

Elements of Postcolonialism in Gabriel Garcia Marquez's One Hundred Years of Solitude and Love in the Time of Cholera

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Abstract

Gabriel Jose de la Concordia Garcia Marquez, otherwise called Gabo (March 6, 1927 – April 17, 2014) was a Colombian author, short-story essayist, screenwriter, and columnist. Marquez was conceived in a community in Colombia, Aracataca. He initially concentrated to turn into a writer. He started composing at eighteen years old. His first books depended on his life. He was best known for his books *One Hundred Years of Solitude* (1967), *The Autumn of the Patriarch* (1975) and *Love in the Time of Cholera* (1985). His books were basically about satire, solitude, magic realism, realism, and violence. Post-colonialism is a broad cultural approach to the study of power relations between different groups, cultures or people, in which language, literature and translation play role (Hatim & Munday, 2005, p.106) Postcolonial literature is the literature by individuals from in the past colonized nations. Postcolonial literature frequently addresses the issues and outcomes of the decolonization of a nation, particularly questions identifying with the political and social freedom of once in the past oppressed individuals, and topics, for example, racialism and imperialism. A scope of scholarly hypothesis has developed around the subject. It tends to the job of writing in sustaining and testing what postcolonial theorist Edward Said alludes to as social dominion. This paper aims to analyse the depiction of postcolonial identity in Garcia Marquez's novels *One Hundred Years of Solitude* and *Love in the Time of Cholera*.

Keywords: Culture, Politics, Religion, Marquez.

Introduction

Gabriel Jose de la Concordia Garcia Marquez, otherwise called Gabo (March 6, 1927 – April 17, 2014) was a Colombian author, short-story essayist, screenwriter, and columnist. Marquez was conceived in a community in Colombia, Aracataca. He initially concentrated to turn into a writer. He started composing at eighteen years old. His first books depended on his life. He was best known for his books *One Hundred Years of Solitude* (1967), *The Autumn of the Patriarch* (1975) and *Love in the Time of Cholera* (1985). His books were basically about satire, solitude, magic realism, realism, and violence. He was awarded the Nobel Prize for Literature in the year 1982. The citation said that it was "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".

Post-colonialism is a broad cultural approach to the study of power relations between different groups, cultures or people, in which language, literature and translation play role (Hatim & Munday, 2005, p.106) Postcolonial literature is the literature by individuals from in the past colonized nations. It exists on all landmasses with the exception of Antarctica. Postcolonial literature frequently addresses the issues and outcomes of the decolonization of a nation, particularly questions identifying with the political and social freedom of once in the past oppressed individuals, and topics, for example, racialism and imperialism. A scope of scholarly hypothesis has developed around the subject. It tends to the job of writing in sustaining and testing what postcolonial theorist Edward Said alludes to as social dominion.

The feeling of recognizable proof with a country, or patriotism, fuelled against provincial developments in the result of imperialism. Language and writing were factors in

combining this feeling of national personality to oppose the effect of expansionism. With the coming of the print machine, papers and magazines helped individuals crosswise over land boundaries relate to a mutual national network. This thought of the country as a homogeneous envisioned network associated crosswise over land obstructions through the mode of language turned into the model for the modern country. Postcolonial writing not just merged national character in hostile to pilgrim battles yet additionally evaluated the European frontier family of patriotism. As portrayed in Salman Rushdie's books for instance, the homogeneous country was based on European models by the avoidance of underestimated voices. They were comprised of strict or ethnic elites who talked for the benefit of the whole country, quieting minority groups.

This paper aims to analyse the depiction of postcolonial identity in Garcia Marquez's novels One Hundred Years of Solitude and Love in the Time of Cholera.

Plot Overview

One Hundred Years of Solitude is story of the Buendia family and the small South American town founded by them, Macondo. The novel traces the life of seven generations of the Buendias and the rise and fall of Macondo. Jose Arcadio Buendia, the founding father of Buendia family and Macondo, founded the town with his wife, Ursula Iguaran. As Jose Arcadio Buendia and Ursula Iguaran were first cousins, they fear bearing children with pig tails; this fear exists throughout the book.

Jose Arcadio Buendia is a brave, inquisitive man with a style for investigation and technical studies. He dives into one sensible crucial another and at last loses his recognizes, driving the men of the town to attach him to a tree. The characteristics and weaknesses of the patriarch are shown in the Buendia men all through the novel, starting with his kids Jose Arcadio and Aureliano. Jose Arcadio gains his dad enormous physicality and imprudence; Aureliano gets his strong good sense and his solitary power. Both these men go to their very own limits: Jose Arcadio turns into a definitive macho and dies strangely subsequent to usurping lands; Aureliano (referred to in the novel as Colonel Aureliano Buendia) becomes one of the best and most famous renegades in the nation during an all-encompassing time of common war.

Macondo, which was a blameless heaven, gets familiar with the outside world during the time of common war. This is when death and horrible occurrences at first goes to Macondo's way; the town remains related with the outside world as a result of the commendation of Colonel Aureliano Buendia.

The more established individuals from the family are lost in sentimentality; the more youthful ones are lost in intolerance and lone disengagement. As the town is deserted, the last individual from the family stoops to forbidden desires and brings forth a child with a pigtail. At the culmination of the book, it is uncovered that the undeniable foundation of the Buendias has been assigned since the start, and that they will never get another opportunity.

The novel, *Love in the Time of Cholera*, begins upon the appearance of Dr. Juvenal Urbino's end. He is an essentially acclaimed specialist who has done much for the Caribbean city in which he lives, so his demise hugely impacts the city. The two persons, who are most affected are Fermina Daza, his widow, and Florentino Ariza, the man who has been waiting for his demise for fifty-one years. Florentino was Fermina's first love. As youngsters, over a period of four years, they communicated consistently by means of mail, and they were secured for most of that time. Regardless, coming about to coming back from a trip that her father made her take disregard Florentino, Fermina found that she had no declarations of adoration for him, and her affection for him was only an illusion. Florentino got urgent, and when he discovered that Fermina would wed Dr. Juvenal Urbino, he promised to get as prosperous as he could while hanging tight for Dr. Urbino to die, so that he could win back Fermina when the time came.

Postcolonial Elements in Garcia Marquez's Novel

The novels of Gabriel Garcia Marquez are marked by the elements of postcolonialism. He uses these elements to create his version of reality and to keep the readers fascinated. The major features of post colonialism visible in the works of Marquez are the perceptions of reality and time, depiction of diseases and class inequalities, civil wars and political instability and the postcolonial concept of love.

The Perception of Reality

One Hundred Years of Solitude portrays reality and magic as two sides of a coin. Neither can exist without the other. Márquez's conception of the world cannot be conveyed effectively unless real and magical elements are used in unison. Marquez has successfully combined them with such homogeneity that they never contradict each other. Márquez's novels reflect reality as it is individually experienced by people of varied cultural backgrounds. The multiplicity in perspectives throws light on the unique reality of Latin America ravaged by civil war which is stuck between industrialization and tradition. The country is struck hard by imperialism. Hence, the realities are unique to every individual and unlike those in a homogenous society. Magical realism conveys a reality that fuses the magic that blind faith and unfounded beliefs infuse into the world.

In Macondo, the real becomes fascinatingly magical and the magic becomes everyday occurrences. Even stories from mythology are treated as historical chronicles rather than fables and legends. The below quote is an example of the magical elements depicted in the novel. It describes the death of Jose Arcadio (II) and how his mother comes to know of it.

A trickle of blood came out under the door, crossed the living room, went out into the street, continued on in a straight line across the uneven terraces, went down steps and climbed over curbs, passed along the Street of the Turks, [...] and went through the pantry and came out in the kitchen, where Úrsula was getting ready to crack thirty-six eggs to make bread "Holy Mother of God!" Úrsula shouted. (OHYS)

Disease

The manner in which diseases are mentioned in the novels of Marquez is particularly appropriate to the way these diseases are looked upon and treated in the third world countries. The spread of cholera and the "epidemic" of amnesia in these novels stand proof for this.

Dr. Juvenal Urbino's father dies of Cholera. This drives him to his prominence as a Physician. It additionally checks purposes of time; Lorenzo Daza's migration is portrayed by its vicinity to the extraordinary cholera plague. The issues of cholera are as often as possible attached to class, with the flare-ups happening fundamentally in poor

neighborhoods, and with the aversion of another scourge being the reason behind the improvement of the personal satisfaction of poor people. Here, it must be noted that the labour class people lived in very poor state until their living conditions, in the form cholera, posed a serious threat to the aristocrats' way of life.

The diseases depicted in *One Hundred Years of Solitude* are more psychological than physical. The characters suffer from bouts of amnesia and insomnia. The amnesia presented in the novel helps the characters overcome the trauma of the oppression faced at the hands of their capitalist oppressors. Once the rain washed of all traces of the Banana Massacre, the people of Macondo seem to forget everything about it. It helps them to move on in life. Yet, this disease is symbolic of the people's ability to forget the tyranny and oppression. Similar behaviour can be found in all communities which have faced brutality under colonizers.

Class Inequalities

Class is a major theme in *Love in the Time of Cholera*. Lorenzo Daza will not let Florentino close to his little girl, since he needs her to turn into a lady and Florentino does not have the last name of his dad. Florentino is banished over and over from eating with an individual from an elite social club, paying little respect to his noticeable position and financial status, since he was an illegitimate.

Fermina is forewarned before her wedding with Juvenal Urbino with savage letters from those in the privileged who did not need her, a young lady without a significant name and with a suspiciously rich father, to be the wife of an individual from their status. Be that as it may, the general significance of class is raised doubt about, for both Fermina and Florentino make incredible joy and progress, paying little respect to their deplorable class foundations. Class never is by all accounts an unsurmountable obstacle outside of purposeful rejection.

In *One Hundred Years of Solitude*, class and class inequality is portrayed in a Marxist perspective, one of oppression. The incidents of the Banana plantation strike and the Banana massacre exposes the kind of oppression faced by the working class. In their struggle for better pay and rights, they were gunned down in the thousands.

...in three articles of eighty words he declared the strikers to be a "bunch of hoodlums" and he authorized the army to shoot to kill.

...The captain gave the order to shoot. It seemed like a farce. It was as if the machine guns had been loaded with caps.

They were penned in, swirling about in a gigantic whirlwind that little by little was being reduced to its epicenter as the edges were systematically being cut off around like an onion being peeled by the insatiable and methodical shears of the machine guns. (*OHYS*, p.309-10)

Civil War and Political Conflicts

Another important feature of the third world countries is the political turmoil which is an everyday event. Marquez's novels discuss a great deal of politics through his magical realism. The political situation in his country is the highest reality that he expresses through his novels. It must be noted that Marquez points out that the oppression of the citizens under an authoritarian government never changes even in third world countries even when the foreign government is replaced by an indigenous one. Moreover these countries have highly unstable governments, resulting in civil wars. The same is presented in the novels of Marquez.

Love in the Time of Cholera also mentions the various civil wars that are known as La Violencia in Colombia, a 10-year civil war between the Colombian Liberal and Conservative parties, estimated to have cost the lives of some 200,000 people. Further, it also shows how the epidemic of cholera spread primarily among the lower strata of the society due to the negligence of the government.

In *One Hundred Years of Solitude*, the civil war and political issues play a significant role in the progression of the plot. The Thousand Days' war which shaped the political history of Columbia is described with precise details. The town of Macondo, which was isolated from the rest of the country, becomes the epi-centre of the country's politics as it was where Colonel Aureliano lived. Till when a silent heaven, Macondo sees a lot of bloodshed and tyranny when it was exposed to national politics. Even after the failure of the rebellion, Macondo's political environment did not clear up. Later, it experiences the oppression of the colonial fruit corporations and becomes the venue of the Banana Massacre.

Post-colonial Love

The depiction of love in the Marquez's novels is similar to the colonial conquest, in the case of lovers who love longing are similar to both sides of colonization. That is, one of them enjoys being conquered while the other enjoys the conquest itself. The male characters portrayed the Marquez's novels exhibit both Masochism and pursuit leaving the readers wondering whether this type of love is the solution or the symptom of colonization.

In *Love in the Time of Cholera*, Florentino's initiation to love leaves him sick and a journey to distance is suggested as a consolation. But, "Florentino Ariza longed for just the opposite: to enjoy his martyrdom" (*LTC*, p.62). He is also taught by his mother Transito Ariza to enjoy his suffering.

... she took pleasure in her son's suffering as if it were her own... she encouraged him to enjoy his prostration.

"Take advantage of it now, while you are young, and suffer all you can," she said to him, "because these things don't last your whole life."(*LTC*, p.62)

Transito Ariza believes that it is a fleeting experience only felt during youth. But, in the case of Florentino, it grew up with him and stayed in him till his old age. This is a problem in the postcolonial context for two reasons; the first is that Florentino learns to derive pleasure from his pain of desire. It is quite like the colonial conquest as it creates the desire for even more. That is, the wish to conquer new land is never ending in the colonizers. The second reason is that he longing for his love goes way past his young ages, suggesting that he would never outgrow it.

Conclusion

Gabriel Garcia Marquez's works are iconic of the culture, tradition and history of Columbia. He presents the alternate reality of the country through his novels. The novels use the elements of postcolonialism to create the intended effects in the readers' minds. Marquez tries to keep the readers aware of the history and culture of Columbia.

Despite being a pioneer of magical realism, he is a hardcore realist. He uses the method of magical realism to convey his message and his message is composed entirely of reality. It can be said that he prevents his novels from being a mere textbook of history with the use of fantasy

elements. Moreover, fantasy and magic are part and parcel of Latin-American culture.

The concepts of truth, class inequalities, love, magic, civil war and political unrest have been embedded in the works of Marquez as the people of his country are deeply impacted by them. The constant and prolonged exposure to these has made it impossible for them to think beyond it. In such a case, they cannot live their lives in the manner best suited for them. So, the people are always stuck in the thought of whether to go forward in the same way or to return to the old ways.

After long years of colonization, the Latin-American countries, like most third world countries, have lost track of their cultural identity. Through his novels, Marquez tries to carve out the true identity of his country. He believes that imitation is suicide, and thus, he wants people to understand their own tradition.

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