

Reflection of magical realism in Marquez's "One hundred years of solitude" and Moniru Ravanipur's "Ahl-e Ghargh (The Drowned)"

Masumeh Sahraei^{1*} and Mohammad Reza Deiri²

- 1- Master of Persian language and literature
- 2- Institute of Higher Education of Golestan

Corresponding author: Masumeh Sahraei

ABSTRACT: The term of magical realism is a new method in modern story writing in which the elements of reality and imagination mix with each other. The result of this fusion is a work that does not resemble to any of its basic constructor elements. Marquez is a Colombian Contemporary Author, was introduced as a global author with the publication of "One hundred years of solitude" novel and devising the method of magical realism and many authors in different parts of the world used this method of story writing. Ravanipur Moniru, who is contemporary Persian writer, is considered as a follower of magical realism of Marquez in applying the super natural elements and unreal or imaginary creatures such as mermaid, half-human hero and etc. This article studies this issue that whether "Ahl-e Ghargh (The Drowned)" novel, which is the work of Ravanipur Moniru, can be called as a work of magical realism, or not? This article has been done by the methods of accurate reading, bringing some samples from the novels and comparison and aconformity. The components of magical realism particularly the "Authorial Reticence" component and etc, shows that these components are applied in "Ahl-e Ghargh" rarely. It can be said that weak reflection of magical realism is seen in Moniru Ravanipur's Ahl-e Ghargh.

Keywords: Comparative literature, Magical realism, Gabriel Garcia Marquez, Ravanipur Moniru, components of magical realism.

INTRODUCTION

Gabriel Garcia Marquez established a special method which is called magical realism by using the new concept of reality from personal life experiences and the impact of special geography of Latin America and by using his experiences in writing art. This kind of realism which was being supported by American, European and African native cultures and beliefs became common in story writing from the decade of 1920 and finally reached its peak of perfection in 1967 by Marquez's "one hundred years of solitude". Because of the global reputation of Marquez, many people around the world were influenced by him.

Some of the authors in Iran were influenced by him that this influence has been the result of translating the novels of American Latin authors.

Along with wining the revolution of Iran and the changes which were applied in the subject, content and the form of Iranian literary stories, authors such as Najdi Bijan, Maarooft Abbas, Khosravi Abutorab, Ravanipur Moniru, led literary stories towards surrealism and magical realism stories by devising complex and time-breaking narratives and the Stream of Consciousness method and they made postmodern stories common in Iran. Moniru Ravanipur's Ahl-e Ghargh is one of the valuable works which has well expressed the beliefs and cultures of the people from southern areas of Iran. Descriptions of the sea and beach dwellers and their dependence to the sea are scarce in the contemporary Persian literature.

The things that distinguishes Ahl-e Ghargh novel from the other Iranian novels are the approach of Ravanipur towards storytelling and her rich experiences in writing and expressing the traditional and superstitious beliefs of the

people of southern areas of Iran and using the fairy fables and describing the customs of this region with the American author's magical realism method.

This research tries to help the national literature richness with considering to comparative literature and makes a comparative investigation about the magical realism in Marquez's *One hundred years of solitude* (as a sample and pattern) and Moniru Ravanipur's *Ahl-e Ghargh* and then studies applying or not applying of magical realism components in these two works and this fact that Ravanipur Moniru has provided new capacities for Persian literature through being affected by magical realism.

Authorial Reticence element, which is one of the important characteristics of magical realism, has been ignored in the *Ahl-e Ghargh* and the other components such as Paucity and Momentariness, important and deep theme, have been applied rarely.

Magical realism

Magical realism is neither style nor genre but it is a branch of realism school and cannot be considered as an independent literary school because it does not have special and new fundamental structure and principals and generally finds its identification beside the realism school. (Raminnia, 2005)

In the magical realism the reality and imagination elements merge masterly in such a way that the available borders between reality and imagination become invisible and all the unreal and imaginary events appeared naturally and realistic in the story and the reader accepts them simply. Amaryll Chandy in the "Magical Realism and Imagination" article writes that magical realism wants to create a paradox combination of unification of opposing and heterogeneous affairs which is identified with two opposite attitude: one of them is based on reality and the other one is based on the acceptance of supernatural affairs.

Magical realism is basically different from imagination story, because it belongs to the modern and usual world and it is parallel with authoritative descriptions of human and society. (Chanady, 1985)

The components and constructor features of magical realism method

1)Defamiliarization

In this method the reader of the story faces with weird and unusual events and pays attention to them because these events are new for him and he tries to understand them. (Kasikhan, 2011) Defamiliarization is for reaching a new perception that both connects and separates the literature to the reality.

Marquez explains some events in parts of his novel which are in oppositeness with the physical rules of human life and he wants to arouse the wonders of the reader by this way. In the "One hundred years of solitude" novel the sentences such as << one time, they did not see the sun for ten days. The earth became smooth like the ashes of the volcano and the plants became more threatening gradually>> (Marques, 1988), or << Father Nicanor rise up off the ground about 15cm after each time of drinking hot chocolate>> (Marques, 1988) << Arcadio blood ran through the streets and even passing from the bottom of Ursula home door and turning around the table, ascension of Remedios the Beauty to the sky (Marques, 1988), are the samples of defamiliarization method that happening them in the usual life is impossible.

In the *Ahl-e Ghargh* novel the author by bringing imagination elements and components showed the fairy-like magic rural that is different from the rules of ordinary life. – The live presence of mermaides, Busalameh and Di Zangrui (ugly monster of the seas) and Yal (Al) that brings out the heart of pregnant women and also transformation of grandmother to the mermaid (Ravanipoor, 1900) and converting the star into the burning seagull (Ravanipoor, 1900) and melting Di Mansur until the last bit by looking at the mirror.(Ravanipur, 1900) and the wonderful journey of Mahjamal in the depth of sea for attending in the wedding of Busalameh (the ugly monster of the sea) with the mermaid. (Ravanipur, 1900) Defamiliarization component in Marquez's *One hundred years of solitude* has been applied very well. Ravanipur has used this component in the *Ahl-e Ghargh* novel and assigning a noticeable part of the novel to superstitious affairs, traditional beliefs and customs of people while Marques has brought these items in the little narrative.

1)Hy bridity

This component is also known as binarism. Hy bridity means unification of two or more things together. This component studies the effect of combination and mixing on the people identifications and culture of society. It provides the possibility of criticizing from the different approaches. (Kasikhan, 2010) Hy bridity is the existence of opposite elements beside one another simultaneously in the story. In this method the narrow boarder between history and literature, reality and fable become invisible in such a way that these two worlds can be the supplements of a whole.(Seyyedhosseini, 2010)

In One hundred years of solitude novel the combination of imagination elements and historical elements, the fusion of different times of events, explanation of serious and fancy affairs, integration of explorer and discovered thing, unification of the reader and the novel character can be seen. Beautiful Remedios is a character that except her fascinating beauty, all the other aspects of her real life are like the other women in the city, she has the requirements, expectations and the desires of a normal human, even when she vanished, like an ordinary woman who wanted to hang up the laundry in the yard went to the yard and as a result of wind blowing she ascended to the sky and never returned. (Marques, 1988), in One hundred years of solitude Integration and combination is seen in the time element. Past time, present and future time combine with each other and the time status of the events remain ambiguous : << Many years later, when Colonel Aureliano Buendia, had stood in front of the soldiers who wanted to shoot to him remembered an afternoon that his father had taken him to discover the ice. (Marques, 1988) Marques with this sentence, makes the reader becomes involved in three different times; the future time which the phrase of << many years later>> refers to it, the past time which the part of << remembered an afternoon >> refers to it and assumed present time.

Integration of the time poses this question in the mind of the reader that when the story begins, future, present or past. During reading the novel the reader finds the time perception difficult and become confused because of its complexity and will be unable to justify it. (Kasikhan, 2011) The author to make the time obedient and make the contemporary time effective uses the different tricks such as informing and connecting similar events.

All of these are for the creation of the contemporary spirit (being simultaneous) between the events and time obedience, that is one of the features of modern story and this is common between all the contemporary authors such as Joyce, Proust and Faulkner. (Fazl, 2005) Ravanipur has combined the daily and ordinary rural life with the magical and amazing world very well in one third of beginning of Ahl-e Ghargh novel and in establishing the traditional ceremonies and customs. Blue, slowly, as if the soles of his feet be on the ground came towards Mahjamal with half-human of his existence and took her hands which were bent on the edge of the boat and both were lost at the sea (Ravanipur, 1990) but in Ravanipur narrative about the journey of Mahjamal and Blue towards the depth of sea, we face with an author who knows and interprets everything and in the every moment of the story stops the natural flow of the narrative in order to speaks about her story and the feelings of the people and the her events (Baharlu, 1990).

The time in Ahl-e Ghargh novel goes linearly and directly and even limiting and ending the time of the novel to the particular period. Hasty finishing has weakened the structure and techniques of the work.

How does jefreh that is a new birth Macondo during watching the age of a little girl, which is a very short time, from primitivism of sudden mythology –for example for a few years -lead to a revolution with the effects of Socialist revolution ? It would be better for the structure and the technique of the novel if the author like Marquez had not involved her-self in the age of the narrator of the story and restating the history instead. (Atashi, 1989)

1) Carnavalesque

This method was introduced for the first time by Mikhail Bakhtin, philosopher and literary theorist. The most prominent feature of this method is the functionality of replacement of two or several components, characters, elements and etc, which can play the roles of each other, temporarily. (Kasikhan, 2011) This method introduces the new approaches and attitudes and gives this authority to human to think unlimited and continuously, have a clear vision and a new approach to his or her issues.

In Marquez's one hundred years of solitude some concepts such as death, solitary and memories are combined with each other in a way which sometimes they used interchangeably. Time is one of these concepts which is appeared both linear and rotational, sometimes minute seems like century and sometimes century is not more than a minute and the natural result of integration is Carnavalesque (Kasikan, 2011) sometimes the sequence of time, become rotational and the boundaries of past, future and present change their places with each other.

1) Textualization

In this style the highest degrees of coordination and integration between reality and imagination are completely obvious and the result of this is to remove the borders between the readers, writers and characters, in order to each of them become able to enter the world of another, lives in it and influences each other's decisions in such a way that each of them can influence the other physically, mentally and behaviorally. (Kasikhan, 2011). There is a similar status in One Hundred Years of solitude novel. In the last chapter the reader realizes that Aureliano (fascinated by Amaranta Ursula) finds the last surviving generation of Buendia, the skin version of Melquiades that was written many years ago and surprisingly finds that all of the details of seven generations of Buendia family has been brought in it, even this fact was predicted that Aureliano has found this skin version and now he is reading it. Here the border between the reader and the story character become faded and both of them are willing and curious to know the next events. Aureliano as one of the characters of the story finds that him-self and seven generations before him did not

have any role in creating the events which they thought that they had created them and everything has been predicted since one hundred years ago. Aureliano and the reader realize this point that Marquez did not have any role in the creation of all the long and adventurous events of the story and instead Melquiades (one of the characters of the work) created them.

1) Authorial Reticence

This component represents the silence of the author, not expressing the feelings and the opinions of the author about the accuracy of the events and the worldview which is expressed by the characters of the text (Raminnia, 2005) or in the other words, the author do not notice the wonders of the reader and neither approve nor denies, neither justifies nor describes, because this kind of approach undermines the believability. This feature is the opposite point of stable doubt in fancy style. The author is completely inattentive to every weird event and he only expresses the events and he does not reveal his opinion and his feeling from every kind)) (Kasikhan, 2011) Wendy B. Farys says in this regard: In the texts of magical realism, super- natural events are not noticeable and indicator subjects rather, they are ordinary subjects and they are acceptable like the events which happen in the daily life and they were linked with the rationality and materiality of literary realism (Farys, 1995) The Authorial Reticence becomes appear in the story during describing Melquiades, who is one of the characters of the story with the most number of magical features, while he is working with his magnets, this character is not be described by the author to introduce him to the reader before reaching this part in the novel rather, the author begins to describe this character simply when confronted with him (Haqrusta, 2006) Marquez speaks in his novel about the accident in which three thousand people are being massacred. He does not confirm or deny the authenticity of this disaster and with his silence he makes the reader judge about this news. Aureliano Babilonia the only survival and eyewitness of this killing in the novel, says in the last moments of his life: Always remember that day, more than three thousand people were there and all of them were thrown in the sea. Marquez says in one interview: the primary key of writing the One Hundred Years of Solitude novel was that I was able to speak about the incredible event without being angry (Mendoza, 2983: 31) Marquez has used this component well in the whole story. Unlike the certain principals of this artistic-literary style that according to them, any expression of surprise, doubt, contemplation, searching reason and demanding explanation is forbidden absolutely. Ravanipur Moniru in some parts of her novel becomes undecided and amazed and even explains and interprets the events. Ravanipur sympathizes with the characters of her story in some sentences of her novel such as << Perhaps human be receptive of his death in order to achieve peace; without worrying about this matter that the people who live on the earth destroy the peace of his death>> (Ravanipur, 1990) or << Mahjamal was silent ... she was so sensitive and good-hearted ... something like the strange feeling that she had in the sea, forced her to go but to where? >> (Ravanipur, 1990) In the narrative of Ravanipur about the journey of Blue and Mahjamal to the depth of the sea which begun with the aim of participating in the weeding of Busalameh (The ugly inhabitant of the sea), we face with an author who knows and tells everything. The author stops the natural flow of the narrative in every moment of the story to presents matters about her story, the meaning of people feelings and their events.

Explanations about the concepts of hope and death are brought in order to induce more effect on the readers and for keeping the reader aware of the meaning of the story (Baharlu, 1990) The component of Authorial Reticence in One Hundred years of solitude novel has been used very well but Ravanipur Moniru has not used the component of Authorial Reticence, which is the most important component of magical realism, in most parts of her novel and she interprets and justify the feelings of the people of the story and imaginary event and does not let the readers judge about them on their own.

Important and deep theme

Unlike the fancy works, the works of magical realism express the issues that are important in terms of socially, politically and culturally and because of their importance and their effect on the life of the people these issues have become the obsession of Latin American authors. These authors are not unaware of their role in reviewing the historical events that have been forgotten deliberately and they are constantly burrowing the history in their narratives for thought awakening and political pluralism. (Biniaz, 2013) Marquez says in an interview with Mendoza that the secret of Buendia family frustration and loneliness is that they were not able to fall in love. (Mendoza, 1983) The One hundred Years of Solitude novel has shown the life of Latin American people, who are involved in poverty, ignorance, violence and oppression of dictatorship government and several hundred years colonialism, very well,. Issues which are recreated by the imagination of an author who has been known as one of the most important political writers. (Golshiri, 2005)

Ravanipur shows transformation of a distant village from a situation to a difficult and industrial situation. The author has been successful in showing the colonial industrialization of those years and the collapse of inside and outside of

the people. (Dastqeb, 2012) Turning to superstitions by people, which is the result of ignorance, has been shown in the Ahl-e Ghargh novel very well but the author has not been successful in showing the entrance of civilization into the village and the industrialization.

1)Matter- of- fact presentation

In the magical realism style, the author describes the weird event by a fact-based expression and there is not any doubt in his/her tune.

The author does not ever intend to investigate and justify the reason of the weird events because everything is in its right and real place. (Kasikhan, 2011) In One Hundred Years of Solitude novel the weird and incredible events seem completely natural, but this feature is not only seen in the casual manner of the characters, it is also palpable in the interpretations of the author.

The privilege of author's storytelling is in this fact that, the basis of narrative flow of Marquez is dependent on objective considerations, it means that everything even unreal events are guaranteed with some elements of real affairs, a reality which is formed based on details and develops in the story. (Baharlu, 1990) Using this component in One Hundred years of solitude novel can be seen in this part, Father Nicanor beat the doors of various houses for many days and each time after drinking the chocolate drink proves his ability to fly. (Marquez, 1988) and also ascension of Remedios the Beauty with ordinary devices and while doing her daily works and hanging up the laundry (Marquez, 1988)

1)Coexistence of Real and Magic

In this style of writing, the real world based on scientific, physical and logical laws does not have any superiority than the magical world and as the same; the magical world does not have any superiority to the real world too. The contrast of these two heterogeneous environments has a kind of coordination. Ericsson believes that the real world and the magical world have been placed in completely equal conditions. (Ericsson, 1995) In One Hundred years of Solitude novel, there are harmony and balance between the real and imaginary events in all parts of the book. This balance and harmony cannot be seen in the initial parts of Ravanipur's Ahl-e Ghergh novel and the number of supernatural and imaginary events are more than the number of real events especially to the end of the sixth chapter. The presence of imaginary creatures (Busalameh, which is the ugly monster of the seas, and the mermaid and etc), establishing the traditional ceremonies (sacrificing Mahjamal, dance and sing ceremony, and etc), reviving dead people and the wonderful journey of Mahjamal with the mermaid to the depth of green water and etc, convert the story into the fairy tales. (Ravanipur, 1990)

1)Paucity and Momentariness

The meaning of Paucity is that the supernatural and weird events cannot happen consecutively and alternatively. The meaning of Momentariness is that the imaginary and supernatural events should appear immediately and finish without any delay, therefore there are not controllable and repeatable.

This component is used for identifying magical realism from the fancy type. (Kasikhan, 2011) for example ,Father Nicanor after drinking a sip of coffee only for a short moment was rising up off the ground about fifteen centimeters. (Marquez, 1988), running the blood of Arkadio on the surface of several streets and happened only for a short moment and Remedios the Beauty ascended to the sky very quickly. (Marquez, 1988), none of these two events do not repeat and their effects are not for a long time but the "Paucity and Momentariness" component has not been observed in the Ahl-e Ghergh novel except in two parts: when the people of the village saw the first dusty dead who brought out his head from the ground and was crying and shook his hands towards Zayer (Ravanipur, 1990) and in the end part of the novel << Ten days later Setareh in the home of Zayer heard the voice of the nicker of a horse which had been ignited and ran in order to not to involve the others in the fire (Ravanipur, 1990) In Ahl-e Ghergh novel the Paucity and Momentariness component has been observed only in two parts and the other exaggerations and supernatural events because of repeating them too much and being lengthy have been entered the field of fairy stories because returning again to the imaginary and supernatural affairs and explaining the unreasonable affairs (such as exaggeration and the legendary lies) are so disruptive for the structures of these stories. (Biniaz, 2004), in One Hundred Years Solitude novel the author has used this component in his work very good because the unreal events lasts for a short time and they are not repeated during the story.

CONCLUSION

The components of magical realism, which have been studied in this article, are used completely and uniformly in the One Hundred Years of Solitude novel.

Ravanipur's *Ahl-e Ghergh* novel is reviewed and evaluated based on the magical realism pattern of Marquez. According to this pattern, there is a weak reflection of magical realism in *Ahl-e Ghergh* novel.

Three separated parts can be analyzed, studied and emphasized in *Ahl-e Ghergh* novel:

- A) The legendary part of the novel, which includes one hundred and eleven pages of the beginning of the novel, has been written and designed according to the fairy tales and in which the story network tends to imaginary story and ignores the magical realism. Therefore the real functions of magical realism prohibit us from considering the fairy stories the same as magical realism.
- B) Little evidence of magical realism has been observed in the second part and includes the parts in which the supernatural occurrences happen for a moment and they do not repeat any more during the story. The "Paucity and Momentariness" component has been used well in it and the other components such as matter-of-fact presentation, coexistence of real and magic, important and Deep theme, textualization and authorial reticence, carnivalesque, have not been used well.
- C) Realistic expression is seen mostly in the third part and in the other words the magical realism components have a weak presence in this part. Expression of the real and natural occurrences and the reflection of the reality of the daily life in village can be seen mainly in this part. The end chapters of the novel mostly include the realism aspects of life.

Some stories like "*Ahl-e Ghergh*" pay too much attention to review and illustrate the native culture and the traditional beliefs of the people of southern areas and beach dwellers in Iran and we cannot say that following the method of magical realism in Iran has been pure imitation, rather, magical realism by opening the new horizons beyond the Iranian authors provides this possibility for them to understand the national, historical and cultural identifications of their country through reviewing the past and considering the traditional customs of their country and then present their findings to the people of the world.

Suggestions

All the books of Gabriel Garcia Marquez are translated in Iran but investigation of the impact of thought's evolution of Marquez from his youth and middle-age periods to literary sophistication period has not been done and so far his works are not categorized by the mentioned method. Ravanipur's "*Ahl-e Ghergh*" is a valuable work in the field of story books in which the folk literature and culture of people of southern areas of Iran are explained and it is considered as the part of indigenous literature. These suggestions can be presented briefly:

- 1) Investigation of the thought's evolution of Marquez and its effect on the story works of Marquez
- 2) Investigation of *Ahl-e Ghergh* novel based on the pattern of fairy tales.

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