता हूँ। लेकिन तुम लोग अपने भीतर भी झाँककर देखो। मेरा मतलब है तुम में से कोई भी पीर-फ़कीर, हो ची मिन्ह या फ़िदेल काख़ो नहीं है...तुम सब के सब..." (Prakash, *Dariyai Ghoda* 62)

¹³ "तुम्हें नहीं पता कि डाक्टरों ने ऊपर रिपोर्ट भेजी थी कि श्रीमती नीना तिलक को शोर-गुल और भीड़-भाड़ की वजह से नींद नहीं आ रही है। उन्हें नींद नहीं आ रही है इसलिए कर्पू लगाया गया है।"

For more details see, Prakash, Uday. "Gya, Z, Aleph, Jagatpati, Karphyu." *Dariyai Ghoda*, p. 66.

¹⁴ This character would appear in *One Hundred Years of Solitude* (1967) as son of the founder of Macondo, José Arcadio Buendía, and brother of Colonel Aureliano Buendía.

¹⁵ नौ बजकर दस मिनट के आसपास वार्ड में झाड़ू लगाने वाला, दवाइयों की ट्रॉली खींचने वाला, चादरें और खून और मवाद में लिथड़ी पट्टियाँ कमरे के बहार ले जाने वाला वार्ड बॉय जगतपति हांफता हुआ कमरे में घुसा तहत उसके चेहरे में किसी बड़ी खबर को तुरंत-फुरत एक सेकंड में खोल देने की व्याकुलता थी. (Prakash, *Dariyai Ghoda* 55)

¹⁶ "García Márquez said at the time that the book was 'a sort of false novel and false reportage: as an investigator, the narrator is a journalist, autobiographer, historian, detective and judge.'" (Martin, *The Cambridge Introduction to García Márquez* 81)

¹⁷ See for details Rohter, Larry, "García Márquez: Words into Film", Aug 13, 1989, www.nytimes.com/1989/08/13/movies/García-Márquez-words-into-film.html

¹⁸ Amitabh Kumar underscores that Uday Prakash's "writings bring news from the new, shining India: the explosion of money. The bewildering changes in social relations. Small, vulnerable people being ground underfoot by the moneyed bosses who come from powerful castes." (Kumar, *Lunch with a Bigot* 89-90)

¹⁹ *Tirichh* is based on a true story of his brothers' father-in-law. During Holi he had consumed bhang and went to Satna in the same condition. As he was still under influence of bhang, people thought he was a crazy person. Uday Prakash has extrapolated the story and weaved it with magical realist craft.

"तिरिछ कहानी में जो घटना पिता जी के साथ घटती है। ऐसी ही घटना उदय प्रकाश के बड़े भाई के ससुर के साथ भी घटती है। यह घटना मध्यप्रदेश के सतना शहर की है। भाई के ससुर ठेठ गाँव के रहने वाले थे और होली वाले दिन उन्होंने नशा कर लिया। दूसरे दिन किसी कम से उमहे सतना शहर जाना पड़ गया। नशा अभी तक चढ़ा हुआ था और वे उसी हालत में चले गये। ऐसे दशा में ऊँखे पागल समझ लिया गया और उनके साथ पगलों जैसा व्यवहार किया गया। उदय प्रकाश ने अपनी रचनाओं में यथार्थ को सम्मिलित किया है।" (Jyoti, PhD thesis, 2015, pp. 85- 86)

²⁰ “Pero, principalmente, es una nueva incursión *gabiana* en el mundo sobrecogido del fatalismo. El hecho de que lo protagonistas sea de origen árabe constituye una coincidencia (si es que es posible creer en coincidencia) que contribuye a reforzar esa noción.”

(Samper Pizano, *Cronica sobre un destino* 201)

²¹ “A estas grandes contradicciones se suma, fatídicamente, la mano de la ambigüedad. Son muchos los hechos que ni los personajes ni el lector, y ni siquiera el autor, consiguen establecer a lo largo del relato.”

(Samper Pizano, *Cronica sobre un destino* 202-203)

²² “Las ambigüedades y contradicciones despojan el control de los protagonistas sobre los sucesos. No se sabe bien qué pasó.”

(Samper Pizano, *Cronica sobre un destino* 204)

²³ Angel Flores was the first Latin American literary scholar who talked about it theoretically in literary context, tracing magical realism in Borges and other writers, and presented his paper on the topic during 69th Annual Meeting of the Modern Language Association in New York on 27-29 December 1954.

For more details see here, Flores, Angel. “Magical Realism in Spanish American Fiction.” *Hispania*, vol. 38, no. 2, 1955.

²⁴ Chiampi’s work is considered a pioneer work to understand Magical Realism in Latin American context as she has localised many western theories. She has explored the Latin American criticism as well, many not available in the English language. I have used her theory to analyse the select fiction in this thesis.

Chaimpi, Irleamar, *El Realismo Maravilloso*, 1983.

²⁵ Originally appeared as “El Realismo mágico en la literatura hispanoamericana” in *Cuaderno Hispanoamericano*, 1967, and translated as “Magical Realism in Spanish America” by Wendy B. Faris in *Magical Realism: Theory, History, Community*, edited by Lois Parkinson Zamora, Wendy B. Faris, 1995, pp. 119-124.

²⁶ “*las cosas tienen vida propia (...) todo es cuestión de despertarles el ánimo*” (Irleamar Chiampi, 61)

²⁷ “Contrariamente a lo mágico, el término maravilloso presenta ventajas de orden lexical, poético e histórico para significar la nueva modalidad de la narrativa realista hispanoamericana.”

Chaimpi, Irleamar, *El Realismo Maravilloso*, p. 53. 1983.

²⁸ See for more details, Prakash, Uday, ‘Warren Hastings and his Bull’, *Short Shorts, Long Stories*, translated by Robert Hueckstedt and Amit Tripuraneni, Katha, 2003, p. 17

²⁹ “He dicho que es como el agua y el aceite. Tú echas aceite en el agua y el agua en el aceite, y mientras revuelves, hay allí un cuerpo nuevo, una personalidad completamente distinta que se mantiene mientras se están moviendo. Cuando se aquietan, vuelven a separarse. En la novela, lo que hace uno es revolverlo y que siga moviéndose durante toda la vida del libro.”

For more details see, García Márquez’s interview “El barco donde estaba el paraíso”, in *Para que no se las lleve el viento*, edited by Fernando Jaramillo, p. 597.

³⁰ “The concept *Total Novel* of Mario Vargas Llosa and the *Fragmented Novel* of Macedonio Fernández. From the author’s standpoint, each of these perspectives is related to the discourses of cultural globalization and localization, respectively” For more details see, Forero Quintero, Gustavo. “La novela total o la novela fragmentaria en América Latina y los discursos de globalización y localización.” *Acta literaria*, (42), 33-44.

³¹ “Existen dos perspectivas formales de la novela como género literario que tienen relación con los dos discursos políticos modernos que les sirven de telón de fondo. De una parte, se puede definir la novela moderna como una totalidad, es decir, como el género que da cuenta de una “universalidad” de perspectivas de la vida; y por otra, como aquella expresión literaria parcial y limitada que entiende la imposibilidad de representar cualquier realidad.” (Forero Quintero, “La novela total” 33-44)

³² Celia Zapata has quoted Emilio Carrillo’s work on fantastic and his categorization of Borgesian fiction as follows:

1) La obra de arte dentro de la obra de arte 2) Contaminación de la realidad por el sueño. 3) El viaje en el tiempo 4) El doble, es decir vidas paralelas o repetidas.

See for more details; Zapata, Celia, “¿Realismo mágico o cuento fantástico?” *Otros Mundos, Otros Fuegos: Fantasía y Realismo Mágico en Iberoamérica: Memoria del XVI Congreso Internacional de Literatura Iberoamericana*. p. 58.

³³ “Hace treinta años Borges transformaba experiencias de Buenos Aires en ficciones inverosímiles, y para que su inverosimilitud resultase tolerable a su pequeño público las situaba en Tlón en la India.”

See for more discussion; Imbert, Enrique Anderson. *Otros Mundos, Otros Fuegos: Fantasía y Realismo Mágico en Iberoamérica: Memoria del XVI Congreso Internacional de Literatura Iberoamericana*. p. 43.

³⁴ See for more details: Chiampi, Irleamar. *El Realismo Maravilloso*, p. 119.

³⁵ This story is also included in the translated anthology of his stories, but I have referred to Ira Pandey’s version, that had appeared in a special issue of *Hans*. (Prakash, Uday. “Tirichh.” *Hans*, translated by Ira Pande, Vol. 1, 2019, p. 76)

³⁶ See for more details; Prakash, Uday. "Maulik to Wahi Hota hai Jiski koi Smriti nahi hoti", in conversation with Gautam Sanyal, *Apni Unki Bat*, p. 19-20.

³⁷ "Eso lo aprendí leyendo a Rulfo, después de tener ya vanos libros. Es decir, encontraba los nombres, pero no sabía por qué. Leyendo a Rulfo encontré que si el personaje no tiene su nombre no hay nada que hacer, no camina." (García Márquez, Gabriel, "El barco donde estaba el paraíso" Interview with Silvia Lemus, in *Para que no se las lleve el viento*, compiled by Fernando Jaramillo, p. 597)

³⁸ "[...] es una copia literal, minuto a minuto, de los amores de mis padres." Ibid.

³⁹ "Necesitaba ser un médico típico de la época y, precisamente, al que menos se parece desde el punto de vista del carácter es al médico que más me ayudó a hacer el personaje, un médico de Cartagena, muy mayor, graduado en Francia en una época posterior a la de Florentino Ariza. El me enseñó cómo se estudiaba en esa época la medicina en Francia, qué cosas de la medicina se estudiaban, cómo se ejercía. Entre paréntesis: una cosa que me dolió mucho es que él se entusiasmó tanto con el trabajo que hacía conmigo; que quería ser el primer lector del libro, y murió en el momento en que ya lo estaba terminando. Me llamó de los Estados Unidos a México y me dijo: "¿Cuándo tendrás el libro?". Le dije: "No sé, me faltan unos tres o cuatro meses". Y me dijo: "Es que acaban de diagnosticarme una leucemia que no me va a dar tiempo para seis meses más".

(García Márquez, *Para que no se las lleve el viento* 601)

⁴⁰ "Con El amor en los tiempos del cólera, sabía que necesitaba un título que pareciera más de tratado médico que de novela, por la conclusión a la que había llegado durante la escritura, de que los síntomas del cólera son iguales a los síntomas del amor." (García Márquez, *Para que no se las lleve el viento* 602)

⁴¹ "Me iba con mis padres a que me contaran por separado la historia de sus amores, porque juntos caían en contradicciones. Cada cual tenía sus recuerdos elaborados de una manera diferente." (García Márquez, *Para que no se las lleve el viento* 595)

⁴² "Por ejemplo, Y escribí esta novela aquí, en Cartagena. Escribía en la mañana y en la tarde salía a recorrer lugares que quería poner en la novela." Ibid.

⁴³ "Tengo un problema muy serio: si no encuentro el nombre exacto, no veo el personaje. Necesito saber cómo se llama para poder empezar a conocerle. Lo empiezo con cualquier nombre, y se lo voy cambiando en el camino. En algún momento Fermina Daza se llamaba Josefa Cárcamo. Ese nombre no pegó nunca [...] ¿Cómo saber cuál es el verdadero nombre? El personaje te lo dice. No te estoy hablando de magia. En realidad, uno siente cuando el personaje tiene su nombre." (García Márquez, *Para que no se las lleve el viento* 601-602)

⁴⁴ "En el libro que estoy escribiendo tengo un personaje, una hermosa esclava negra, que cría a la niñita protagonista del libro. Y esa mujer no andaba porque no encontraba el nombre. El día que lo encontré ella creció y se volvió un personaje muy importante: se llama Dominga de Adviento." Ibid.

⁴⁵ "Aquí en Colombia tengo los directorios telefónicos de todas las ciudades importantes del Caribe, y en ellos voy buscando hasta que encuentro un nombre." Ibid.

⁴⁶ For details see, *Love in the Time of Cholera*, pp. 53-54.

⁴⁷ For details see, <https://centrogabo.org/gabo/gabo-habla/un-escritor-tiene-derecho-todo-siempre-que-sea-capaz-de-hacerlo-crear-gabriel-garcia>

⁴⁸ "Si encuentro que hay una cacofonía en la cifra cincuenta años, ocho días, puedo cambiar el ocho por siete y el cinco por tres solamente por razones fonéticas." García Márquez. For details see, <https://centrogabo.org/gabo/gabo-habla/un-escritor-tiene-derecho-todo-siempre-que-sea-capaz-de-hacerlo-crear-gabriel-garcia>

⁴⁹ Namvar Singh quipped, "Uday Prakash should have kept the same name of the story, *Love in the Time of Cholera* itself, from which *Pilli Chhatri wali Ladki* is copied."

⁵⁰ "Mira, si tú dices que pasaron doscientos elefantes es difícil que te lo crean. Si tú dices que pasaron 232, ya empiezan a dudarlo. Si dices que pasaron 232 y siete elefantitos, y lo dices con una gran seguridad, ya te creen la cifra." (García Márquez, *Para que no se las lleve el viento* 598)

⁵¹ Scandalised as a plagiarism of Borges's short story. The passage on 'dream of a butterfly' which is actually taken from a Chinese philosopher Chuang Tzu's (c.369–c.286 BC) book called *Zhuangzi*, in which Chuang Tzu has turned into a butterfly in his dream, and he was not sure if it was the butterfly who was dreaming as if it was Chuang Tzu or Chuang Tzu had really turned into a butterfly. Uday Prakash, claims that the dream of butterfly was not a statement or a *kathan* used in his fiction, rather it is a parable, or a concept (*avdharna*).

⁵² The lawyer who fought on behalf of OBC leaders, Ram Jethmalani remembers as one of the most important cases in his life, due to a huge opposition in the society. The Mandal commission on the other hand changed the landscape of the Indian politics forever and a new generation of lower caste leaders emerged, so happened a massive awareness of the political power among the backward castes. The French sociologist Christophe Jaffrelot calls it a 'silent revolution'.

⁵³ Which saw increment in FDI between 1992 to 2005 up to 316.9 % and a left a deep impact on the society, as the major chunk of agricultural labourers in the North India migrated towards the industrial centres like the NCR,

Mumbai, cities in Punjab, Gujarat and Maharashtra. The dream and despair grew exponentially so did the divide between the rich and the poor.

⁵⁴ Uday Prakash notes a deep communal divide in the society and concluded that the “The Hindu Raj was more or less already in place”.

For details see; Prakash, Uday. *The Girl with the Golden Parasol*, translated by Jason Grunebaum, Yale University.

⁵⁵ “[...]yo yo escribía El coronel no tiene quien le escriba encerrado en un hotel de Paris. Y esa vaina tiene todos los olores y tiene los sabores, tiene la temperatura, tiene el calor, tiene todo. Y El coronel no tiene quien le escriba está escrito en invierno, con una nieve del carajo afuera. Y con un frío del carajo en el cuarto. Y yo con el abrigo puesto, y esa vaina tiene todo el calor de Aracataca. Porque, si no lograba que hiciera calor en el libro no sentía que estaba bien... ¡Cuesta trabajo!” (García Márquez, *Para que no se las lleve el viento* 127)

⁵⁶ “Para García Márquez, la violencia debe ser tratada desde el lado de los vivos y no de los muertos y, tomando como ejemplo *La peste* de Albert Camus, argumenta que lo que hay que recrear en la novela no es la lista de los muertos sino el drama de los vivos (qtd. in Terao 72).”

⁵⁷ “Tomando como ejemplo *La peste* (1947) de Albert Camus, García Márquez propone que la novela no debe buscarse en “los muertos” sino en el drama de “los vivos” (qtd. in Terao 56).”

⁵⁸ Another discoverer of García Márquez who launched him into the English speaking world through his celebrated book, *Into the Mainstream* (1967), even before publication of *One Hundred Years of Solitude*. Luis Harss had recognised the foundation of mythical Macondo and its characters such the Colonel in his book.

⁵⁹ “El origen de esta historia era una imagen: en Barranquilla, García Márquez había visto algunas veces, frente al mercado de pescados, a un hombre apoyado en una baranda, en actitud de espera. Esta figura enigmática le sugirió un personaje: un anciano que espera algo, inacabablemente. Luego, de una manera natural, esa imagen vino a calzar en un viejo recuerdo de infancia: la figura del abuelo.” (Vargas Llosa. *Historia de un deicidio* 45)

⁶⁰ “Tu abuelo se murió esperando su pensión de veterano, pero yo no me preocupo porque a ustedes les llegará. Y si no le llega a ti les llegará a tus hijos.” (García Márquez, *Para que no se las lleve el viento* 108)

⁶¹ “[...]तो या तो यथार्थ की आपका इतना हो की वह जादुई बन जाये, जैसा मार्खेज कहता है, मार्खेज ने भी कहा है कि हमने जो कुछ कहा है जादुई नहीं है। इसलिए आपको किवंदती बनाने की जरूरत नहीं है। आज के जमाने में यथार्थ ही इतना अविश्वनीय ढंग का होता है कि वह किवंदती मालूम होता है। (Singh, *Aalochna ki Dusri Parampra* 142).

⁶² García Márquez has used the term “la realidad descomunal” and “la realidad desaforada” during his Nobel Prize acceptance speech. In the official translation of the Nobel Foundation, the terms “la realidad descomunal” and “la realidad desaforada” are translated as “outsized reality” and “unbridled reality” respectively.

For more details see, García Márquez, Gabriel, “The Solitude of Latin America” 8 December 1982, www.nobelprize.org/prizes/literature/1982/marquez/25603-gabriel-garcia-marquez-nobel-lecture-1982/

⁶³ Namvar Singh and Rajendra Yadav have mentioned such influence in case of *Girl with a Golden Parasol* and *Tirichh*.

For more details see, Yadav, Rajendra. “Jadui Yatharthvad se bachna hoga.” *Javab do Vikramadiytya*, Vani Prakashan, 2009, pp. 158-161 and, Singh, Namwar. *Namvar Singh: Aalochna ki Dusri Parampra*, interview with Kamla Prasad, Vani Prakashan, 2002. p. 82.

⁶⁴ Ravi Bhushan, during a lecture at Katha Samman Progressive Writers Association in Raipur on 24 -25 December 2000, titled, “Katha Vimarsh” which was later published as a report in a Hindi daily *Kathadesh* in February 2001, has also alleged plagiarism.

⁶⁵ यहाँ जो कुछ भी लिखा हुआ है, वह कहानी नहीं है। कभी -कभी सच्चाई कहानी से भी ज्यादा हैरतअंगेज होती है। टेपचू के बारे में सब कुछ जान लेने के बाद आपको भी ऐसा ही लगेगा। टेपचू को मैं बहुत करीब से जानता हूँ। हमारा गाँव मड़र सन नदी के किनारे एक-दो फ़र्लांग के फ़ासले पर बसा हुआ है। (Prakash, *Dariyai Ghoda* 101)

⁶⁶ “इस शहर के इतिहास में पहली बार किसी घटना ने इतने सारे लोगों को इस तरह से जोड़ा है। हमारे और उनके विचार एक हैं। यह रिश्ता जो कफ़रू ने हमारे बीच पैदा कर दिया है वह बहुत कीमती है और हम चाहें तो इतिहास को इससे प्रभावित कर सकते हैं” (Prakash, *Dariyai Ghoda* 58)

⁶⁷ “A estas grandes contradicciones se suma, fatídicamente, la mano de la ambigüedad. Son muchos los hechos que ni los personajes ni el lector, y ni siquiera el autor, consiguen establecer a lo largo del relato.”

For more detailed discussion see; Samper Pizano, Daniel. “Cronica sobre un destino.” *El arte de leer a García Márquez*, pp. 202-203

Concluding Remarks

We have seen in Chapter 4 that Magical Realism is used as a tagline with the fiction written not only for the texts from so-called the Third-World but also the First-World. The reason is the popularity of the term after the translation of *Garciamarquian* fiction and the huge following it has garnered in the literary marketplace due to a publishing phenomenon. Alvaro Santana Acuña in his pioneering study on the commercial success of the *One Hundred Years of Solitude* (1967) writes:

The fate of *One Hundred Years of Solitude* could have been completely different without the rapid modernisation of the Spanish-language book industry in the 1960s. Due to this booming industry, the novel was part of an avalanche of literary works that began in 1962. Their success created a space of imagination, production, and reception; thanks to this space (or niche), *One Hundred Years of Solitude* easily entered the publishing market five years later as a best seller. (Santana Acuña 4)

As discussed earlier, thanks to the literary giants like Jorge Luis Borges, Julio Cortázar, Neruda etc., by 1960s, Latin America had already created an identity of its own and “no longer occupied a peripheral position in the international market.” (Santana Acuña 13). Moreover, the appearance of *One Hundred Years of Solitude*’s translation into English in 1970 also coincides with the expansion of the western literary market towards the emerging economies, the way the Spanish publishers had expanded in case of Latin America. Publishers like Penguin, Harper, Macmillan, and others were venturing into the non-western English-speaking market, besides having a huge inter-continental readership of their own.

The role of Barcelona based literary agent, Carmen Ballcells is another big factor in spreading García Márquez and other Latin American writers to a broader audience. As not long ago, selling 500 copies was considered a big success, and then in case of García Márquez, 8,000 copies were sold in just one week, and subsequently reached to sell over 500,000 copies

within three years of its publication (Fahy 10). This could not have happened just by writing a good novel. Publishers, literary magazines, international network, growing academic attention on Latin American studies and the incursion of Spanish publishers in Latin America, all coincided at the same time.

Just after the publication of *One Hundred Years of Solitude*, the famous Argentine magazine *Primera Plana* featured García Márquez on the cover page, with a story titled, “The Great Latin American Novel”, and hundreds of thousands of readers got acquainted with the proposed masterpiece and the star Latin American writer (Santana Acuña 156). *One Hundred Years of Solitude* remained the best-seller in *Primera Plana* for fifty weeks; moreover, similar responses came from many such magazines across the continent. However, a significant work of a *viral marketing* was already done before the publication. Álvaro Santana writes:

At least twelve of these periodicals, published in eight countries and distributed in more than twenty, featured or reviewed work by García Márquez before the publication of *One Hundred Years of Solitude*. Thus, thousands of readers in three continents first encountered his literary work in periodicals rather than in books. (*Ascent* 161)

The translation of the *One Hundred Years of Solitude* into English (1970) by Gregory Rabassa was hailed superior to the Spanish original by García Márquez, a perfect marketing gimmick. In addition, the book was published by the giant group Harper and Row that had opened a section of Latin American Literature a few years ago in 1964 (Santana Acuña 156). In no time, the novel took an unprecedented flight to reach every nook and corner of the world, and the tag Magical Realism turned into a strategy for commercial success for many upcoming writers. Many writers from the Global-South such as Rushdie (1947-), Arundhati Roy (1961-), Amitabh Ghosh (1956-), Orhan Pamuk (1952-), Murakami (1949-), Kenzaburo Oe (1935-),

Mo Yan (1955-), Ben Okri (1959-) and even old writers such as Naquib Mahfouz (1911-2006), Kawabata (1899-1972) were put in the tag of Magical Realism to sell in the literary market.

(Mis)conception about Magical Realism

Wherever it is discussed, the term Magical Realism is traced to Franz Roh's book on post-expressionist German art, titled, *Nach Expressionismus: Magischer Realismus: Probleme der neuesten europäischen Malerei* (1925) (*After Expressionism: Magical Realism: Problems of the Newest European Painting*), but in the context of Latin America, it is just a semantic borrowing. It was used to name the new phenomena in Latin Americans due to the lack of a right name. As the larger term used to denote the fiction of that time within the phenomenon of "*la nueva novela latinoamericana*" [New Latin American Novel]. Magical Realism, a term floating in the air of the literary circles, *tertulias*, or *café* in the metropolis of Latin America soon caught the attention of Ángel Flores, who mentioned in his paper read at the 69th Annual Meeting of the MLA, and later published in *Hispania* titled, *Magical Realism in Spanish American Fictions*. He had obviously ignored to trace it to Europe or to Franz Roh and had used it as if it was a new term that captured the distinct realities depicted in the fiction of Borges and the like. However, soon after, Luis Leal, a Mexican Latin Americanist in the US genealogically traced the term to Europe and connected with Franz Roh.

Here the question is, 'can the subaltern name themselves'? These critics could have claimed that Magical Realism was a stand-alone concept free from the European connection, as the Latin America of that time had nothing to do with a post-expressionist art movement. They were writing their distinct reality which appeared magical, or marvellous in front of the dry, photographic, and dull European realism. But they had no chance without a sanction from the metropolis.

As we have seen in Chapter 5, García Márquez and Uday Prakash are producing highly political magical realist texts in terms of theme and substance. If García Márquez confronts the

socio-political issues through the race, gender, and class paradigm, Uday Prakash engages with caste, gender and class paradigm, which is juxtaposed with several layers of modernist techniques, such as interior monologue, dream, memory, trauma, nostalgia and an overwhelming psychological element in the narratives. So, the concerns which the Hindi critics such as Namvar Singh, Rajendra Yadav and many have expressed blaming that Magical Realism had compromised the story in terms of realist content does not seem a valid point. In fact, it is a reinvention of realism, expressed through the autochthonous tools. As Uday Prakash has expressed that the western patterns were not sufficient in capturing the Indian sensibilities and realities. García Márquez called it the reason why they are not understood well and are left in solitude because they cannot express fully through the European rationalist templates.

Indian Reaction/Reception to Magical Realism

As discussed in Chapter 4; in two of the regions of India, Kerala and West Bengal, both the citadel of Left politics, García Márquez garnered so much popularity that he is incarnated as a *Malayalam* and *Bangla* writer, and fondly entered into jokes such as ‘the best known Malayalam writer in Latin America’ and the ‘first Malayalam author who has won the Nobel’(Basheer, “Gone on Gabo”).¹ The erstwhile West Bengal CM and the veteran communist politician, Buddhadeb Bhattacharjee not only fondly read García Márquez but went a step further to their Malayalam comrades, by producing the Bangla translation of *The Story of the Shipwrecked Sailor* and *Clandestine in Chile* (Bhattacharyya, “Garcia Marquez Wave”). His incisive comment on García Márquez’s fiction and his political ideology in which he situated him “to the left of centre”, shows how fondly and deeply, he had read and understood him (“Garcia Marquez Wave”). García Márquez reception seems almost the same in the case of Bangladesh, where a generation of writers tried to emulate him. Besides, they went on to produce two versions of *One Hundred Years of Solitude*; published as *Nihsongotar Eksho*

Bosor, translated by G H Habib in 2000, and another version by Anisuzzaman appeared in 2017, claiming to be a direct translation from Spanish to Bangla.

We can see that the site of García Márquez's reception is intrinsically political. The first translation of his works in Malayalam appeared in a Naxalite magazine named 'Socialist Samvaadam' in Kerala ("Marquez Leaves"). His short story *Tuesday's Siesta*, the first to be translated into Malayalam by V. Sukumaran in 1977 would also appear in *Socialist Kathakal* (Socialist Stories) published in 1982, and *One Hundred Years of Solitude* would be serialised in *Samkramanam*, a little magazine. Shikha Mohandas would subsequently bring a collection of his short stories, titled *Kathakal* in 1983, and would fondly call "Marquez has become a Malayali today, our friend and comrade too." (Uma 42-23)

Here the reincarnation of García Márquez as a *Malayali* and at the same time as a comrade is the significant factor in his reception, which would also reflect in his reception in *Bangla* literary sphere.

As I have tried to demonstrate in Chapter 4, there are several reasons why García Márquez did not get the same reception in Hindi compared to its *Malayalam* and *Bangla* counterparts. Among those six significant factors, these four impacted most:

- a) *The presence of Premchand.*
- b) *Rushdie's connection with Magical Realism.*
- c) *Claims that it was nothing new.*
- d) *Absence of a strong left culture in the Hindi belt.*

It is definitely a matter of exploration, why the authors of *nai kahani* such as Rajendra Yadav, Kamleshwar, Mohan Rakesh (1925-1972), Bhisham Shahni, Nirmal Verma, Amarkant, whose social context was somewhat similar to the Caribbean reality of García Márquez for the impact of neo(imperialism), urbanisation, disintegration in middle-class families, erosion of

values, insecurity, melancholy, loneliness and anxiety, did not pay much attention to the *Garciamarquian* fiction (M. Singh, 312-333).

Perhaps, Premchand (1880-1936), the greatest of all the Hindi storytellers, stands like a bulwark of the realist fiction in Hindi, who was ideologically committed and conceptually tied with an *idealistic realism* (his own coinage *Adarshonmukhi Yatharthvad*) in which a writer is not only supposed to expose the objective reality but has a duty to revolutionise the society to bring changes. Such commitment left minimal scope for the writers to experiment with new modes; furthermore, Magical Realism would demand a considerable skill set to intermix fantasy with such firm socialist realism.

Salman Rushdie, on the other hand, created an avalanche with his offensive remark on the literatures written in the regional languages with his statement “Indian writers working in English is proving to be a stronger and more important body of work than most of what has been produced in the fifteen ‘recognised’ languages of India, the so-called ‘vernacular languages,” could have been a major reason for a hostile attitude against Rushdie in Hindi (Rushdie, “Damme” 50).

It brought him in a direct clash with the proponent of *nativism*, Bhalchandra Nemade who had termed English as a “killer language” and underlined the hegemonic place of the English language and advocated to write in native languages.² When Nemade criticised Rushdie and Naipaul during a felicitation ceremony for his Sahitya Academy win in 2015, another controversy ensued after Rushdie twitted, “Grumpy old Just take your prize and say thank you nicely. I doubt you’ve even read the work you attack”. Many writers from *bhasa* literature condemned Rushdie and rushed to defend Nemade.

Uday Prakash himself came in defence of Bhalchandra Nemade and underlined that “the global writers have little idea of the transformations in Indian languages other than English.”³ Rushdie almost an Englishman in his manners, might not have intended to hurt the

sentiment but such a statement would profoundly impact the Indian sensibilities, and his statement against Nemade would aggravate the reception of Rushdie in Hindi and other regional languages. It was not surprising that Rushdie's books have not been translated into Hindi by any established Hindi translator or writer. It would also affect the tagline Magical Realism attached to him. This factor would not have been a big reason for Marquez's under-reception in Hindi, but certainly, it had affected the notion of Magical Realism style, a label heavily linked with Salman Rushdie.

Furthermore, from the outset, the Indian writers and critics claimed that Magical Realism was not new to India, and its tradition goes back to the age of *Kathasaritsagar*, *Panchatantra*, *Hitopadesh*, *Baital Pachisi*, *Thousand and One Nights* or even the classic texts such as *Puranas*, *Vedas* and so on. Uday Prakash himself claimed that it was an Indian mode already practised by Hazari Prasad Dwiwedi and Muktibodh and claimed that "Magical Realism is the literary craft of the Third-World countries" (Prakash, *Apni Unki Bat* 75). Many heavy-weight Hindi literary critics opined the same. Vishwanath Tripathi considered that Hazari Prasad Dwiwedi was the first writer who used Magical Realism in Hindi. He stated, "In my view, Dwivedi ji is the first and the biggest writer of Magical Realism in Hindi. In his writings daydreaming, dream or something happening inside the heart happens as tangible incidents".⁴ Manager Pandey would also express something similar:

Those familiar with Muktibodh's poetry, should not be surprised at Magical Realism and have got a glimpse of it. As in his literary world, there are haunted castles, abandoned tower, abysmal ponds, with religious figurines, the howl of animals or hooting of birds all that create a magical world thought its fantasy."⁵

Despite such a reaction towards Magical Realism, many writers are being labelled as magical realists. Manohar Shyam Joshi's *Haria Herculis ki Hairani* is one of such work that seemed to be influenced by *One Hundred Years of Solitude*. Colonel Meredith of *Haria*

Herculis is nothing but Colonel Aureliano Buendía and the curse on Haria's father Girvan Datt is also of one hundred years pronounced by *Jangal God* echoes the title of García Márquez masterpiece. However, the heavy use of religious metaphors and symbols and its reference of *moksha* and *prayashchit*, uproot the story from the reality and lands into the side of myth and fantasy. His other fiction as well, even though they exhibit the influence of *Garciamarquian* fiction, do not seem to fit in the magical realist framework due to their excessive urban setting.

Most importantly, García Márquez never became a comrade in the Hindi belt or a "Hindi writer who won the Nobel prize." It was undoubtedly due to political condition in the Hindi speaking region, where the Left does not hold sway as in the case of Kerala or West Bengal. Even though the Progressive Writers' Association was formed in that region, the communist movement as well as the Marxist intellectual movement, lost its ground over time due to the rise of the populist politics. So, the left sympathy is a major factor in the reception of Latin American literature in India, be it Pablo Neruda or Gabriel García Márquez. Márquez went on to become a close friend of Fidel Castro and frequently appeared in the pages of Newspapers hobnobbing with him and other heads of states. It certainly made García Márquez the intellectual and the literary face of the revolution.

Latin America and India

India and Latin America share the history of colonialism, and subsequently somewhat similar socio-political condition. It is a condition of collective non-disposition of cultural and symbolic capital among the postcolonial societies in front of the European powers, in *Bourdieu* sense. The dynamics would change when these authors would produce their texts from the location of symbolic cultural capital, Paris. Pascale Casanova underlines the importance of the European connection to the success of the Latin American writers and claims that "the writers of the Latin American "boom," for example, began to exist in international

literary space only with their translation into French and their recognition by French critics” (135).

Indeed, Europe and in particular Paris played a crucial role in the formation of a Latin American consciousness among the writers such as Alejo Carpentier, Miguel Angel Asturias, Arturo Uslar Pietri. Later, the group of Boom writers such as Julio Cortázar, García Márquez, Vargas Llosa and so on, would break free from such cultural and aesthetic dependency and claim their originality. As the Venezuelan writer and intellectual, Uslar Pietri would underline, “our case is different, original” (qtd. in Casanova 85).

However, the most significant factor was the literary market that had moved towards the so-called Third-World countries. Álvaro Santana Acuña underlines that Barcelona had become a centre of such intercontinental literary transaction where, the Latin American writers exported literary ideas and manuscripts and, on the other hand, publishers in Spain turned them into cheap paperbacks sold nationally and in Latin America (*Ascent* 42).

The Indian English writing, in particular, had gone through a similar kind of Boom after the success of *Midnight's Children* and as a result, the “publishing industry has grown dramatically (10-12 percent annually), and the number of private publishers has risen” (Kasbekar 99).

As it had happened in the Latin American Boom, the Spanish publishers expanded their business to their erstwhile colony, the British and other major publications such as Penguin Books ventured into India in 1985, as Penguin India. In the 1980s itself, Rupa Co. had joined hands with HarperCollins and set up HarperCollins India, Picador, IndiaInk, Permanent Black, Yeti, Roli Books, Sage and subsequently many publishers centred on themes, such as Katha for translation and Kali for Women etc. (Kasbekar 99).

Amita Singh had underlined the success of *Midnight's Children* as a watershed moment, after which “overseas publishers began to look at the work of the Indians with greater

interest” (“Indian English Novel” 242). The publishing Boom in the 90s⁶ changed the scenario of how the authors were paid or recognised⁷ and witnessed the emergence of popular erotic, romance, thriller, significant number of children literature, which at the same time opened the market for foreign authors of such genres (Singh, “Indian English Novel” 242). These authors not only earned royalty coming from the global markets but also attained quasi-celebrity status as their counterparts in London, New York, or another metropolis, almost unthinkable decades ago.

Uday Prakash and García Márquez

García Márquez (1927-2014) and Uday Prakash (1952-) even though they were born in two different worlds some 17,000 km far away in Aracataca (Colombia) and Sitapur (Madhya Pradesh, India) they appear comparable in many aspects such as their habitus, their political commitment and creative life.

Both belonged to a vernacular feudal background. García Márquez was the grandson of a decorated colonel of the liberal party who had fought in the Thousand Days War and had taken bullets for his political belief, and he was a respected person in the society.

The young García Márquez had lived that privileged life during his childhood and would crave to go back to rescue those memorable times. Uday Prakash comes from a wealthy and respected Rajput landlord family, and his father owned an elephant and a pet tiger. Grandfather of García Márquez and father of Uday Prakash both were idealists and impacted the authors’ lives. Their houses were located near rivers, which played a significant role in their fiction.

Since both the authors belonged to educated families, their early education happened at their home, in a very caring environment, that nurtured them very sensitively and freely.

Rosa María Fergusson, the Montessori teacher, instilled a great impact on the little García Márquez, the same way Uday Prakash mother and later his teacher Mohan Shrivastava, played

a significant role to whom he dedicates his book *Ishwar ki Aankh* calling him, *Pitr Tulya Mohan Shrivastava* [To father like Mohan Shrivastava], who had not only given him an initial literary and ideological training but fulfilled the void of the parents.⁸

JNU campus for Uday Prakash would play the same role what Colegio Nacional de Zipaquirá, had played for García Márquez. The campus-based culture had offered both a kind of secure environment far from home and at the same time, creative freedom and political consciousness.

Interestingly both have a somewhat similar creative journey, as a journalist, writer, scriptwriter, cinema direction and passion for music.

Both authors; García Márquez and Uday Prakash have been cardholders of the Communist party, but their involvement seems not much for its political dogmas or party politics but in hope for establishing a better and just society. Thus, they would refrain from typical Marxist writing in support of their party politics. Instead, they looked it in a bigger canvas while dealing with reality. Deterring from the party line was often an allegation against them, for not being faithful to the revolution or they were blamed for being in collusion with the opposing forces. So, they were relegated by the radicals from both the sides, the Left as well the Right. But both kept on writing without any deterrence.

Uday Prakash seems like a vocal champion of creative freedom in the Hindi literary domain and often raises voices against the repression of any kind. He was the first author who returned the Sahitya Academy award in protest for the killing of Kannada writer M.M. Kalburgi (1938-2015). The movement soon gained momentum, and many writers joined the initiative, and it took a form of a movement.

Comparative Ground

García Márquez and Uday Prakash both deal with the universal themes such as reason and fantasy, dream and consciousness mixed with the psychological elements. Uday Prakash

has been considered by critics like Chanchal Chouhan as the early practitioner of *Garciamarquian* Magical Realism in Hindi. Some of the major comparisons have been drawn between *Tirichh* and *Chronicle of a Death Foretold*, *Girl with a Golden Parasol*, *Love in the Time of Cholera*, and between *Mohandas* and *No One Writes to the Colonel*. In chapter 6, I have attempted to analyse the comparative conceptual elements in the above-mentioned fiction as well as the story craft. These fictions also appear similar in the way the physical and psychological ambience is set in the story. I have also explored the use of journalistic and cinematic skills in the fictional craft, as both have used details in a way that depicts the fictions to be a veridic news report, and at the same time exhibit visual imagination. It is a result of their wider skill and exposure to different mediums of narrations.

I have also explored the spaces where the events take place in their fiction. As in case of Uday Prakash's fictional world, though he does not give a particular name as in *Tepchu*, or *Tirichh*, one gets enough clue to imagine and can relate with any semi-rural region of India. These are more like a conceptual place, as García Márquez had called Macondo as "not so much a place as a state of mind."⁹

The fiction of Uday Prakash and García Márquez constantly grapple with the theme of death. García Márquez began to deal with death in his first story *The Third Resignation* (1947) and his first novel *Leaf Storm* (1955), which would continue in his themes forever.

Uday Prakash's fiction revolves around death but not in such a nightmarish and Kafkaesque style as in García Márquez's fiction, rather it appears in the form of *atmkathya*, as Gautam Sanyal states, "death is a nuclear word in his fiction. Not only a word but like a concept, as if it is an inherent and unbounded idea of his fiction, which shows its presence in almost all of his best works."¹⁰

Tepchu (1978) and *Big Mama's Funeral* (1962) have almost similar openings where the narrators declare that these stories are true accounts, and along the way fantasy elements are

carefully inserted. *Gya, Z, Aleph, Jagatpati, Karphyu* (1982) and *In Evil Hour* (1961) deal with latent violence in the society, and the state repression. Set in the Emergency era in India, and post-Civil War (Thousand Days Civil War) era in Colombia, both the fictions try to show that it is happening not only in the street but also inside the heads of the protagonists.

Tirichh (1987) and *Chronicle of a Death Foretold* (1981) appear as two comparable fictions set on a similar narrative ground. *Crónica de una muerte anunciada*, that literally means, ‘Chronicle of an Announced Murder’, is narrative construction of a murder in which the readers are aware of what has happened in the first page. However, it leaves so much of restlessness in the mind of the reader as to find out why. *Tirichh*, on the other hand, is also set in a veridic context, where the protagonist has no chance of survival after bite of a *tirichh*, which in a way appears like an announced death, that gradually gets unfolded in the story. Both the authors have used journalistic details to hinge the story around the veridic ground and do not let the readers slip off to a fantastic terrain. In both the fiction, fate is the most powerful element, and the protagonists are not in command of their destiny.

Love in the Time of Cholera (1985) and *Girl with the Golden Parasol* (2001) are set on a tragic ground for a love story. *The Girl with a Golden Parasol* is often compared with *Love in the Time of Cholera*¹¹ and blamed even as plagiarism. Inter-caste love in India is even more challenging than an inter-class marriage in other societies. The violence in *Girl with a Golden Parasol* is similar to *In Evil Hour*, brewing in society's internal chambers. The story also had multiple layers which can be compared parallel to several *Garcíamarquian* fictions.

Uday Prakash's *Mohandas* (2006) and *García Márquez's No One Writes to the Colonel* (1961) also appear parallel as two protagonists wait for their rightly deserved the job and pension, respectively. However, everything depends upon the outside factors, and the situation is so much against them that it appears like a fate completely controlled by the system and society. It is a tragic situation, in which the protagonist is caught up.

Almost all the fictions discussed in the thesis revolve around unescapable tragic situations. They seem like a metaphor for an individual surrounded in an institutionalised corruption, degradation, violence, struggle and hope that all the common member of society go through anywhere in the world. Such themes turn these so-called Third-World modes into a universal trope; thus, the magical realist fiction produced in any corner of the world; Colombia, Nigeria, México, India, or Japan are read and received across the globe. At the same time, it challenges the sweeping proclamation by Frederic Jameson that all third-world texts are national allegories and opens a broad scope of further discussion and exploration.

¹ Media reports are full of such anecdotes. If the English media has these many of such article, the regional language media would have another set of appraisals for the author.

See for more discussion, [//www.thehindubusinessline.com/opinion/gone-on-gabo/article22995170.ece](http://www.thehindubusinessline.com/opinion/gone-on-gabo/article22995170.ece)

² Nemade stated in an interview, “Many Indian languages are on the verge of extinction due to English... When a single language becomes hegemonic it does suppress other languages. In English, every relationship is encapsulated in the word ‘aunt’’. If you desert your language that has a history of thousands of years and chase some other, it is bound to die. It is important to have a strong bond with your own language.

(Chougale, D. S.. “The language of truth.” *The Hindu*, November 06, 2014)

www.thehindu.com/features/friday-review/the-language-of-truth/article6570682.ece

³ For further discussion see, Nandgaonkar, Satish. “Rushdie lashes out at Nemade,” *The Hindu*, February 09, 2015, www.thehindu.com/news/national/rushdie-lashes-out-at-nemade/article6875078.ece

⁴ डॉ विश्वनाथ त्रिपाठी के शब्दों में – “मेरा विचार है कि द्विवेदी जी हिंदी में जादुई यथार्थवाद के सबसे बड़े और सर्वप्रथम रचनाकार है। इसमें दिवास्वप्न, स्वप्न या मन में धरती हुई घटनाओं को बाह्य, स्थूल घटनाओं की तरह वर्णित चित्रित किया जाता है।” (qtd. in Avisha, “PhD Thesis” 61)

⁵ जादुई यथार्थवाद यूरोप के पाठकों के लिए अपनी विलक्षणता के कारण आकर्षक हो सकता है, लेकिन तीसरी दुनिया के पाठकों के लिए वह उतना विलक्षण नहीं है; क्योंकि तीसरी दुनिया के जन-जीवन में वे बातें अनुभव के स्तर पर मौजूद हैं, जिनसे जादुई यथार्थवाद का निर्माण हुआ है। तीसरी दुनिया के साहित्य में अन्यत्र भी एक जादुई यथार्थवाद कभी झलक मिल सकती है। जो लोग मुक्तिबोध की कविताओं और कहानियों से परिचित हैं, उनके लिए जादुई यथार्थवाद कोई आश्चर्य की बात नहीं है। मुक्तिबोध के काव्य-संसार में कहीं भूट बंगला है, वीरान टावर में चक्रदार जीना है, तहखाने हैं तो कहीं अथाह बावड़ी है और बावड़ी में बैठा ब्रह्मराक्षस है। कहीं लकड़ी का रावण है तो कहीं सिंदूरी भैरव है। उसमें ओरांग-उरांग है तो खूँखार बिल्ली और डरावने उल्लू भी है। फैंटेसि के सहारे रचित इस काव्य संसार का वातावरण ही जादुई नहीं है, उसका जादुई असर भी पड़ता है। क्या इसमें जादुई यथार्थवाद की झलक नहीं है? (Pandey, *Upanyas aur Loktantra* 112-113)

⁶ Roanne Kantor stretching the Latin American Boom further to the global south considers the emergence of Indian version of *Boom* in 1993 with the successful novel of Vikram Seth *A Suitable Boy*, further reshaped by *The God of Small Things* (1997) of Arundhati Roy and *The White Tiger* (2008) by Aravind Adiga. However, she underlines the problem in mapping the so-called South Asian or Indian *Boom* about its beginning and the end junctures (Kantor 2018).

⁷ Vikram Seth has earned over a million dollars for *Suitable Boy* (1993), Arundhati Roy received over 500,000 pounds for her debut novel, which due to extensive marketing, reviews in prestigious newspapers such as *The Guardian*, *Time*, *The New York Times*, *Los Angeles Times*, *BBC* and other such platform became famous among Indian readers even before they could read it. It was also translated into many Indian languages including Hindi and became considerable successful as well.

⁸ दिनेश श्रीनेत- उस दौर में जो बाकी लोग हिंदी लिख रहे थे तो वो कौन थे जिन्हें आप पसंद करते थे?

उदय प्रकाश- ईश्वर की आंख जिन्हें मैंने समर्पित की है वह हैं मोहन श्रीवास्तव। मां की मृत्यु के वक्त मेरी उम्र लगभग १२-१३ साल थी मोहन श्रीवास्तव हायर सेकंडरी में अध्यापक थे। वे लगभग संत की तरह रहते थे। उन्हें पता नहीं मेरे प्रति कैसे गहरी सहानुभूति हो गई। उन्हें यह भी पता चल गया कि इनके पिता जी अल्कोहलिक हो गए हैं तो यह लगभग अनाथ है। उन्होंने मुझे मातापिता दोनों का स्नेह दिया मैं तो लगभग उन्हीं के कारण पढ़ पाया। वे खुद भी बहुत अच्छे कवि थे। कुमारेंद्र पारसनाथ सिंह, धूमिल, राजकमल चौधरी लिख रहे थे। एलेन गिन्सबर्ग उन दिनों आए थे। यह पूरा दौर था जब अज्ञेय की नई कविता का प्रभामंडल टूट रहा था, उसका अभिजात्य टूट रहा था (Prakash, “Bhasha Adhik” 8-28)

⁹ —Para quienes tenemos algunas claves del libro, hay un momento en que Macondo deja de ser un pueblo, el tuyo, para convertirse en una ciudad, Barranquilla. Has puesto al final personajes y lugares que conociste allí. ¿Te planteó algún problema este cambio?

—Macondo, más que un lugar del mundo, es un estado de ánimo. Lo difícil no era entonces pasar del escenario de un pueblo al de una ciudad, sino pasar del uno al otro sin que se notara el cambio de nostalgias.

(García Márquez and Plinio Apuleyo Mendoza, *El Olor de la Guayaba* 80)

¹⁰ मृत्यु आपकी रचनाओं का नाभिकीय शब्द है। मात्र शब्द ही नहीं, अवधारणा जैसी कुछ...सिर्फ रचनाओं का विषय या स्टेटमेंट जैसा नहीं, जैसे...जैसे मृत्यु उन रचनाओं का उपजीव्य हो, कभी ना खत्म होने वाले एक अमर्त्य विचार की तरह। (Prakash and Sanyal, *Apni Unki Bat* 16)

¹¹ Namvar Singh quipped, Uday Prakash should have kept the name of the story, *Love in the Time of Cholera* itself, from which *Pilli Chhatri wali Ladki* is copied.

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Appendices

Appendix I

Timeline of Colombian History

1499	Alonso de Ojeda lands on the Colombian soil at the Cabo de la Vela along with his fellow conquerors.
1717	The Viceroyalty of New Granada is established by the Spanish crown with Bogotá as its capital.
1810	The city of Bogotá declares itself independent from Spain.
1812-1814	The first Civil War, Unionists vs Federalists.
1819	Battle of Boyacá won by Simón Bolívar resulting in Colombian independence, and it includes present day Ecuador, Panama and Venezuela.
1829	Military uprising against Bolívar's regime.
1839- 1842	Civil War (The Supremes)
1848	Two parties, Liberal and Conservative formed. Their bipartisan divide still persists in the country.
1851	Civil War
1853	Separation of the Church from the state.
1854	Civil war breaks out
1859-1862	Civil War
1876-1877	Civil War
1884-1885	Conservative Party in rule, the power is recentralised, and church influence is restored once again.

	Civil War.
1895	Civil War
1899-1902	The last of the civil wars known as ‘Thousand Days War’. More than 100,000 people die. A treaty signed in Panama ends the war in 1902.
1903	Panama becomes an independent nation with the help of the US.
1928	Banana Massacre in Ciénaga. As per the unofficial report, more than 3000 United Fruit Company workers are killed by the Colombian Army.
1930	Communist Party of Colombia is founded. The Civil war conflict descends into the partisan violence in society.
1946	Violence erupts in the countryside between the Conservative Party and Liberal Party, the former reclaims the ancestral property, and the later support the land reform.
1948	Jorge Eliécer Gaitán is assassinated in Bogotá, on 9 April. A series of riots and violence erupts known in history as <i>El Bogotazo</i>. The violence would soon engulf the whole country. A friend of García Márquez, Alejandro Obregón finishes <i>Los muertos del 9 de Abril</i> depicting the violence in society.
1948-1957	<i>El Bogotazo</i> metamorphosed into <i>La Violencia</i> , a decade of civil war between liberals and conservatives, that claimed more than 300,000 deaths and many are forcibly displaced across the county.
1953	General Gustavo Rojas Pinilla takes over the government.
1955-57	Emergence of Guerrilla groups and many Independent Republics.
1957	<i>Treaty of Sitges</i> and formation of National Front.

1960-	Only Stepan Company is the authorised entity to import cocaine to the US; it brings 100 trillion tons of dried coca leaves annually from Peru. Cocaine is sold to Mallinckrodt; and leaves to the Coca Cola as well. Recreational drugs on the rise in the US.	
1961	“Independent Republics” issue is discussed in the Colombian Congress. US President Kennedy visits Bogotá.	García Márquez wins ESSO prize for his novel <i>La mala hora</i> (An Evil Hour).
1964	With the USA help, the government bombs the town of Marquetalia, Tolima and the surrounding areas to eliminate an independent republic. ELN (Army of National Liberation) and—FARC (Revolutionary Armed Forces of Colombia) are born.	
1966	Destruction of the archives of <i>La Violencia</i> to erase the painful past ordered by Carlos Lleras Restrepo	Father Camilo Torres, the revolutionary priest and a friend of García Márquez dies in combat with the Colombian Army
1967	Ejército Popular de Liberación (Marxist-Leninist) is born.	García Márquez publishes <i>One Hundred Years of Solitude</i>.
1970-	Movement (M-19) is born. Marijuana and Drug traffic becomes active in Colombia.	Conservative US President Richard Nixon declares “War on Drugs” and the anti-drug agency DEA is formed in 1972.

1974	End of the National Front after an election. Alfonso López Michelsen from the Liberal party emerges victorious.	1975: Operation Condor, backed by CIA and FBI, starts in Uruguay, Peru, Chile, Argentina, Brazil, Mexico, Bolivia, Paraguay, Colombia, and Venezuela.
1978	<i>Estatuto de Seguridad</i> [Public Safety Statute] anti-terrorist legislation results in repression, disappearances, torture, and leads to widespread violence.	The anti-drug act is amended in the US. 1979, 11 July: first Drug-related violence in Miami
1981	García Márquez flees to México fearing trial through <i>Estatuto de Seguridad</i> , Public Safety Statute.	1981-1982: Rise of the Medellín Cartel
1982	President Belisario Betancur starts the peace process and frees political prisoners. US President Reagan visits Colombia.	1982, March: Pablo Escobar is elected to the Colombian Congress. <i>García Márquez wins Nobel Prize in Literature</i> Colombia joins the NAM.
1984	Colombia extradites four drug traffickers to the US	Tranquilandia is destroyed.
1985	FARC and EPL join the electoral politics. But many of their legislators are assassinated.	

1985	M-19 guerrillas seize the Palace of Justice for 27 hours. Twelve Supreme Court justices are killed. Massive amount of important court documents, including those related to the extradition of the drug traffickers, are destroyed in the fire.	
1986	The peace process with the guerrillas fails. Chaotic violence erupts in the ubiquitous clash among the Army, drug traffickers and right-wing paramilitary groups and guerrillas. Drug traffickers have become a powerful force in the country, and they can buy politicians and government officials to work in their favour.	
1986	A friend of García Márquez, Guillermo Cano, the editor-in-chief of <i>El Espectador</i> is murdered on 17 December. Pope John Paul II visits Colombia.	27 October: US President Reagan signs the Anti-Drug Abuse Act and allocates a massive sum of \$1.7 billion to fight against the crisis in and outside the US.
1988	Drug lords create <i>The Extraditables</i> to fight against extradition.	On 25 June Colombia annuls the extradition treaty with the USA.
1989	President Virgilio Barco Vargas, continues his war on drugs. Thousands of people are detained. Medellín Cartel unleashes a wave of attacks on Police, DAS, Newspapers offices, and government offices and also brings down an Avianca aeroplane killing hundreds.	

	Liberal presidential candidate Luis Carlos Galán is killed during an election rally.	
1990	The United States government approves <i>Plan Colombia</i> .	The US gives an additional \$1.2 billion for the ongoing War on Drugs
1990	The guerrilla group, M-19 agrees to a cease-fire enters into electoral political though its political party (<i>Alianza Democrática M-19</i>) (AD/M-19). But Carlos Pizarro, its presidential candidate, is murdered during the election campaign. Leftist presidential candidate Bernardo Jaramillo Ossa is also killed.	
1990-94	César Gaviria becomes president, a new constitution in effect that prohibits extradition, protects civils and indigenous rights, legalises divorce. Pablo Escobar, the head of Medellín Cartel surrendered in June 1992.	
1993	Pablo Escobar escapes from the prison. <i>Los PEPES</i> (Perseguidos por Pablo Escobar) emerge.	
1993	On 2 December, Pablo Escobar is killed with the help of the DEA.	
1995	Emergence of Auto Defensa Colombiana against the leftist guerrillas. Widespread violence and displacement in the rural areas, over 25,000 murder recorded.	
1995	Ernesto Samper Pizano the president-elect is charged with receiving drug-cartel money for his election campaign.	
1996-1998	The paramilitaries and drug traffickers enter the FARC-controlled coca cultivation area.	

1998	Conservative candidate Andrés Pastrana becomes president and initiates peace talks with FARC.
1999	Peace talks formally launched.
2000	Clinton's \$1.3 billion military aid package for the Andean Region and \$860 million for Plan Colombia.
2001	Government and FARC sign San Francisco agreement.
2002	Peace talk fails.
2005	Initial peace talk begins with the National Liberation Army (ELN) in Cuba. García Márquez plays an important role.
2007	Hundreds of thousands protest in Bogota against violence, kidnappings and conflict in the country. Venezuelan President Hugo Chavez pitch-in as a mediator.
2008	Ingrid Betancourt is rescued six years after held hostage by FARC.
2009	President Alvaro Uribe declares a cease-fire, hoping for a peace-talk.
2010	Álvaro Uribe initiates to demobilise UAC.
2010	Army kills the senior FARC commander Mono Jojoy in an airstrike.
2011	Government approves law to compensate the victims of violent conflict and to resettling millions of displaced Colombians.
2012	Congress approves a law to initiate peace talks in June.
2012	Millions of Colombians took to the streets in support of peace talks.
2016	A historic peace treaty is signed putting an end to the 52 years of violent armed conflict.

	However, the deal is rejected in a national referendum, as the Conservative party and the right-wing aggressively campaign against any deal with the guerrillas. Juan Manuel Santos is awarded Nobel prize for peace for bringing to an end the most prolonged guerrilla-led conflict in the world.
2017	FARC is formally dissolved.

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Appendix II

Chronology of García Márquez Life

Year	
1927	Born on 6 March in Aracataca (Magdalena).
1930	His grandparents baptised him and his sister Margot; at San José Church Aracataca by Father Francisco Angarita.
1933	Discovers ice at the banana company's store.
1934	Begins his first formal education at the Montessori School run by Rosa Elena Fergusson.
1935	Stumbles upon a dusty copy of <i>Thousand and One Nights</i> in his grandparents' house.
1937	His grandfather, Colonel Nicolas Márquez dies in Santa Marta, while recovering from some health problems. García Márquez is devastated, and later declared, "nothing important happened to him since then."
1938	His father opens a pharmacy in Barranquilla and takes him along.
1940	He is sent to the prestigious San José Jesuit School in Barranquilla. He begins to write <i>Bobadas mías</i> [my silly musings] in the school magazine <i>Juventud</i> .
1942	Gets acquainted with a group of poets named <i>Arena y Cielo</i> , a local copy of <i>Piedra y Cielo</i> movement. Returns to Sucre, where his father has relatively a successful business. He had thrown ink at one of the Jesuit teachers and disliked the school.
1943	Travels to Bogotá to write an exam for a scholarship to get into the San Bartolomé but instead gets into Liceo Nacional de Varones, in Zipaquirá.

	Luckily, he had met the director of the scholarship section, Adolfo Gómez Támara on the same ship while travelling, and had written down lyrics of a song for him. The coincidence would turn his life around, as his selection was assured.
1948	Carlos Martín, a prominent member of Piedra y Cielo movement, becomes the rector of the boarding school and introduces the young Gabriel to the other two poets: Eduardo Carranza and Jorge Rojas. He would publish their interview in the school magazine, <i>Gaceta Literaria</i> and his poem title, Cancion [Song] in the national daily <i>El Tiempo</i> under the pseudonym, Javier Garcés.
1947	Visits his parents in Magangué during vacation and meets his future wife, Mercedes Barcha. Takes admission to study law at the Universidad Nacional de Colombia and lives in a student pension, along with his friends from coastal Colombia. One day stumbles upon <i>The Metamorphosis</i> of Kafka and decides to become a writer. Publishes <i>The Third Resignation</i> on 13 September 1947 in the weekly supplement of <i>El Espectador</i>.
1948	After assassination of Jorge Elíecer Gáitan, devastating violence breaks out in Bogota, and he returns to Cartagena. Begins his job as a journalist at the newly founded daily, <i>El Universal</i>.
1949	After almost a year and a half at <i>El Universal</i>, leaves for Barranquilla to work at <i>El Herald</i> and becomes friends with, Alfonso Fuenmayor, Álvaro Cepeda

	Samudio, Alejandro Obregón y Germán Vargas and other intellectuals and artists of the city.
1950	His mother goes to see him in Barranquilla and takes him to Aracataca to sell the house, the house of his grandparents where he was born and spent his childhood. It would impact García Márquez profoundly and become almost his literary obsession to recover the lost memory. The conception of Macondo would reflect in his columns, <i>Apuntes para una novela</i> [Notes for a Novel] published in <i>Crónica</i> and <i>El Herald</i>o.
1951	He moves to Cartagena to stay with his family but keeps on writings for <i>El Herald</i> o. By this time, he had dropped completely the idea to continue the Law degree.
1952-53	Works as a seller for Encyclopaedia but in fact, he is doing his fieldwork for his fiction. He meets the grandson of Medardo Pacheco, whose grandfather was killed by his grandfather in a dual long ago. He discovers the real Macondo first hand.
1954	Gets a well-paid job at <i>El Espectador</i> in Bogotá, thanks to Álvaro Mutis. Becomes Colombia's first film critic.
1955	He publishes, <i>Stories of a Ship-wrecked Sailor</i> and his fame rose exponentially. He is now a star journalist at <i>El Espectador</i>. Due to possible threat from the military regime, he is sent to Europe by <i>El Espectador</i> to cover the conference of the 'Big Four'.

1956	<i>El Espectador</i> is closed by the military regime, and García Márquez is stuck in París. He begins to write <i>In Evil Hour</i> , in which one of the characters grows out, and a new book is born, <i>No One Writes to the Colonel</i> .
1957	He travels to socialist Europe in the company of Plinio Apuleyo Mendoza and writes, <i>De viaje por los países socialistas o 90 días en la Cortina de Hierro</i> [Journey Through the Socialist Countries or 90 Days Behind the Iron Curtain]. On 23 December 1957 reaches to Caracas, where his friend Plinio has got him a job at the magazine <i>Momento</i> .
1958	On 21 March gets married to Mercedes Barcha in the Church of Perpetuo Socorro in Barranquilla, after thirteen years of ‘slow-cooked love affair’.
1959	Cuban revolution takes place. Along with Plinio Mendoza, he sets up <i>Prensa Latina</i> ’s Bogota office, the news agency of the revolutionary government.
1961	He begins to work in the New York office of <i>Prensa Latina</i> , but due to threat from the Cuban dissidents and unpleasant work environment, he decides to leave for Mexico in a greyhound bus, where his friend Alvaro Mutis is waiting. He wanted to see the deep south of Faulkner in the arduous bus journey.
1962	<i>In Evil Hour</i> wins ESSO literary prize and gets published from Madrid. <i>Funerals of the Big Mama</i> is published in Mexico. The legendary Carmen Balcells becomes his literary agent
1965	While on a trip to Acapulco with his family, he conceives the perfect opening line and the right tone for the novel he wanted to write since last two decades.

	He locks himself for eighteen months and finishes writing <i>One Hundred Years of Solitude</i>
1967	On 30 May, <i>One Hundred Years of Solitude</i> is published by Editorial Sudamericana in Buenos Aires.
1974	Along with Enrique Santos Calderón, Daniel Samper Pizano and Antonio Caballero Holguín launches a magazine called <i>Alternativa</i> .
1976	During the opening ceremony of the movie <i>La odisea de los Andes</i> de Álvaro J. Covacevich, Mario Vargas Llosa knocks him down, and their friendship comes to an end. Many have argued, including Xavi Ayen that Boom comes to an end.
1978	Sets up <i>Habeas</i> , an organisation in defence of human rights in Latin America.
1981	After an extended stay outside the country, he returns to Colombia, but due to threat from the government under <i>Estatuto de Seguridad</i> , he takes refuge in the Mexican embassy and leaves for Mexico once again. Publishes <i>Chronicle of a Death Foretold</i>
1982	Wins Nobel prize and went to receive in a traditional <i>liquilique</i> , breaking the protocol of the Nobel prize ceremony.
1991	Gabriel García Márquez participates in revising the newly drafted Colombian constitution.
1994	He sets up <i>Foundation for New Journalism for Ibero-America</i> in Cartagena.
1999	He buys <i>Cambio</i> magazine and returns to journalism once again. However, the magazine would not survive for long.
2001	He collaborates with President Andrés Pastrana's government in bringing peace talks between the guerrillas and the government.

2002	His mother, Luisa Santiaga Márquez dies in Cartagena. Publishes his autobiography, <i>Living to Tell the Tale</i> .
2004	Inspired by Yasunari Kawabata's <i>The House of the Sleeping Beauties</i> , pens down his controversial work <i>Memory of my Melancholy Whores</i> .
2007	Celebrates his 80 th birthday, and 40 th years of publication of <i>One Hundred Years of Solitude</i> . The Royal Spanish Academy publishes a commemorative edition of the novel. IV International Congress of Spanish Language was celebrated in Cartagena, attended by the King of Spain, Juan Carlos. Visits Aracataca in a yellow train and is received by his people like a president or the Pope.
2009	Gerald Martin publishes <i>Gabriel García Márquez: A Life</i> .
2014	Dies in México City on 17 April.

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Appendix III

Chronology of García Márquez's Works and of their English Translations.

1955	<i>La hojarasca</i>
	[<i>Leaf Storm and Other Stories</i> , trans. Gregory Rabassa, 1972.]
1961	<i>El coronel no tiene quien le escriba</i>
	[<i>No One Writes to the Colonel and Other Stories</i> , trans. J.S. Bernstein, 1968.]
1962	<i>La mala hora,</i> [<i>In Evil Hour</i> , trans. Gregory Rabassa, 1979.]
	<i>Los funerales de la Mamá Grande</i> [Included in <i>No One Writes to the Colonel and Other Stories</i> , trans. J.S. Bernstein, 1968.]
1967	<i>Cien años de soledad</i> [<i>One Hundred Years of Solitude</i> , trans. Gregory Rabassa, 1970.]
	<i>La novela en América Latina: Diálogo (junto a M. Vargas Llosa)</i>
1970	<i>Relato de un naufrago</i>
	[<i>The Story of a Shipwrecked Sailor</i> , trans. Randolph Hogan, 1986.]
1972	<i>La increíble y triste historia de la cándida Eréndira y de su abuela desalmada</i>
	[<i>Innocent Eréndira and Other Stories</i> , trans. Gregory Rabassa, 1978.]
1972	<i>Ojos de perro azul</i> [Included in <i>Innocent Eréndira and Other Stories</i> , trans. Gregory Rabassa, 1978.]
	<i>El negro que hizo esperar a los ángeles</i> [Included in <i>Collected Stories</i> , trans. Rabassa and Bernstein, 1984.]
1973	<i>Cuando era feliz e indocumentado</i>
1974	<i>Chile, el golpe y los gringos</i>
1975	<i>El otoño del patriarca</i>

	<i>[The Autumn of the Patriarch, trans. Gregory Rabassa, 1976.]</i>
	<i>Todos los cuentos de Gabriel García Márquez: 1947-1972</i> <i>[Collected Stories, trans. Rabassa and Bernstein, 1984.]</i>
1976	<i>Crónicas y reportajes</i>
1977	<i>Operación Carlota</i>
1978	<i>Periodismo militante</i>
	<i>De viaje por los países socialistas</i>
	<i>La tigre</i>
1981	<i>Crónica de una muerte anunciada</i> <i>[Chronicle of a Death Foretold, trans. Rabassa, 1982.]</i>
	<i>Obra periodística</i>
	<i>El verano feliz de la señora Forbes</i>
	<i>El rastro de tu sangre en la nieve</i>
1982	<i>El secuestro: Guión cinematográfico</i>
	<i>Viva Sandino</i>
1985	<i>El amor en los tiempos del cólera</i> <i>[Love in the Time of Cholera, trans. Edith Grossman, 1988.]</i>
1986	<i>La aventura de Miguel Littín, clandestino en Chile</i>
	<i>[Clandestine in Chile: The Adventure of Miguel Littín, trans. Asa Zats, 1987.]</i>
1987	<i>Diatriba de amor contra un hombre sentado: monólogo en un acto</i>
1989	<i>El general en su laberinto</i> <i>[General in His Labyrinth, trans. Edith Grossman, 1990.]</i>
1990	<i>Notas de prensa, 1961-1984</i>
1992	<i>Doce cuentos peregrinos</i>

	[<i>Strange Pilgrims: 12 Stories</i> , trans. Edith Grossman, 1993.]
1994	<i>Del amor y otros demonios</i>
	[<i>Of Love and Other Demons</i> , trans. Edith Grossman, 1995.]
1995	<i>Cómo se cuenta un cuento</i>
	<i>Me alquilo para soñar</i>
1996	<i>Noticia de un secuestro</i> [<i>News of a Kidnapping</i> , trans. Edith Grossman, 1996.]
	<i>Por un país al alcance de los niños</i>
1998	<i>La bendita manía de contar</i>
1999	<i>Por la libre: obra periodística (1974-1995)</i>
2002	<i>Vivir para contarla</i> [<i>Living to Tell the Tale</i> , trans. Edith Grossman, 2003.]
2004	<i>Memoria de mis putas tristes</i> [<i>Memories of My Melancholy Whores</i> , trans. Edith Grossman, 2005.]
2010	<i>Yo no vengo a decir un discurso</i> [<i>I'm Not Here to Give a Speech</i> , trans. Edith Grossman, 2014.]

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Appendix IV

First Interview with Gabriel Garcia Marquez:

“A hobby of magic and poetry.”

Transcription of the Casa Silva Magazine. Bogota, Colombia. January 1988. Radio interview by Arturo Camacho Ramírez for HJCK. Bogota, Colombia. 1954. [27]

*At the beginning of the 1950s, when García Márquez was at an age when he had already read everything necessary for his work, the poet Arturo Camacho Ramírez interviewed him on the HJCK. This is the first interview they did with García Márquez before becoming famous and publishing his first novel. He had already written *La Hojarasca*, which was published in 1955. But this interview was done in 1954, for a program in which various personalities were asked: “what is your hobby?” At that time, Gabo worked for *El Espectador* and was known for his stories and his chronicles, but not for his novel, since a publishing house had rejected *la Hojarasca*. From that moment on, the poet Camacho Ramirez publicly recognised the poetic genius of García Márquez, when he titled the interview “A hobby of magic and poetry.” One can trace the germination of his later writings in this interview, specifically of *One Hundred Years of Solitude*. There is, in germination the willingness to see the other side of things.*

Here is the transcription:

My dear Gabriel, what is your hobby?

My hobby is superstition. Not in the ordinary sense of avoiding stepping under a ladder, fearing a black cat, or Friday the 13th. Simply in the sense of playing along with omens. So far, I have been playing along with omens: nightmares, plaid shirts, and the most beautiful of all omens, the yellow train. I experienced my first nightmare, at five years old, and the last one, three years

ago, I had the opportunity almost every night to check that the nightmare is much fiercer than it is painted. There are three kinds of nightmares, the terrifying ones, which are a lower class. The perfect type of vulgar nightmares, the absurd, which are more common. And finally, the absolute nightmares, almost impossible to define, whose differences with the most ineffable and ordinary dreams can only be established by experts. The first is reserved exclusively for apprentices. They tell about the unseemly nightmare of the dreamer chased by the bull, that of the infinite spiral staircase and, in general, all those starring disgusting animals: mice, bats, snakes, spiders. They are too easy nightmares, usually avoided with a good laxative, such as delirium tremens.

And the absurd nightmares?

The most absurd thing about them is that there is still someone who suffers from them. Anyone with minimal experience in dream habit can slip into the middle of an absurd nightmare and call it to order. The typical absurd, utterly unseemly nightmare is that of the man who dreams that he is gushing himself with his dethroned head on his knees. To have such nightmares is to confuse the hobby with schizophrenia.

What can be the perfect nightmare?

I have it in my collection. I dream that I am in a square room with smooth walls, with no other communication with the outside world than a small, closed door. I open the door, and when I leave the room, I find another exactly the same: four smooth walls and a small, closed door in front. Intrigued, I open that second door and find myself in a third room the same as the previous one and then a fourth and a fifth and a sixth ...

Do you think the gallery had no end?

I could not have it because I had never really left the first room. What was happening was that I was leaving a room indefinitely to enter once again indefinitely. It's my perfect nightmare.

Very good actually. And do you have another interesting nightmare?

I have another, not perfect like the previous one but more poetic. I am sitting in the same room that I sleep in, and I see in front of me, sitting calmly, a woman who has died a long time ago. In the dream, I know that she has died from the way she looks at me, from the way she silently tells me that she is willing to answer a question that makes me uneasy. I ask her: When am I going to die? The woman, impassive, answers me: When the fatigue begins to happen in your arm.

And do you think you can't control your own nightmares?

I believe it. And that is precisely what determines the end of the hobby. After having minimised my collection of nightmares, I began to go through it two or three times a week, until I became so familiar with it that I never experienced them again. It was unfortunate because in the last few years, I was about to carry out the largest experiment that a practitioner of nightmare can achieve as a hobby. It is practically an application of the dream of the same rooms. While still awake, I give the alarm cord just one turn, then I fall asleep and dream that I am dreaming that I am dreaming that I am dreaming. Or more clearly, I am in a fifth dream, which is embedded within a fourth dream and this within a third and this within a second, immediately prior to reality. If you were in that circumstance, what would you do when the alarm clock rang?

Well, very simple. I would awake from the fifth dream to the fourth dream, from the fourth to the third, from the third to the second ...

Exactly. But upon reaching the third dream; The alarm clock stops ringing, and when you wake up to reality, you cannot know if that is reality, because the alarm clock is no longer ringing. By trying to identify reality, you will keep waking backwards, from reality to dream, from dream to dream, until you are convinced that you have bypassed reality. The game consists of getting lost in an infinite gallery of dreams equal to reality, even when you do not know how to wake up within that confusion of equal dreams. It is an ideal game that can go on until death.

And because you could not carry out that experiment, did you give up the hobby of nightmares?

Not exactly, because it is not one who abandons the nightmares, but the nightmares that leave one. Ditching the hobby of nightmares, I dedicated myself to following the omens of plaid shirts. It consists of collecting plaid shirts, but not in any way, but with a sense of self-improvement. It's about buying a notoriously indiscreet plaid shirt. Then another more indiscreet than the previous one and so on until reaching number 80. Shirt number 80 is the shirt of a happy man.

So have you been a happy man?

Not because when I got to shirt number 65, I could not follow the omen. It was a terrifying coloured shirt, tinged with Egyptian characters so that when I wore it when I left the cinemas, they made dishonest proposals to me.

So did you not know happiness?

I did not know happiness personally, but I saw it for 15 shirts away.

And in your hobby of superstitions, what the last omen have I followed?

As I said, it is the harbinger of the yellow train. It merely consists of taking advantage of your leisure time to think about the yellow train, which is something like a mentally constructed toy train out of all the useless things. A train that, sooner or later, will take us to the country of good luck. It is mentally constructed with the waste that is no longer useful, with the only condition that it begins with a jar of yellow paint, found in the room of San Alejo.

Tell me, where do you find useless things to build the train?

Everywhere, but especially in the dumps, in the restaurants, on the public service buses, in the jealousy of women, in Italian movies and on the other trains.

What if the things used are good for something?

That is cheating yourself. For example, the yellow train cannot have a bell, because any bell, no matter how damaged it may be, must serve a purpose.

And how is the wheel problem solved?

It is the same problem of squaring the circle because there is no wheel that is useless and for the yellow train, only wheels that are useless would only work. That is the main problem, but after much thought, a suitable solution can be found.

And what state is your yellow train in at the moment?

Well, after five years of building, it has already started travelling. It has a small locomotive made of all the most comfortable chairs you can get for a railroad car because they are old barber chairs.

Great. And what is the itinerary of the yellow train?

That is also part of the hobby. In the beginning, it was the yellow train, and then the towns came, because it would be absurd for there to be a train that didn't go anywhere. As the yellow train came before the towns, they have been forming on the edge of the track, all the way along with it, so that any passenger can get off at the doors of their house. Also, the houses of those towns must be made of useless things. With tables of coffins, with the leaves of the consumed tamales, for example. According to the omen, if the yellow train is built honestly, sooner or later it will be the train that will take us to the land of good luck. You are sincerely invited, my dear poet.

Following is the original interview:

García Márquez, Gabriel. "Un hobby de magia y poesía." Interview by Arturo Camacho Ramírez, *Para que no se lleve el viento*, edited by Fernando Jaramillo, pp. 13-16

Appendix V

The first poem in a prominent daily *El Tiempo* (1944)

Aged 17 years, García Márquez was already famous for his writing skills at the boarding school. He would become part of the school magazine *Gaceta Literaria* and publish many poems written under the influence of the classic Spanish poetry and the *Piedra y Cielo* [Stone and Sky] group. Many of his schoolteachers at Zipaquirá were prominent members of *Piedra y Cielo*, such as Carlos Martín, who became director of the school.

The poem titled *Canción* appeared on 31 December 1944 in *El Tiempo* under his pseudonym Javier Garces, written in memory of his friend Lolita Porras, who had recently died.

Translated by Gerald Martín:

Canción	SONG
“Llueve en este poema” E.C.	“It is raining in this poem” EC.
Llueve. La tarde es una	It is raining.
hoja de niebla. Llueve.	The afternoon is a blade of cloud. Raining.
La tarde está mojada	The afternoon is soaked
de tu misma tristeza.	in your sadness.
A veces viene el aire	At times the wind comes
con su canción. A veces...	with its song.
Siento el alma apretada	At times . . . I feel my soul pressed against
contra tu voz ausente.	your absent voice.
	Raining. And I’m thinking of you.
Llueve. Y estoy pensando	And dreaming
en ti. Y estoy soñando.	No one will come

Nadie vendrá esta tarde a mi dolor cerrado. Nadie. Solo tu ausencia que me duele en las horas. Mañana tu presencia regresará en la rosa. Yo pienso —cae la lluvia— nunca como las frutas. Niña como las frutas, grata como una fiesta hoy está atardeciendo tu nombre en mi poema.	this afternoon to my grief, shut tight No one. Only your absence that pains me hour by hour. Tomorrow your presence will return with the rose. I think the rain falls of your tender gaze. Girl like fresh fruit, joyful as a fiesta, today your name is twilight here in my poem

The above translation appeared in *Gabriel García Márquez: A Life*.

Martín, Gerald. *Gabriel García Márquez: A Life*. Bloomsbury, 2009. p. 84.

Appendix VI

Email from Chanchal Chouhan

My dear Subhas

I taught English literature at a college of DU. At Hons level, Gabriel Garcia Marquez's novel was also prescribed and for general reading in one optional paper, Magical Realism was also a topic. I taught both these topics. But it was included in the DU syllabus, I had read about the trends in Latin American authors before these were included in the syllabus., In 1987. while writing on a collection of short stories written by Pankaj Bisht, I mentioned that in Hindi literature too the prominent fiction writers such as Pankaj Bisht and Uday Prakash have adopted the technique of Magical realism. This article published in Hans magazine edited by Rajendra Yadav created a debate on this new concept and a seminar was organised on this subject and I was asked to write an article on it. I wrote the article, and it was also published in Hans. Thus, a beginning was made and then later on a few Hindi writers also wrote on this subject. Prof. Vibha Maurya who taught Spanish at DU wrote an article on a similar concept. Manager Pandey, a Hindi professor of JNU, now retired also wrote on it.

Frankly speaking, this is not my area of research, the concept was evoked only when I found something new in the treatment of content by two writers who were at that time emerging as fiction writers in Hindi and were doing something new. But the literary community gave me the credit of introducing the concept of magical realism in Hind literature.

I hope, this explanation will do.

with regds

Chanchal Chauhan

Appendix VII

Chronology of Uday Prakash's Life

1952	Born in Sitapur, Sahdol (Madhya Pradesh)	
1964	Mother passed away on 30 December.	
1969	Father passed away on 9 September.	
1972	Graduated in Science in 1972,	
1974	MA in Hindi with a gold medal	
1975	He was enrolled for PhD in Hindi at Saugor University.	Emergency imposed by the Indian government.
1977	Gets married to Kumkum, in an inter-caste marriage.	They had met at JNU; she was studying French and Spanish at the University. Her exposure to the Spanish language would help Uday Prakash get a deeper understanding of Latin American and Spanish literature.
1975-1978	Research Scholar at JNU	Leaves his PhD project uncompleted once gets a teaching job at JNU's PG centre in Imphal.
1978-1980	Taught at JNU's Imphal Centre for Post Graduate Studies.	
1980	Officer on Special Duty at Madhya Pradesh Department of Culture. He was also the Controlling office of Bharat Bhavan and assistant editor of <i>Poorvagraha</i> , a Hindi journal.	<i>Bharat Bhushan Agrawal Puraskar</i>

1984		<i>Om Prakash Samman</i>
1990	Join ITV as the head of the script department Wrote script for <i>The Professionals</i> .	Shrikant Verma Memorial Award, for the short story collection <i>Tirich</i>
1993	Begins freelance writing	
1994	Made a documentary titled, <i>Seunta</i> on the impact of Industrialisation on the Tribal.	
1996	<i>Muktibodh Samman</i> , a National Award by Madhya Pradesh Sahitya Parishad for <i>Aur Ant Mein Prathna</i> .	
1997	Directs a 15 Episode television documentary on Indian agricultural history	
1998	<i>Sadbhawna Samman</i>	
1999	<i>Sahityakaar Samman</i> , by the Hindi Akademi	
2003	<i>Pahal Samman</i> . A prestigious award for contemporary literary contribution	Directed and produced a series of 10 short films based on Vijaydan Detha's stories, titled <i>Vijji ka Khajana</i> for Prasar Bharati.
2007	Pushkin Award	
2009	SAARC Literary Award	
2010	Receives Sahitya Academy Award for his long short story, <i>Mohandas</i> .	

Appendix VIII

Works by Uday Prakash

Year	Fiction	Poetry	Nonfiction
1980		<i>Suno Karigar</i>	
1982	<i>Dariai Ghoda</i>		
1984		<i>Abootar Kabootar</i>	
1986	<i>Tirichh</i>		
1994	<i>Aur Ant Mein Prarthna</i>		
1997	<i>Paul Gomra Ka Scooter</i>		
1998		<i>Raat Mein Harmonium</i>	
1999			<i>Eeshwar Ki Aankh</i>
2001	<i>Pilli Chhattri Wali Ladki</i>		
2002	<i>Duttatrey Ke Dukh</i>		
2003	<i>Rage, Revelry and Romance:</i> Translated into English by Robert Hueckstedt <i>Short shorts, long shots:</i> Translated into English by Robert Hueckstedt and Amit Tripurnain		
2006	<i>Areba–Pareba</i> <i>Mohandas</i> <i>Mangosil</i>		

2007	<i>Der Goldene Gürtel :</i> Translated into German by Lothar Lutze.		
2008	<i>The Girl With the Golden Parasol:</i> Translated into English by Jason Grunebaum, published by Penguin India, 2008	<i>Kavi ne Kaha</i>	<i>Nai Sadi Ka Panch Tantra</i> <i>Apani Unaki Baat</i>
2009	<i>Doktor Wakankar. Aus dem Leben eines aufrechten Hindus:</i> Translated into German (by Andre Penz)	<i>Es Bhasha Hua Karati Hai</i>	
2012	<i>The Walls of Delhi:</i> Translated into English by Jason Grunebaum.		

Appendix IX

Letter to Editor by Luis Leal

To the Editor:

Your review of Alejo Carpentier's novel "The Harp and the Shadow" (June 3) states that the term "magical realism" was coined by the Cuban-born novelist. It is a well-known fact that in 1925 the German art critic Franz Roh published his book "Nach-Expressionismus, Magischer Realismus," a work translated into Spanish and published in 1927 in Madrid under the title "Realismo Magico." What Carpentier did coin, in 1949, was the term lo real maravilloso, which is not exactly the same as realismo magico.

LUIS LEAL

Goleta, Calif

Source: "Who Coined 'Magical Realism'?", The New York Times, July 15, 1990, Section 7, p. 33,

<https://www.nytimes.com/1990/07/15/books/l-who-coined-magical-realism-941990.html>

Appendix X

No me llames Hispanic

Don't call me Hispanic	<i>No me llames Hispanic</i>
His Panic or Her Panic	<i>His Panic or Her Panic</i>
Neither his, nor her	<i>ni de él, ni de ella</i>
I am nobody's Panic	<i>No soy nobody's Panic</i>
What, I come from <i>Hispañola</i> ?	<i>¿Qué, vengo de Hispañola?</i>
<i>Or from Paniclandia?</i>	<i>¿O de Paniclandia?</i>
Or perhaps you	<i>¿O quizás me</i>
Panic because of me?	<i>tienen pánico?</i>
No! Chale! Don't	<i>¡No! Chale! No me</i>
Call me Hispanic	<i>llames Hispanic</i>
In the past I allowed	<i>En un pasado permití</i>
To be called Meskin	<i>ser llamado Meskin,</i>
Greaser, Chili Eater,	<i>Greaser, Chili Eater,</i>
Taco Bender	<i>Taco Bender</i>
Even Spic	<i>y hasta Spic</i>
But now, chale!	<i>Pero ahora, chale!</i>
No Hispanic	<i>menos Hispanic</i>
Look, if you want	<i>¡Mira, si quieres,</i>
Call me Indian	<i>llámame indio</i>
Mexican	<i>Mexicano</i>
Raza or Latino	<i>Raza o Latino</i>
With all respect	<i>con todo respeto,</i>
Because the pure truth is	<i>Porque la pura verdad</i>
That I am a Chicana	<i>es que soy Chicana!</i>
	(Melville, "Hispanic" 85)

Appendix XI

Content of *Magical Realism: Theory, History, Community*

Section 1	Section 2	Section 3	Section 4
I. Foundations	II. Theory	III. History	IV. Community
Franz Roh, <i>Magical Realism: Post-Expressionism</i> (1925)	Wendy B. Faris, <i>Scheherazade's Children: Magical Realism and Postmodern Fiction</i>	John Burt Foster Jr., <i>Magical Realism, Contemporary Vision, and Felt History: Classical Realism Transformed in The White Hotel</i>	Steven Slemon, <i>Magic Realism as Postcolonial Discourse</i>
Irene Guenther, <i>Magic Realism, New Objectivity, and the Arts during the Weimar Republic</i>	Theo L. D'haen, <i>Magical Realism and Postmodernism: Decentering Privileged Centers</i>	P. Gabrielle Foreman, <i>Past-On Stories: History and the Magically Real, Morrison and Allende on Call</i>	John Erickson, <i>Metoikoi and Magical Realism in the Mahregian Narratives of Tahar ben Jelloun and Abdelkebir Khatabi</i>
Alejo Carpentier, <i>On the Marvelous Real in America</i> (1949) <i>The Baroque and the Marvelous Real</i> (1975)	Rawdon Wilson, <i>The Metamorphoses of Fictional Space: Magical Realism</i>	Richard Todd, <i>Narrative Trickery and Performative Historiography: Fictional Representation of National Identity in Graham Swift, Peter Carey, and Mordecai Richler</i>	Susan J. Napier, <i>The Magic of Identity: Magic Realism in Modern Japanese Fiction</i>
Angel Flores, <i>Magical Realism in Spanish American Fiction</i> (1955)	Jon Thiem, <i>The Textualization of the Reader in Magical Realist Fiction</i>		Melissa Stewart, <i>Roads of "Exquisite Mysterious Muck": The Magical Journey through the City in William Kennedy's</i>
Luis Leal, <i>Magical Realism in Spanish America Literature</i> (1967)		Patricia Merivale,	
Amaryll Chanady, <i>The Territorialization</i>	Jeanne Delabaere-Garant,		

<i>of the Imaginary in Latin America: Self-Affirmation and Resistance to Metropolitan Paradigms</i> Scott Simpkins, <i>Sources of Magic Realism/Supplements to Realism in Contemporary Latin American Literature</i>	<i>Psychic Realism, Mythic Realism, Grotesque Realism: Variations on Magic Realism in Contemporary Literature in English</i>	<i>Saleem Fathered by Oskar: Midnight's Children, Magic Realism, and The Tin Drum</i> Steven F. Walker, <i>Magical Archetypes: Midlife Miracles in The Satanic Verses</i> David Mikics, <i>Derek Walcott and Alejo Carpentier: Nature, History, and the Caribbean Writer</i>	<i>Ironweed, John Cheever's "The Enormous Radio," and Donald Barthelme's "City Life"</i> Lois Parkinson Zamora, <i>Magical Romance/Magical Realism: Ghosts in the US. and Latin American Fiction</i>

Appendix XII

Letter of Carlos Fuentes to Julio Cortázar after reading the manuscript of

One Hundred Years of Solitude

Dear Julio,

I am writing to you driven by the imperative need to share the enthusiasm. I have just read *One Hundred Years of Solitude*: an exhilarating and sad chronicle, unflinching prose, a liberating imagination. I feel now after reading this book as if I have shaken hands with all my friends. I have read the American Don Quixote; a Don Quixote captured between the mountains and the jungle, deprived of plains, a cloistered Don Quixote that for that reason must invent the world from four collapsed walls. What a wonderful recreation of the invented and re-invented universe! What a prodigious Cervantine image of existence turned into literary discourse, into a continuous and imperceptible passage from the real to the divine and the imaginary! ».

And I add: «But in some corner, there must be an Aureliano with his cross of ashes on his forehead who comes to protest against the chronicle of Colonel Gerineldo Márquez's great-grandson, correct the inevitable errors and propose a new, radical and unpublished reading of the Melquiades scrolls. One day, dear Julio, you told me about the novel as a mutation. That is *One Hundred Years of Solitude*: a generation and an infinite regeneration of the figures proposed by the author, an initiatory magician of an endless exorcism.

And what feelings that each great Latin American novel liberates us a little, allow us to delimit our own territory in exaltation, deepen the creation of the language with the fraternal awareness that other writers in Spanish are completing your own vision, dialoguing with you». Dialoguing with us.

(Fuentes, Carlos "Para darle nombre a América." *Cien años de soledad*, Edición conmemorativa, Real Academia Española, 1997. pp. xxii-xxiii)

Appendix XIII

Publication (1)

Indi@logs

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BECOMING INDIANS: CERVANTES AND GARCÍA LORCA

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In the year 1831, during an auction of the previously owned books by Sir William Jones, one of the greatest linguists, famed orientalist and the founder of the Asiatic Society in Calcutta in 1784, the Antwerp version (Spanish) of *Don Quixote* in two volumes published in 1719 along with *Viaje al Parnaso*, *Persiles y Sigismunda* and *La Galatea* published in Madrid 1784 were also listed for sale.¹ One of the first generation Indian Hispanic studies scholars, Shyama Prasad Ganguly also sustains the idea that the first copy of *Don Quixote* arrives in India with Sir William Jones. Indeed he might have brought it himself. In a letter written to Spanish jurist, writer and philologist Francisco Perez Bayer on 4 Oct, 1774, Jones thanks him for giving him the Spanish translation of Sallust done by El Infante Gabriel de Borbon and acknowledged he had read the humorous stories of Cervantes, along with *Poemas Heroicas de Don Alonso y Odas de Garcilaso* (Lord Teignmouth, 1806: 129). R. D. Waddilove, one of their friends, happens to hand over Sallust's translation to Sir William Jones. However, the English version of *Don Quixote* must have reached India at a later date. It would have become the source text for its first Bengali translation in the year 1887 entitled *Adbhut Digvijay*, by Bipin Behari Chackrabarti. It is a translation of 27 chapters of *Don Quixote* from English to his mother tongue Bengali, edited by S. P. Ganguly in 2006.

¹ The Catalogue titled, "Catalogue of the library of ... sir William Jones ... which will be sold by auction, Volume 2 (1831) shows its source as Oxford University, and digitalised on 27 Jan 2009, is available on google books. Sir William might have brought these books with him to India. However, since the advent of the Spanish language in India begins later on, the translation of Cervantes must have taken place once the English copy of Quixote reached British readers. However, there is uncertainty about exactly when Don Quixote was brought to India.

Magic Realism and Indian Aesthetics: An Attempt to Analyse ‘A Very Old Man with Enormous Wings’

Subhas Yadav

PhD Scholar, University of Hyderabad

Abstract: *The paper tries to inquire into the literary genre of Magic Realism in Latin America, which later in some form has reached to the different geographies. Indian authors like Salman Rushdie has been considered Indian counterpart of the Colombian nobel winner, Gabriel Garcia Marquez. However, the concept of magical and realism is not new to the Indian literary terrain and it has been part of the inherent realities for a very long time. This article also tries to look at the genre through the classic Rasa and Dhvani theories and to find an intermediary terrain between the ancient theory and the new genre.*

Keywords: *Magical realism, Aesthetics, Indian Aesthetics, Rasa, Dhvani, Latin American Literature, Garcia Marquez, Franz Roh*

Towards a definition of Magic or Magical Realism:

Magical realism is a specific characteristics of Latin American literature, which emerged in the second half of the twentieth century. This style of narrative fuses reality with fantastic and fabulous elements, so much so that it becomes difficult to distinguish the borderline between the two.

Paintings: Rob Gonzalez



Magical realism is not merely a magical literary expression, since its purpose is not only to arouse emotions but also to express them, and above all, an attitude towards reality. The strategy of the writer is to suggest a supernatural reality without departing from nature, by deforming the perception of things, recognizable characters and events of the plot of his work.

The magic is an integral part and the most significant feature of this literary mode. In magical realist texts we can encounter apparitions and ghosts appearing, supernatural things happening, inanimate objects acquiring qualities of animate beings, people becoming invisible and the like. The distinct quality of the magic in magical realist texts consists in the fact that the magic is treated as a common, matter-of-fact phenomenon and none of the characters seem to be astonished by the existence of the supernatural in their lives. Most critiques tend to accept the feature of depicting the magical as part of our daily reality as a distinct characteristic of magical realism. Magical occurrences become part of everyday life, “...the supernatural ... is an ordinary matter, an everyday occurrence – admitted, accepted, and integrated into the rationality and materiality of literary realism” (Zamora, 3).

However, this kind of trend to fuse the real with the fantastic already existed in the works of novelists of all time, such as François Rabelais and Laurence Sterne; more immediate precedence may be the novels of Vladimir Nabokov or the German writer Günter Grass.

Magical realism flourished in splendor in Latin American literature following a disagreement among culture of technology and culture of superstition, and at a time when the rise of political dictatorships became the order of the day in their governance system. In that complicated socio-cultural and political situation the writers choose a deviation to talk about the social reality of their time by avoiding the direct language so they had to take refuge in elaborated, baroque, vague and symbolic language. Here the style of Magical Realism became handy for them.

Now going back to trace the history, it originated with the German art critic Franz Roh, in the year 1925 coined the word as an expression for post-expressionist German painting where real forms are combined in such a way that they do not agree with the mundane reality. Parkinson and Zamora

Appendix XIV

Paper Presentations



CERTIFICADO

El Comité organizador del XLII Congreso IILI 2018 certifica, para los debidos fines, que **Subhas Yadav** participó como ponente en el **XLII Congreso del Instituto Internacional de Literatura Iberoamericana (IILI)**, evento realizado del 12 al 15 de junio de 2018, en el campus de la Pontificia Universidad Javeriana, Bogotá, Colombia.

Prof. Dr. Jeffrey Cedeño Mark
Pontificia Universidad Javeriana, Bogotá
Presidente del XLII Congreso IILI 2018
jcedeno@javeriana.edu.co



Appendix XV
Originality Report

Magical Realism: A Study of
Select Fiction of Gabriel García
Márquez and Uday Prakash
by Subhas Yadav

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