

**MAGICAL REALISM AND ECOLOGICAL IMPERIALISM  
IN MARQUEZ'S *ONE HUNDRED YEARS OF SOLITUDE***

**THESIS**

**BY  
CORY ATUR ROSIDA  
NIM 0710330021**



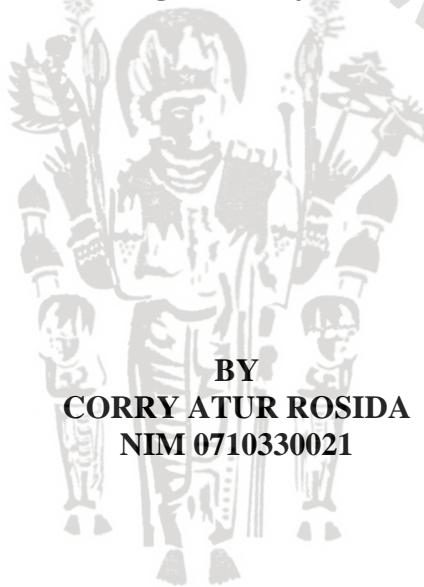
**ENGLISH STUDY PROGRAM  
LANGUAGE AND LITERATURE DEPARTMENT  
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**MAGICAL REALISM AND ECOLOGICAL IMPERIALISM IN  
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**THESIS**

**Presented to  
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in partial fulfillment of the requirements  
for the degree of *Sarjana Sastra***



**BY  
CORRY ATUR ROSIDA  
NIM 0710330021**

**ENGLISH STUDY PROGRAM  
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FACULTY OF CULTURE STUDIES  
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**2011**

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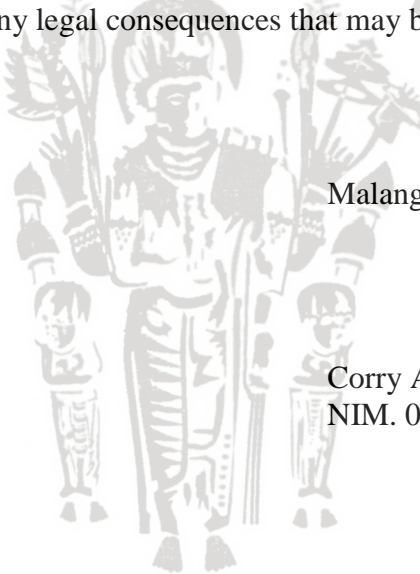
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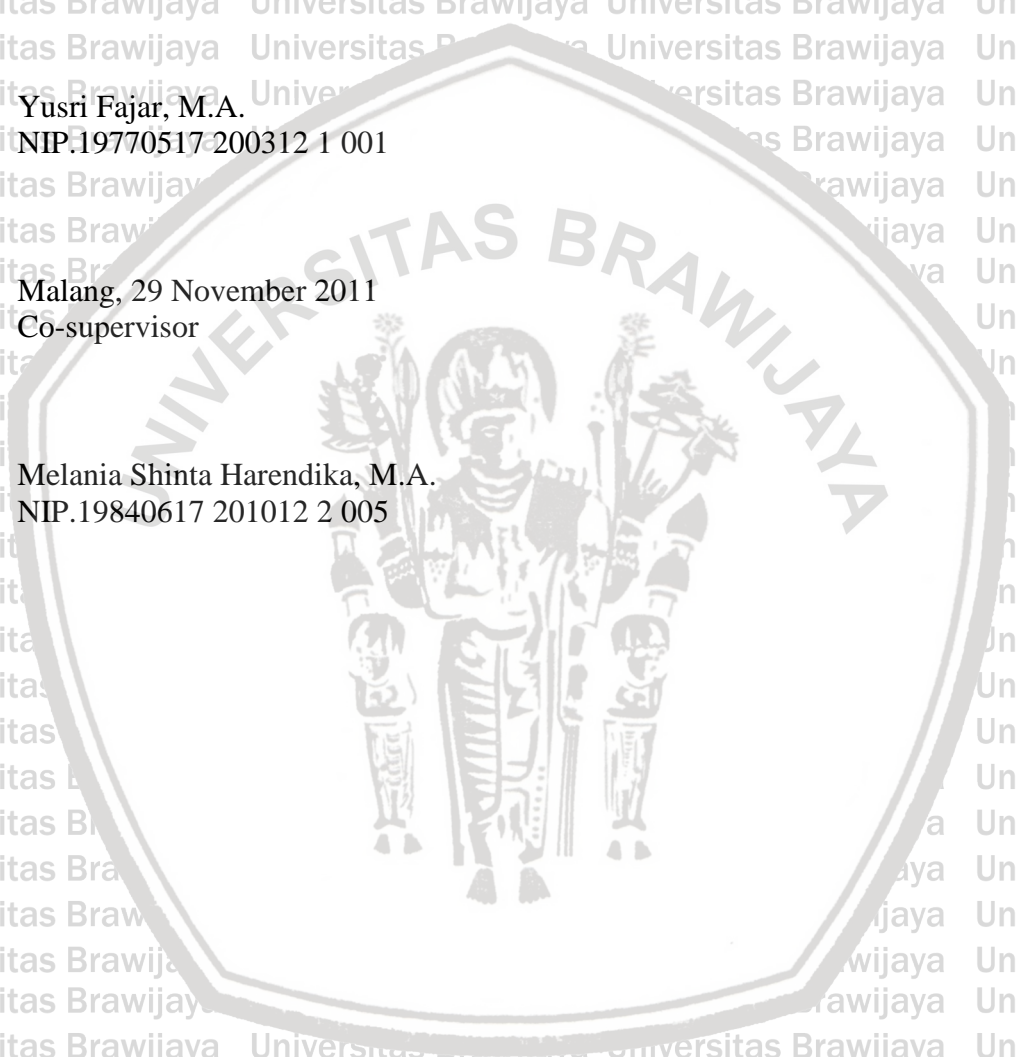
This is to certify that the *Sarjana* thesis of **Corry Atur Rosida** has been approved by the Board of Supervisors

Malang, 29 November 2011  
Supervisor

Yusri Fajar, M.A.  
NIP.19770517-200312 1 001

Malang, 29 November 2011  
Co-supervisor

Melania Shinta Harendika, M.A.  
NIP.19840617 201012 2 005



This is to certify that the *Sarjana* thesis of **Corry Atur Rosida** has been approved  
by the Board of Examiners as one of the requirements for the degree of *Sarjana*  
*Sastra*

M.Andhy Nurmansyah, M.Hum. , Chair  
NIP. 10771016 200501 1 002

Juliati, M.Hum. , Member  
NIP. 19720929 200604 2 001

Yusri Fajar, M.A. , Member  
NIP. 19770517 200312 1 001

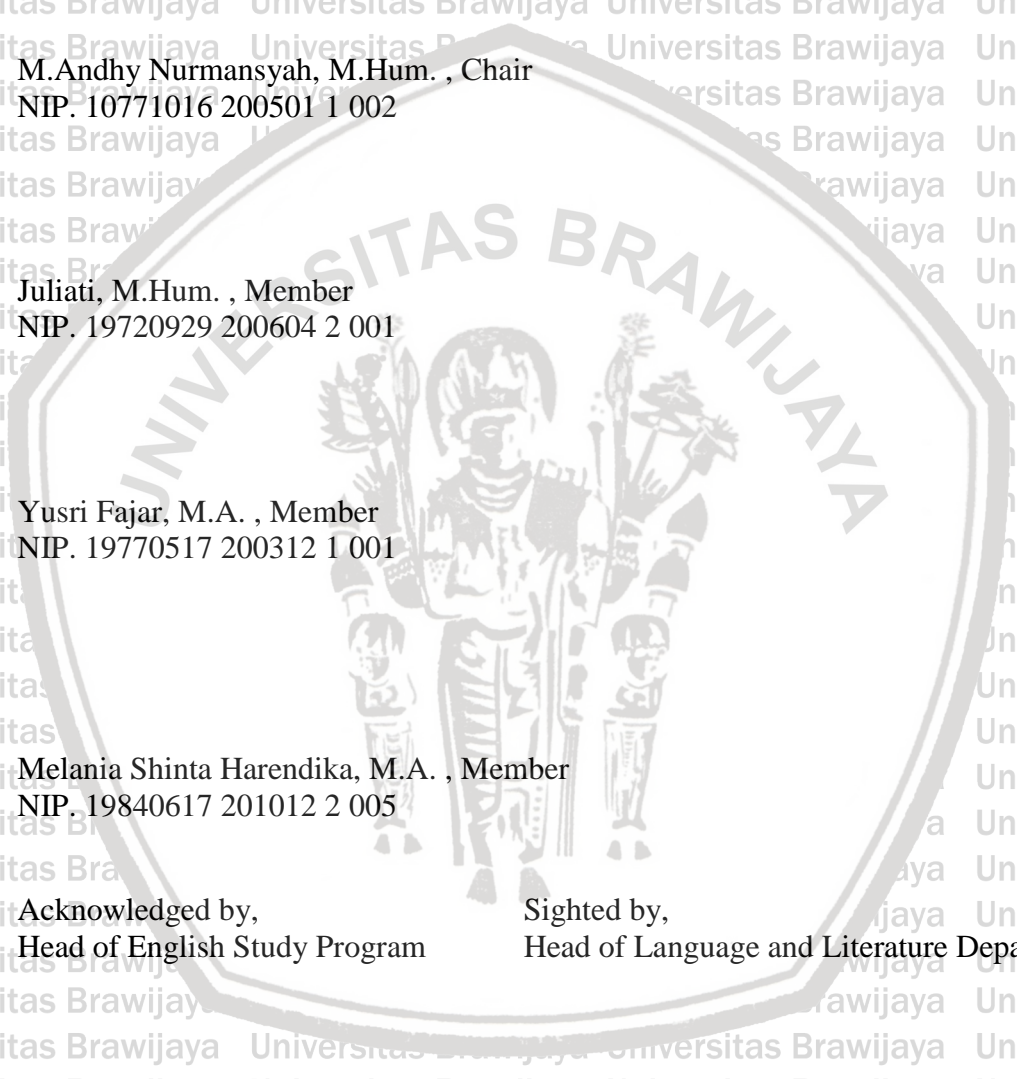
Melania Shinta Harendika, M.A. , Member  
NIP. 19840617 201012 2 005

Acknowledged by,  
Head of English Study Program

Sighted by,  
Head of Language and Literature Department

Fatimah, M.Appl.Ling.  
NIP. 19751125 200212 2 002

Syariful Muttaqin, M.A.  
NIP. 19751101 200312 1 001



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## ABSTRACT

Rosida, Corry Atur. 2011., **Magical Realism and Ecological Imperialism in Marquez's *One Hundred Years of Solitude***. Study Program of English, University of Brawijaya, Supervisor: Yusri Fajar; Co-supervisor: Melania Shinta Harendika

Keywords: Magical Realism, Ecological Realism, Latin America.

Magical Realism is a term which combines natural and supranatural element. It becomes the expression of countries which have colonial history. One of them is told in the novel entitled *One Hundred Years of Solitude* which is considered as voice of Latin America. It is about the indigeneous people and their ritual. On the other side, it also criticizes imperialism by emerging the issue of ecological Imperialism as a consequence of imperialism. Ecological imperialism is used to illustrate the alteration of ecology of certain places by another dominant group who colonizes that place. The writer conducted a study about magical realism and ecological imperialism issue which both finally show Marquez's opinion about the failure of native in building the self-esteem which causes imperialism enters easily and fully tear the indigeneous ecology. There are two problems to be solved in this study, namely: (1) how is magical realism represented in *One Hundred Years of Solitude* and (2) how is ecological imperialism represented in *One Hundred Years of Solitude*.

This study reveals the characters of magical realism, the issue of ecological imperialism, and how magical realism actually critisizes imperialism which leads into ecological devastation. The description of magical realism elements in the novel introduces beliefs and indigeneous point of view of their village. Living surrounded by magical phenomena, native starts to be accustomed to supranatural things. Therefore, when 'science' which is considered as magic enters the village, the people are trapped in the delirium of science appeal. Science teaches the possibility of constructing the future. Macondo forgets to learn the failure they have experienced in the first arival of science. Thus, indigeneous put aside awareness and persuaded by the delusion of modernity. As a town which no longer has identity, Macondo is exploited easily until its fall. Modernity leaves nothing when the source runs out, population decreases, and climate becomes extremes. Finally Macondo ruins by disaster which deletes the city from its existence in human memory. Here, Marquez delivers his critics through magical realism since it is a tool to blame not only influences from outside, but also the indigeneous people who are ignorance so they are easily persuaded by the 'magic' of science.

The writer suggests English Department students learn more about magical realism and relates it to other issues such as feminism and postmodernism which are considered close to notion magical realism since those three theories have the same notion, it is the reconstruction of stereotype.

## ABSTRAK

Rosida, Corry Atur. 2011. **Realisme Magis dan Imperialisme Ekologis dalam novel Marquez yang Berjudul *Seratus Tahun Kesunyian***. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Yusri Fajar (II) Melania Shinta Harendika

**Kata Kunci:** Realisme magis, imperialisme ekologis, amerika latin.

Realisme magis adalah sebuah teori dimana hal-hal yang bersifat supranatural diterima sebagai sebuah kondisi yang wajar dan biasa. Realisme magis merupakan teori yang banyak digunakan oleh negara-negara yang memiliki sejarah kolonial di masa lalunya. Salah satunya adalah novel *Seratus Tahun Kesunyian* yang mengungkap Realisme magis dan imperialisme ekologis. Imperialisme ekologis adalah suatu keadaan dimana ekologi dari suatu daerah berubah karena pengaruh dari kekuatan dominan yang lain. Perubahan tersebut meliputi aspek politik, ekonomi, budaya dan alam dari wilayah tertentu. Dua isu tersebut pada akhirnya menunjukkan sudut pandang pengarang terhadap kegagalan para pribumi menghargai wilayah mereka sendiri, yang akhirnya berakibat masuknya imperialisme dengan mudah ke dalam lingkungan pribumi, dan merusak ekologi wilayah tersebut. Karena itulah dalam studi ini penulis akan menjawab rumusan masalah dalam penelitian ini yaitu (1) Bagaimana realisme magis disajikan dalam novel *Seratus Tahun Kesunyian* dan (2) bagaimana imperialisme ekologis diungkapkan dalam novel *One Hundred Years of Solitude*.

Hasil studi menemukan bahwa di dalam novel terdapat beberapa karakter realisme magis, selain itu ditemukan juga beberapa isu tentang imperialisme magis, dan bagaimana realisme magis digunakan pengarang untuk mengkritisi imperialisme yang berakhir pada kerusakan ekosistem pribumi. Mengalami kejadian supranatural dengan frekuensi yang sering, pribumi menganggap hal-hal tersebut sebagai kondisi wajar, begitu juga sebaliknya, ketika para orang asing datang memperkenalkan 'ilmu pengetahuan', pribumi menganggap hal biasa tersebut sebagai sesuatu yang ajaib dan terperangkap dalam pesona 'ilmu pengetahuan'. Modernitas merugikan Macondo karena ketika sumber daya alam habis, populasi penduduk berkurang, ditambah dengan iklim ekstrim yang menyebabkan perekonomian tidak mungkin bisa berjalan di Macondo. Pada akhirnya kota Macondo musnah terkena bencana alam, dan hilang dari sejarah. Di sini, Marquez berpendapat bahwa realisme magis adalah sebuah media untuk mengkritik tidak hanya pengaruh dari luar, namun juga kegagalan pribumi dalam menyaring pengaruh asing tersebut.

Penulis menyarankan untuk mengkaitkan realisme magis dan teori-teori lain seperti feminisme dan postmodernisme. Kedua teori tersebut memiliki premis yang sama dengan realisme magis, yaitu bertujuan merekonstruksi stereotip yang berkembang di masyarakat.



## TABLE OF CONTENTS

<b>TITLE PAGE</b> .....	i
<b>DECLARATION OF AUTHORSHIP</b> .....	ii
<b>SUPERVISORS' APPROVAL</b> .....	iii
<b>BOARD OF EXAMINERS CERTIFICATE OF APPROVAL</b> .....	iv
<b>ACKNOWLEDGEMENTS</b> .....	v
<b>ABSTRACT</b> .....	vi
<b>ABSTRAK</b> .....	vii
<b>TABLE OF CONTENTS</b> .....	viii
<b>LIST OF APPENDIX</b> .....	x
<b>CHAPTER I INTRODUCTION</b>	
1.1 Background of Study .....	1
1.2 Problem of Study .....	5
1.3 Objective of the Study .....	5
<b>CHAPTER II REVIEW OF RELATED LITERATURE</b>	
2.1 Magical Realism .....	6
2.1.1 The History .....	6
2.1.2 Defining the Term .....	8
2.1.3 Characteristic of Magical Realism .....	12
2.1.4 Magical Realism in Latin America .....	16
2.2 Ecological Imperialism .....	19
2.2.1 Ecological Imperialism in Latin America .....	21
2.3 Previous Study .....	24
<b>CHAPTER III FINDING AND DISCUSSION</b>	
3.1 Magical Realism in One Hundred Years of Solitude.....	24
3.1.1 Supranatural as Everyday Occurences .....	26
3.1.1.1 The Ghost .....	27
3.1.1.2 Supranatural Abilities.....	29
3.1.2 The Ordinary as Strange .....	32
3.1.3 Felt rather than Described .....	34
3.1.4 The Circularity of Time and Postcolonial .....	37
3.2 Ecological Imperialism .....	26
3.2.1 The Science of Gypsy Tribe.....	40
3.2.2 Ursula's Return .....	44
3.2.3 Train and Delirium of Banana's Company.....	46
3.2.4 The Ending of Imperialism and the Beginning of the Fall .....	51
3.3 Magical Realism as Critic to Imperialism and Latin America.....	54

**CHAPTER IV CONCLUSION AND SUGGESTION**

4.1 Conclusion ..... 59

4.2 Suggestion ..... 60

**REFERENCES** ..... 61

**APPENDIX** ..... 63



**LIST OF APPENDIX**

Appendix Berita Acara Bimbingan Skripsi



# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Magic Realism is a term which is interwoven with a narrative mode in which fantasy is considered as common events. It is the opposite of the "once-upon-a-time" style of story-telling in which the author emphasizes the fantastic quality of imaginary events. In a literary work which employs magical realism technique, the narrator tells about the surrealistic things so naturally that they become real. Magical realism is aimed to re-imagine the world and its reality. Geetha states some characteristics that differ magical realism from fantasy novel; they are the rejection of subjectivity, the simultaneity between past, present and future, and the necessity of internal logic (2010, p.345). In other words, while fantasy must have internal logic in understanding the created story, magical realism establishes itself as a subject which rejects nature and physical law, and it places itself as a matter of fact.

Gabriel Garcia Marquez is a famous writer who intertwines the everyday occurrences with the miracles, the historical with the fabulous, and psychological realism with surreal flights of fancy. He is one of the pioneers of magical realism. His novel *One Hundred Years of Solitude* published in 1967, is a revolutionary novel that represents a literary voice to Latin America. In 1982, he won the Nobel prize for literature.

In *One Hundred Years of Solitude*, the supranatural events are presented as mundane, and the mundane as supranatural or extraordinary. The

novel presents a fictional story in a fictional setting. He carefully balances realistic elements of life, like poverty and housecleaning, with outrageous things, like a levitating priest. There are many purposes of intertwining those different things. Firstly, as Geetha notes, “the novel tries to introduce the reader to Colombia, where myths, portents, and legends exist side by side with technology and modernity” (2010, p.345).

Secondly, *One Hundred Years of Solitude* tells perfectly about how ecological imperialism works. Ecological imperialism is a term used by Crosby (1986) to illustrate how the environment of colonized people is transformed by the colonizer. Therefore it alters not only social, cultural and political aspect, but also leads to the ecology devastation. Ecological imperialism comes along with imperialism. Ecological devastation is the final blow of imperialism since society recognizes it in the peak of imperialism process.

Imperialism comes up in a story of the city named Macondo and the Buendia family, a family which consists of Jose Arcadio Buendia, Ursula as his wife, and Jose Arcadio and Aureliano as sons. The arrival of Gypsy tribes in order to promote the new invention from the world outside, affects the life of people in Macondo, emphasized in the life of Jose Arcadio Buendia who has turned his life into obsession of science, invention, and his close friendship with the old gypsy Melquiades. Starting from the Buendias, the magical of science surprises the whole town. People begins thinking that the outside must be more advanced.

Starting from the loss of Jose Arcadio in his trip to join Gypsy tribe, Ursula leaves the town in order to look for her son, then comes back several months later and brings newcomers and the first technology of mail and also modernity into Macondo. These outsiders arrive continuously during Civil War and banana company era. Many people come to Macondo, and build some companies. The famous one is the banana company which absorbs many workers from in and outside of Macondo. Buendia family accepts a lot of guests during this time, business investor, army, and etc. Imperialism then, is closed by the massacre of more than three thousand people who work for banana company. Jose Arcadio is the only one who is still alive from the incident, and he finds nobody believes him when he tells about the massacre. It is supposedly erased physically and mentally from Macondo people.

By the end of banana era, modernity abandon Macondo in its ruin. The land is so well-exploited and not so fertile anymore that Macondo plantation cannot grow. The glory of Macondo goes along with banana company and foreigners. Inhabitant becomes frustrated and many of them finally decide to leave the hopeless town. The ecology devastation becomes severe when climate goes to extreme. Long rain season and dry season with no single rain drop alienates Macondo from the world. The town becomes nothing and unrecognized anymore, because it does not have anything to offer.

*One Hundred Years of Solitude* is intriguing to scrutinize since it is a good picture of how magic realism becomes an appropriate technique in delivering Marquez's particular conception of the world where imperialism

attacks from many sides and step by step alters the ecology of that particular world. Geetha concludes Marquez's novel reflects reality which is observed from many perspectives by many individuals. This observation pertains to Latin America which is trapped by modernity, civil war, and imperialism—where people experienced many things than they might have in a more homogeneous society (2010, p.349).

Furthermore, *One Hundred Years of Solitude* reveals imperialism which is motivated by the way of thinking that Western must be better because they have science and technology. This conception in fact, attacks many third world countries. Considering how advanced the outside world is, whether in terms of technology, or culture, society begins to colonize its own way of thinking. Thus when imperialism comes, it grows fast. Macondo as a town which accepts influences from many outsiders is a representative of this way of thinking. From a traditional small town with its few population, Macondo grows bigger with its technology and newcomers. Unfortunately, people of Macondo do not have rights anymore to their land. They become the consumers of new inventions brought by outsiders, later they becomes laborer and not the owner. Imperialism exploits Macondo, both human and natural resources, then leaves it into its fall.

Through magical realism Marquez delivers his critic about how imperialism can develop well because of two factors, the first comes from the imperialists themselves, and the second emerges from native whose way of thinking that science belongs only to the better outside worlds, places themselves as good imperialist target. Therefore, by presenting those two concepts of magical

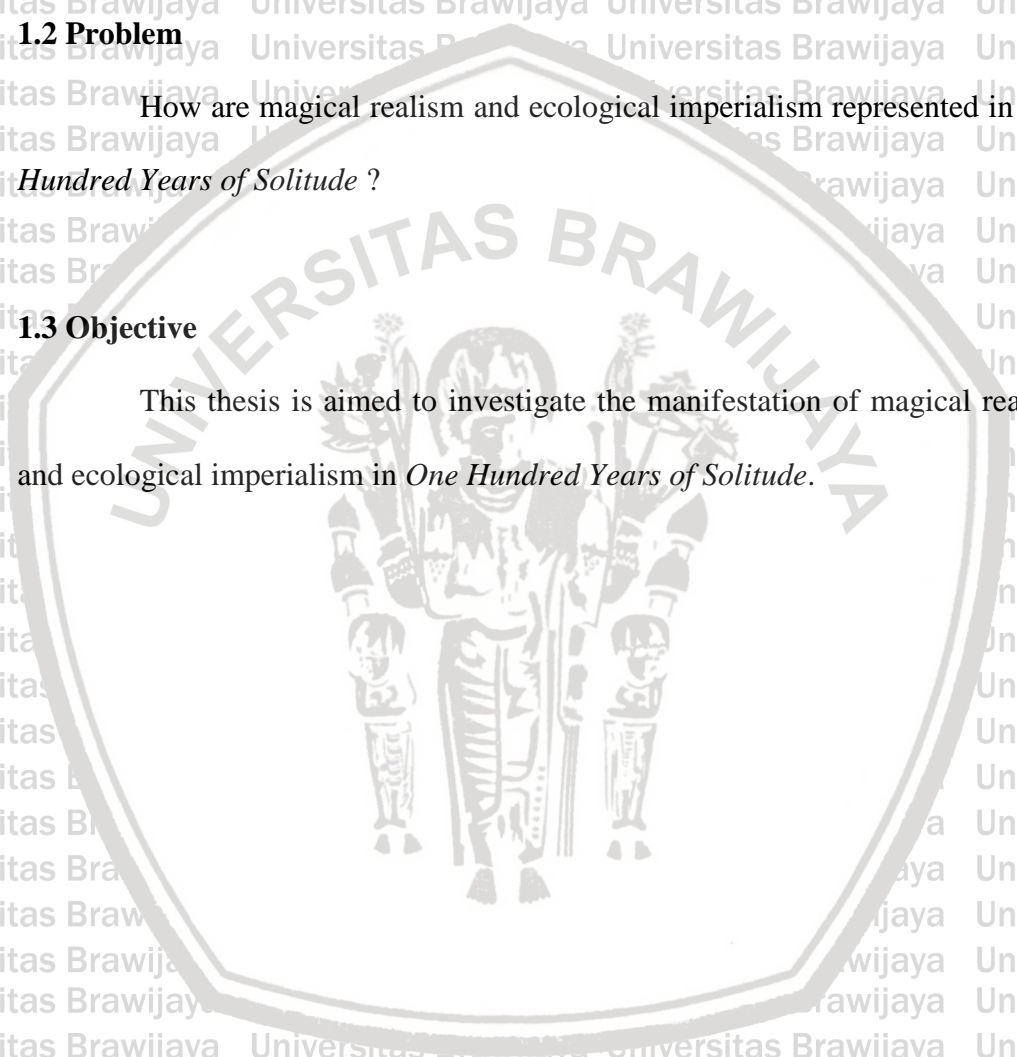
realism and ecological imperialism, *One Hundred Years of Solitude* becomes the story of many countries where modernity from global world exists side by side with the local belief and superstition.

### 1.2 Problem

How are magical realism and ecological imperialism represented in *One Hundred Years of Solitude* ?

### 1.3 Objective

This thesis is aimed to investigate the manifestation of magical realism and ecological imperialism in *One Hundred Years of Solitude*.





## CHAPTER II

### LITERATURE REVIEW

Magical realism is the key theory to analyze *One Hundred Years of Solitude* since it deals with magical phenomena. Beside that, ecological imperialism as part of post-colonialism theory is also applied in order to illustrate the effect of colonialism to Latin America ecology. Both theories portray what Marquez tries to tell us about imperialism in Latin America by using magical phenomena as a medium to introduce the reader of the truly Latin America. This chapter will discuss about (1) magical realism (history, term, features, and magical realism in Latin America); (2) ecological imperialism in general and ecological imperialism in Latin America; and (3) the previous studies found on this subject.

#### 2.1 Magical Realism

##### 2.1.1 The History

Bowers in her book *Magic(al) Realism* (2004, p.8) divides the term into magic realism, magical realism, and marvellous realism. The history of those terms is a complicated story spanning eight decades with three principal turning points and character. The first period was set in Germany in the 1920s, the second period was in Central America in the 1940s and the third period, which began in 1955 in Latin America, continues internationally until this day.

The prominent figures in the development of the concept of magical realism are the German art critic Franz Roh who was best known for his work in the 1920s, the mid-twentieth-century, Cuban writer Alejo Carpentier, and the late twentieth-century Latin American novelist, Gabriel García Márquez (Bowers, 2004, p. 20).

The first period was started by German art critic Franz Roh (1890-1965) who created the term 'magic realism' as a form of post-expressionist painting in his 1925 book *Nach-Expressionismus*. According to Roh (cited in Bowers 2004, p.9), "the most important aspect of magic realist painting was that the mystery of the concrete object needed to be caught through painting realistically while at the same time only portraying corporeal reality."

The second period was by Cuban novelist Alejo Carpentier who published his essay "Lo real maravilloso". Bowers notes, it is used to introduce the mixture of realistic and magical views of people in Latin America during 1940 which is manifested in their art and cultural life (2004, p.15).

The third period was opened with a kind of 'magical realism' - a combination of realistic and fantastic components - that was the most popular and accepted understanding of magical realism over the last decades (Bowers 2004, p.15). According to Menton (1995, p.407), the term had been applied particularly widely to works belonging to the 'boom' period of the Latin-American novel in the late 1950s and 1960s.

Straß (2009, p.11) stated that “one of the most prominent representatives of this period is Gabriel García Márquez, whose 1967 novel *Cien Años de Soledad* (One Hundred Years of Solitude, 1972) is commonly considered as the paradigmatic representative of the Latin American magical realist narrative.”

In the early 1970, as Bowers said (2004, p.47), 'magical realism' spread into Anglophone literature – mostly in Canada, West Africa and the United States. Then, it expanded to wider location especially in British colonies and postcolonial diasporas, represented by writers like the Nigerian Ben Okri or the Indian-British author Salman Rushdie.

Thus, magical realism is not only an exclusive phenomenon of Latin America, since many writers from different culture and background can express their own version of magical realism. Furthermore, the traces indicate the complexity and inter-relatedness of the various kind of magical realism.

### **2.1.2 Defining the Term**

Bowers (2004, p.19) explains that, to define what magical realism is, it is important to see its relationship to other genres such realism, surrealism, fantastic, allegory and science fiction. Magic in magical realism refers to any extraordinary occurrences such as ghost, miracles, extraordinary talents and strange atmosphere but does not include ‘tricky magic’ of which the purpose is to make illusions that something ordinary has happened, while in magical realism, something extraordinary is really happened. However, to understand

further what is exactly magical realism, comparison with other genres whose relationship is close to magical realism is required.

Realism is often associated with expansive form of the novel. In contrast to shorter fiction, it allows the writer to present many details that contribute to a realistic impression (Bowers 2004, p.20). On the other side, Grant (1970, quoted in Bowers 2004, p.21), said “realism is achieved not by imitation, but by creation; a creation which, working with the raw materials of life, absolves these by the intercession of the imagination from mere factuality and translates them to a higher order.”

From both definitions, Bowers and Grant relate the term realism first, to the impression of the writer, and second, the imagination of the reader which creates the sense of realism itself. In its relation to magical realism, it is obvious that something magical is presented in realistic atmosphere to reach the reader’s impression that it is a real, as Bowers stressed that realism is a genre which is the closest to magical realism because both are purposed to create reality in reader’s mind (2004, p.21). Magical realism therefore relies upon realism so that it can stretch what is acceptable as real to its limits. It is therefore related to realism but the narrative mode is different from it.

Another genre which has a relationship to magical realism is surrealism. Rushdie (1982, cited in Bowers 2004, p. 22) sees “El realismo magical, magic realism, at least as practiced by [Garcia] Marquez, [as] a development out of Surrealism that expresses a genuinely Third World

consciousness. [Magical realism] is a way of showing reality more truly with the marvelous aid of metaphor.”

Surrealism deals with human psychology and imagination in human mind in order to express the inner life through art. While in magic realism, it is almost impossible that the narrative deals with dream or psychological experience, for it will place it out of reality and live in the realm of imagination. The characteristic of magical realism relies on its acceptable and unquestioned position in reality as a matter of fact (Bowers 2004, p. 22).

The next genre which is related to magical realism is fantasy. Tzvetan Todorov (1975, cited in Bowers 2004, p. 24) defines fantastic literature as “a piece of narrative in which there is a constant faltering between belief and non-belief in the supernatural or extraordinary event presented .” For Todorov, the reader’s hesitation between which is real and unreal is the key to define what the fantasy is. The hesitation itself could be shared by the characters themselves or the text is purposely emphasized to create ambiguity or hesitation to the reader’s mind (Bowers 2004, p. 24). Following Todorov’s explanation, Canady (1985, p. 24) in her book of *Magic Realism and the Fantastic: Resolved Versus Unresolved Antinomy* points the main difference: “In contrast to the fantastic, the supernatural in magical realism does not disconcert the reader, and this is the fundamental difference between the two modes. The same phenomena that are portrayed as problematical by the author of a fantastic narrative are presented in a matter-of-fact manner by the magical realist.” In conclusion, the difference between the two genres

relies on the existence of hesitation. While in fantasy, the hesitation between real and unreal happens continuing, magical realism has no hesitation between real and unreal, since both are accepted as reality.

Beside fantasy, allegory can be misunderstood with magical realism.

According to *The Cambridge Guide to Literature in English*, allegory is the “descriptive or narrative...presentation of literal characters and events which contain sustained reference to a simultaneous structure of other ideas and events” (Ousby 1993, p.15–16). From this statement, Bowers (2004, p.25) concludes that allegory has two level of meanings. The first level is the narrative plot itself, the second is the alternative meaning which is more philosophical and important than the plot itself. So, magical realism is not allegory indeed, since magical realism works on the surface meaning as the only story without another alternative story to create interpretation in the reader’s mind.

The last genre is called science fiction which is as difficult as magical realism in the case of its definition. However, one characteristic of science fiction that distinguishes it from magical realism is rational reason for any unusual situation, like Bowers (2004, p.28) said that science fiction is different from magical realism in a case of its setting which is placed out of known reality, but it could be recognized as a possibility in the future world.

Unlike magical realism, it does not have a realistic setting that is recognizable in relation to any past or present reality.

By comparing five other genres, it is clear that magical realism must contain real and magical occurrences which are accepted as a matter of fact, seen or unseen. There must be no rational explanation for extraordinary events, since it is considered normal within magical realism.

### 2.1.3 Characteristics of Magic Realism

Chanady's (1985, cited in Splinder 1993, p.78) states that there are three criteria which make a story called magical realist narrative. They are, firstly, the presence of the two opposite views of reality, such as the natural and the supernatural, the rational and the irrational, or the 'enlightened' and the 'primitive'. Secondly, both views above are accepted equally valid by the narrator. Thirdly, there is no need to find logical reason or explanation on the authenticity of supernatural events.

Faris (1995, p. 163) in *Essays in Magical Realism: Theory, History, Community* suggests five primary characteristics of Magical realist fiction as follows:

The text contains an "irreducible element of magic, something we cannot explain according to the laws of the universe as we know them; descriptions detail a strong presence of the phenomenal world; the reader may hesitate... between two contradictory understandings of events – and hence experiences some unsettling doubt; we experience the closeness or near-merging of two realms, two worlds; these fictions questions received ideas about time, space and identity.

From the description above, there are three aspects that can be concluded about the feature of magic realism, they are:

## 1) Supernatural as Everyday Occurrences

One of the key defining features of magical realism is the introduction of magical or extraordinary events as everyday occurrences. As Baker (2010, para.4) stated "it is similar to his grandmother's method of storytelling, a manner of relating as he described 'the wildest things with a completely natural tone of voice'. The way to make extraordinary are perceived as matter of fact lies on its relation to common aspect of reality, such as gossip and exaggeration (Bowers 2004, p.38). As the opposite, when treating the extraordinary as ordinary, sometimes the ordinary becomes extraordinary in comparison. For example, Garcia Marquez describes a block of ice as "an enormous, transparent block with infinite internal needles in which the light of the sunset was broken up into colored stars."

As what Baker (2010, para.9) said:

This technique is used by Garcia Marquez, who highlights the "modern magic" of technology and science, and describes such elements as awesome and mystifying. In this way, that which reads as the 'magical elements' of the story are actually the products of the modern age, presenting a caricature of modernity. The reader is thus challenged to reconsider their existing notions on things that tend to be taken for granted as facets of a modern world or empirical science, upending expected notions of progress, advancement, and modern society.



## 2) 'Felt' rather than Describe

Another technique that is often found in magical realism is the use of metaphor to describe horrific events. Metaphor can be seen as an attempt to bear witness to some brutal events without using violence and bloodshed (Baker 2010, para.15). This technique is identical with the area which has colonial history, dictatorship of certain regimes, and revolutions. For example the scene of Banana Company massacre,

“the panic became a dragon’s tail as one compact wave ran against another...penned in, swirling about in a gigantic whirlwind that little by little was being reduced to its epicenter as the edges were systematically being cut off all around like an onion peeled by the insatiable and methodical shears of the machine guns”.

(Garzia Marquez 1972, p.150)

Here metaphor creates a very concrete and emotional scene, yet it is registered on a more palatable level through the avoidance of overtly violent language.

## 3) The Circularity of Time and Post-colonial

Baker (2010, para.18) defines the importance of time circularity to conceptualize or to see all possible events or times, break down the linear time concept, creating an “ultimate authority

that is not one of rational knowledge but the voice of collective memory. This collective memory is a voice of myth, superstition, and imagination, creating a form of literature which is deviates from the traditional modes of understanding the expected form for a story.

It means that magical realism rejects subjectivity in its narration. By story which is told by many different points of view and in an amusing time since there are many redundancies in using flashback, *One Hundred Years of Solitude* illustrates how reality is different in each person. For example, it includes characters who live for years beyond the usual life-span (Bowers 2004, p. 38).

In short, Magic realism is often the vehicle used to introduce a non-Western viewpoint, and questions of reality which is considered correct in understanding the world. What Western may consider magical, other cultures and belief structures may consider ordinary, plausible, and a part of everyday life. As Baker (2010, para. 19) says, the genre “rejects the notion of one mode of truth, one reality, and leads to greater cultural expression.” Thus, Magical Realism expands ideas on how we can understand the world and its events. Besides, it is a kind of technique which is used in almost third world countries to express native idea as colonized people, one of them is Latin America.

#### 2.1.4 Magical Realism in Latin America

Bowers (2004, p.31) notes in her book that magical realism has become associated with fictions that tell about the tales of those on the margins of political power and influential society. This has meant that magical realism emerged mostly in post-colonial countries where the colonized was battling against the influence of colonizer, and considered themselves to be marginalized from political power.

Bowers (2004, p.32) divides the development of magical realist fiction in Latin America into two majors, the 'boom' and the 'post-boom'. Each has its own pioneers and style. The first emergence was known as the 'boom' of the 1950s and 1960s. The fiction of this period became known as the 'new novel' and was generally considered to be a modernist movement due to the attitude of the writers who sought to break away from previous literary traditions and to find a new means of expression. However, the style is considered to be postmodern due to the narrative techniques which play with the expectations of the reader, particularly in relation to time and the structure of the plots. The fiction of the 'post-boom' is often associated with postmodern self-reflexive playful narratives and the introduction of the popular into fiction. Written a few years after *Chronicle of a Death Foretold*, *The House of the Spirits* by Isabel Allende is considered to be a part of the 'post-boom' of Latin America.

Magical Realism in Latin America was first started by Alejo Carpentier which introduced to real maravilloso americano or American

marvellous realism in order to make distinction between European magic realism and Latin American magical realism. Carpentier (1995, cited in Bowers 2004, p.33) saw “European magical realism as tiresome pretension unconnected in magical content of production.” It means that European magical realism is closed to fantasy since it creates mystery through narrative technique rather than cultural belief.

Carpentier (1995, cited in Bowers 2004, p.34) also broke down magical realism of Roh’s version, and created the new one which is specific to and arouse out of Latin America context:

And why is Latin America the chosen territory of the baroque? Because all symbiosis, all mestizaje, engenders the baroque. The American baroque develops along with the criollo culture, with the meaning of criollo, with the self-awareness of the American man...; the awareness of being Other, of being new, of being symbiotic, of being a criollo.

According to Bowers (2004, p.34), “baroque here is the representative of style that use heavy and many rich detail and ornamentation.” It represents the complexities of culture and belief systems of the Americas. Thus it can be pointed out, indirectly Carpentier claims that baroque and magical realism are originated from Latin America and both go together. Carpentier (1995, cited in Bowers 2004, p.34) defined “marvellous real is encountered in its raw state, latent and omnipresent, in all that is Latin American. Here the strange is commonplace, and always was commonplace.” Thus, Magical Realism can be seen as the way to express Latin America identity.

The next pioneer was Gabriel Garzia Marquez which moved toward new direction of magical realism genre. His most famous magical realist novel, *Cien años de soledad* or *One Hundred Years of Solitude* was the turning point towards fiction that was politically and socially motivated, particularly dealing with folklore and the 'pueblo' (common people) which also included experimental techniques (Bowers 2004, p.37).

Marquez's magical realism is quite different from his ancestor of Carpentier, since Marquez's brings political based and folklore in the realm of magical realism. It is different from 'baroque' magical realism of Carpentier which is cultural basic. In Carpentier, magical realism is treated as something magical that happen in a realist atmosphere, while in Marquez's, it is treated as matter of fact and considered as ordinary rather than extraordinary or magical.

Another difference between magical realism in Marquez's and Carpentier, is the way they see culture. As Bowers (2004, p.38) notes that for García Márquez, magical realism is not a way to express the mix culture as Carpentier point of view, but rather to express his own cultural, using the oral storytelling techniques of his grandmother. It is supported by Marquez statement, saying that "I realized that reality is also the myths of the common people, it is the beliefs, their legends, they are their everyday life and they affect their triumphs and failures" (in conversation with E.Gonzalez Bermejo, Williams 1985, p.79).

In Marquez's point of view as Bowers (2004, p.39) cited in her book, magical realism could be used as a tool in questioning about history and political domination of Colombia. Some critics also find the magical realism in *One Hundred Years of Solitude* could be a powerful form of indirect political resistance. Therefore, magic can be viewed as a medium in delivering and re-constructing Colombia political history which is dominated by the certain power.

Thus, it can be concluded that the political condition of Latin America influences the development of magical realism from cultural based into historical and political based.

## 2.2 Ecological Imperialism

Ecological imperialism refers to the environmental aspects of the political domination of territorial areas and subjugated peoples (Crosby 1986, para.1). It focuses on the consequences of imperialism to the ecology of colonized country. MacKenzie (1990, para.1) also applies the term to the environmental dimension of economic and political domination of poorer countries by global superpowers and institutions. In other words, ecological imperialism exploits people and nature to gain profit economically or politically.

MacKenzie (1990, para.2) stated that ecological imperialism includes:

- (a) the geographical introduction of non-native organisms such as disease pathogens, crops, and livestock and, during recent years, the transfer of toxic

waste, nuclear contaminants, and other hazardous materials; (b) the ecological interaction of the introduced organisms and materials with human activities that incur environmental changes, often degradation; (c) the environmental role of imperial institutions, historically often those belonging to colonialism; (d) the work of the environmental sciences in the context of imperialism, in some cases for the goal of conservation; and (e) the use and ideas of the environment by persons and groups that resist the rule of empire.

Turner and Butzer (1992, para.4) argued that the dynamics of human ecosystems determined the actual impacts of introduced diseases, crops, livestock, weeds and vermin. Often these effects were set amid general environmental degradation, such as worsened soil erosion and fertility loss, deterioration of water supplies, and the decline of vegetation resources due to overgrazing and extensive clearing. Some human ecosystems allied to ecological imperialism are thought to have been consonant with environmental conservation.

Ecological imperialism involves the power of particular institutions and social groups, which is a focus of the perspectives of environmental history and political ecology (Grove 1996, para.5). It concerned also with the resistance and opposition to authoritarian rule. Imperial subjects have both reacted against imposed environmental restrictions and created ecological customs as part of political alternatives (Newmann 1998, para.6).

The motivation for colonial conservation includes the use and appropriation of resources for business and the needs of the imperial state; the

interests of states and rulers in limiting or localizing degradation; and cultural concerns symbolized by images of Eden and Paradise. Some imperial conservation has been deeply influenced by the concerns and agendas of modern science. This concern in the context of ecological imperialism marked the birth of modern environmentalism (Grove 1996, para.5).

### **2.2.1 Ecological Imperialism in Latin America**

Herwig (2001, para.4) stated that environmental interventionism in Latin America began with the arrival of the Spaniards, whose purpose was to extract natural resources in the newly discovered regions by enslaving Indian labor to harvest the wealth for Spanish Crown.

As Latin American countries gained their independence, the U.S. was quick to form relationships and offer them aid and assistance in a way that some have characterized as neocolonialism. As Faber (1993, p.193) said in his book of *Environment Under Fire: Imperialism and the ecological crisis in Central America*, The U.S. helped Central America to develop an agro-industry model to serve the interests of U.S. corporations, agrarian bourgeoisie, and Central American oligarchies.

Militarization and U.S. foreign policy have served in accelerating this process in Central America. Involvement in the wars was based on the fact that these countries threatened U.S. capital access to cheap labor, natural resources, and markets in Third World countries (Herwig 2001, para.6).

Beside that, in order to reduce drug consumption in the United States, Meza (2000, p.21) reveals in her article *Biowarfare in Colombia: A*



*Controversial Fumigation Scheme* that the U.S. government supported Colombia with \$1.3 billion dollars in an effort to eradicate the illegal drug crops in Colombia. It was called as Plan Colombia. It was said that if forceful actions were taken on the source country, drug production would have been eliminated and consumption would have decreased as a result of decreased exposure to these drugs.

The principal method used to eradicate the illegal crops is through an increase in aerial sprayings that have been occurring for the last ten years.

Glyphosate, the chemical herbicide being used in the aerial sprayings, is commonly known as Roundup. Olson (2001, para.2), the Director of Conservation Science at the World Wildlife Fund, says that:

“ from a global biodiversity perspective, the use of glyphosate to forest areas can stripped of their leaves, which results in a loss of habitat for species, terrible erosion of shallow soils, and destruction of streams and rivers.”

The U.S. method of applying glyphosate also had very serious environmental implications. Airplanes were being used to spray fields growing illegal substances, fields that were often right next to legitimate crops such as corn, yucca, banana plantations, or large dense forest areas were in danger. Besides, Rohter in his article of *To Colombian, Drug War is Toxic Foe* (2001, para.3) added that farm animals such as chicken and guinea pigs have died as a result of the spraying while larger animals such as cows and horses have fallen ill. As consequences, peasants were forced to search new land to replace lost crops, which also meant pushing deeper into the forest to

clear land to build a new house. These new farms were demonstrating an impact of overall forest loss. Besides that, aerial spraying was not only damaging crops and forests in Colombia, but it was crossing the border and might mean destruction, both environmental and social, for other neighboring countries.

Another destruction was motivated by the oil. Dunning and Wirpsa (2001, p.1-5) stated in their article of *Oil Rigged: There's Something Slippery about the U.S. Drug War in Colombia*, that today the northern South American countries of Colombia, Ecuador, and Venezuela produced more oil than all Persian Gulf countries combined. However, as long as Colombia's guerrilla groups remained a threat, it was unsafe for the U.S. to pursue their interests in the oil. The U.S., ironically with its military package, aimed to increase the security of oil operations so that it can move in, began production, and reaped the benefits.

In terms of the environment, it was known that along with oil production came substantial amounts of serious environmental destruction. Switkes in *The People vs. Texaco* (2000, p.106) gave an example of the devastation Texaco left behind in the Ecuadorian Amazon, once the richest tropical rainforest on the planet, was one such example.

The novels dealt with in this analysis is *One Hundred Years of Solitude*. Magical realism will be described in a context of where and in what form magical or supernatural occurrences and abilities manifest themselves in the novel are provided. Moreover, the analysis appraises the function of

magical realism as a tool Marquez uses to deliver his critics about Latin America in its relation to imperialism. While criticizing imperialism which is rooted deeply in Colombia, indirectly ecological devastation takes part as final blow consequence to imperialism and modernity, since both imperialism and ecological devastation comes together.

### 2.3 Previous Study

It is almost impossible to find essays in which *One Hundred Years of Solitude* is related to ecological imperialism. However, there are some essays which focus their analysis in magical realism and its relation to history of Colombia in the novel of *One Hundred Years of Solitude* by Marquez's. One of them is *Magic Realism in Gabriel Garzia Marquez's One Hundred Years of Solitude*, written by Geetha (2010), Periyar University of India tells about how magical realism is used to illustrate history of Colombia in a multiple perspectives. She states that "magic and realism are necessary in order to convey Marquez's particular conception of the world" (2010). The history itself is clearly portrayed in the novel with some touches of magic. It also shows the uniqueness of Latin America history, trapped in modernity, civil war, and imperialism.

The second essay is entitled *Decolonization and Demystification: One Hundred Years of Solitude and Nation-Hood* by Suradech Chotiudompant.

the use of magical realism in *One Hundred Years of Solitude* reflects the post-colonial conditions of Colombia and Latin America. Its treatments of

history and time signal are dangerous if one takes for granted the simplistic subversion of Western conceptual frameworks (i.e. Lyotard's meta narratives) in an attempt to create local narratives of post-colonial nationhood.

While both thesis focus more on the historical side of *One Hundred Years of Solitude*, this thesis only concern about the function of magical realism to criticize imperialism which happened to Latin America, especially in Colombia where he was born and spent his life to write. In spite of analyzing how the history of Macondo can be viewed as another version of Colombia history, this thesis turns its analysis to imperialism from the beginning till the ecological destruction as the ending and also describes how imperialism could easily come and rooted deeply in Macondo as distortion mirror on why imperialism is easily accepted by Colombia. However, although none of the essays above specifically relates ecology and magical realism, they will become references to cross-check interpretations in this study.

### CHAPTER III FINDING AND DISCUSSION

This chapter contains analysis of (1) characteristics of Magical Realism which are found in *One Hundred Years of Solitude*, (2) ecological imperialism issues which are manifested in the history of Macondo, and (3) how magical realism relates to ecological imperialism within the novel.

#### 3.1 Magical Realism in *One Hundred Years of Solitude*

The characteristics of magical realism which are discussed here are supranatural as everyday occurrences, the ordinary as strange, 'felt' rather than Describe, and circularity of time and post colonial. The supranatural events are perceived as everyday occurrences includes appearance of ghosts and extraordinary abilities and events experienced by characters within the novel. It will also explain the way how magical occurrences become matter of fact situation for people in Macondo.

The next characteristic is rendering ordinary things as strange and unknown. This discussion is related to inventions brought to Macondo. The inventions represent science which is never learned inside the town. Besides, it will explain the way Marquez mystifies the existence of common things toward Macondo people to create magical atmosphere.

After that, the next chapter tells about the use of metaphor in describing certain events. Hyperbole also takes part in accompanying metaphor. Both types of figurative languages are used in order to cover brutal events, thus it will not cause the feeling of anxiety in reader's mind.

The last characteristic is circular time which is almost found in magical realist narrative, including *One Hundred Years of Solitude*. Circular time includes circular plot, recurred names in Buendia's generations, and many points of view from different characters in constructing the story, stands as rejection to subjectivity of the story. Those three premises break down linear plot and reject one mode of reality since in magical realism, reality is socially constructed.

### 3.1.1 Supranatural as Everyday Occurrences

The point of supranatural perceived as natural lies in the way Marquez delivers the story. It is called as a matter-of-fact tone, a tone which is used to create realistic atmosphere. Besides, by providing many details in describing extraordinary things, Marquez indirectly convinces the reader's mind of how realistic thing is. As stated by Bowers, magical realism is the construction of the narrative in presenting realist context of magical or extraordinary happenings as if they were real (2004, p.21). This notion pertains to Baker's characteristics of magical realist narrative which the first is how supranatural becomes ordinary and considered as everyday phenomenon (2010, para.4). In *One Hundred Years of Solitude*, many supranaturals are accepted as common by the characters. Instead of using all miracuolous events, this part will discuss some of them which are considered as essential, since they appear in most parts of the story.

#### 3.1.1.1 The Ghost

One of magical happenings in the novel is the story of Prudencio Aguilar's ghost who is the man whom Jose Arcadio kills for embarrassing him in the public.

The story begins when Prudencio is loose in cock fighting and makes jokes of Jose Arcadio whose wife is still virgin, and tells him that the cock could do him a favor to Arcadio's wife. The pain of being insulted makes Jose Arcadio challenges Prudencio to do duel of which the result is the killing of Prudencio by Arcadio. Since then, the ghost of the dead man appears regularly in the house of Jose Arcadio. The appearances are recognized firstly by Ursula, the wife of Jose Arcadio.

One night, when she could not sleep, Úrsula went out into the courtyard to get some water and she saw Prudencio Aguilar by the water jar. He was livid, a sad expression on his face, trying to cover the hole in his throat with a plug made of esparto grass. It did not bring on fear in her, but pity.

(Garzia Marquez 1972, p.17)

From the excerpt above, it is obvious that the ghost is portrayed as a human rather than a distant creature. The sense of everyday reality is shown by the description of the ghost himself which is described as pitiful and lonely creature rather than as something fearful. Many years later when Jose Arcadio is close to his death, the ghost comes again, accompanying Jose Arcadio in his last time, "It was Prudencio Aguilar who cleaned him fed him and brought him splendid news of an unknown person called Aureliano who was a colonel in the war." (Garzia Marquez 1972, p.72). It also emphasizes how both men are bound each other by the feeling of guilt in the past time. Sometimes, the writer of magical realist novel is free to give many details in order to create realistic impression (Bowers 2004, p.21). In the case of Prudencio Aguilar, the ghost

seems to be an old friend of Jose Arcadio and does some common jobs in taking care of Jose Arcadio such as feeding him, cleaning his body, and even bringing news from Jose Arcadio's son. By placing ghost in nursery jobdesk, Marquez creates the sense of ordinary in the appearance of the ghost.

Another appearance is Melquiades, the gypsy whom Jose Arcadio praises for his entire life. After the death of Melquiades, his ghost appears regularly in his room, called as Melquiades' room which is a kind of laboratory where some Buendia's usually come to do experiments and gain knowledge.

One hot noontime, while he was poring over the manuscripts, he sensed that he was not alone in the room. Against the light from the window, sitting with his hands on his knees, was Melquiades. He was under forty years of age. He was wearing the same old-fashioned vest and the hat that looked like a raven's wings, and across his pale temples there flowed the grease from his hair that had been melted by the heat, just as Aureliano and José Arcadio had seen him when they were children

(Garzia Marquez 1972, p.94)

The magical of the appearance of Melquiades' ghost becomes something real when Marquez describes him in human illustration, such as his age is about forty, he wears vest and hat, and sits with his hands on his knees. Instead of using details of ghost stereotype like pale, scary, bloody, or etc, Marquez's describes the ghost as an old man.

Magical events occur without using devices typical to the fantasy genre unless the devices (i.e. ghosts, angels) are employed in a context that makes them ordinary. Ghosts or angels may exist in a magical realist story, for instance, but not in a way that is surprising or unusual to the characters in the novel.

### 3.1.1.2 Supranatural Abilities



Supernatural phenomena is manifested in some people in the story who have abilities which are considered extraordinary, however it is told in a matter of fact tone to reach the stage of reality in reader's mind, as Bowers stated, "García Márquez tells all the stories in a matter-of-fact narratorial voice and includes exact detail to strengthen the claims" (2004, p.38). One of them is the second son of Jose Arcadio, named Aureliano who is able to see the future. When his father is going to die, he tells her mother to take care of Jose Arcadio since he has no longer time to live, "take good care of Papa because he is going to die. Ursula became alarmed. If Aureliano says so it's because Aureliano knows, she said" (García Márquez 1972, p.72). Another supernatural ability is the immune of pain, "when the bullet came out through his back without damaging any vital organ" (García Márquez 1972, p.56).

Another person is the priest of Macondo which can levitate himself after drinking hot chocolate. This ability is used to gain charity for church establishment.

The boy who had helped him with the mass brought him a cup of thick and steaming chocolate, which he drank without pausing to breathe. He wiped his lips with a handkerchief that he drew from his sleeve, extended his arms, and closed his eyes. Thereupon Father Nicanor rose six inches above the level of the ground (García Márquez 1972, p.46).

Handkerchief, extended arms and closed eyes are considered natural in human actions. By placing them with the ability of levitation, Marquez creates natural atmosphere over supernatural thing to make it perceived as real as possible.

Furthermore, instead of using spell to levitate, Marquez substitutes it into drinking chocolate to reach realistic impression in the reader's mind.

Besides supernatural ability, miraculous events also contribute in shaping magic realist novel. Rebecca arrival, the lost child from the unknown race comes one day to the village of Macondo, brings with her, a disease of insomnia which is described as:

The most fearsome part of the sickness of insomnia was not the impossibility of sleeping, for the body did not feel any fatigue at all, but its inexorable evolution toward a more critical manifestation: a loss of memory.

(Garzia Marquez 1972, p.28)

Insomnia itself is a common sickness, but the effect in the story is more accute, until it seems almost impossibly happened. From the difficulty of sleeping, insomnia becomes eraser which deletes memory step by step and leads into the lost of past or a loss of memory. Melquiades, a gipsy man discovers its remedy in his next arrival in Macondo.

After insomnia plague, other miraculous events are the rain of flowers in Jose Arcadio Buendia's funeral as described below:

A short time later, when the carpenter was taking measurements for the coffin, through the window they saw a light rain of tiny yellow flowers falling. They fell on the town all through the night in a silent storm, and they covered the roofs and blocked the doors and smothered the animals who dept outdoors

(Garzia Marquez 1972, p.72)

The rain of yellow flowers and the rise of a beautiful girl are two examples of many supernatural events which are accepted as commonly happened by all

characters within the novel. In the rain of yellow flowers, the people of Macondo react normally by cleaning the street so the funeral could pass. While in the ascension of Remedios, the flying sheets and the wind are used to create realistic impression, rather than using light, wings or spell which could make the event more magical than real. Beside the reaction of Fernanda who worries the lost sheets into the sky rather startled by the ancesion gives an understanding that the ancession itself is not something magical. Giving details and writing in a natural description of something extraordinary give sense that something ordinary is happening.

Besides those supranatural abilities and events, there are also some exaggeration events to gain fantasy. Villada (cited in Geetha 2010, p.349) states that the exaggeration in *One Hundred Years of Solitude* is almost numerically specific and gives a sense of reality to each event. For example, Colonel Buendia's thirty-two defeated uprisings (Garzia Marquez 1972, p.56); the rainstorm that lasts four years, eleven months, and two days (Garzia Marquez 1972, p.154); and Fernanda's criss-crossed calendar of sex, containing exactly forty-two "available" days (Garzia Marquez 1972, p.105) and the trail of José Arcadio's blood (Garzia Marquez 1972, p.68-69) by now an icon of magical realist description, is an outstanding instance (Geetha 2010, p.349). The fact is, a trail of blood cannot normally climb curbs and turn corners at right angles and does not possess a humanlike capacity to direct it's own progress. Thus the more realistic details the trail of blood accumulates (such as the name of the street, the kind of flowers, and the exact number of eggs), the more magical its progress

appears. From those events, the use of magic realism in turning unbelievable become believable is well-applied by Marquez. He blends real with the magical through the masterful use of tone and narration. Furthermore, maintaining the same tone throughout the story could also familiarizes the story itself, so the readers become accustomed to extraordinary events.

### **3.1.2 The Ordinary as Strange**

Creating a sense of strangeness in accepting something ordinary is another way magical realist narrative offers. It is used to question the truth of everyday things which belong to modernity. In other words, what we consider real, doesn't mean real to someone else, because reality itself is not something static, but more a matter of different point of view. While Bowers (2004, p.39) stated that ordinary thing which was treated as something extraordinary was appropriate to Roh's (1985 cited in Bowers 2004, p.39) concept of emphasizing magic on everyday things, Baker argued that rendering ordinary as strange is a kind of distortion mirror of modern society where we have become accustomed (2010, para.9). Thus, it challenges the reader to reconsider their existing notions of things which belong to empirical science and modernity.

The ordinary which presents as strange in the novel comes along with the new invention brought to Macondo. One of them is brought by Melquiades' tribe.

First they brought the magnet..... and even objects that had been lost for a long time appeared from where they had been searched for most and went dragging along in turbulent confusion behind Melquiades' magical irons. "Things have a life of their own," the gypsy proclaimed with a harsh accent. "It's simply a matter of waking up their souls." (Garzia Marquez 1972, p.8)

From the scene above, it is clear that magnet which is considered as everyday knowledge of being able to attract metal, becomes something new and amazes people in Macondo. Furthermore, Melquiades relates its ability to something more philosophical such as "things have a life of their own". This is the way to put ordinary as a strange, by giving a touch of supernatural to something natural, magnet becomes a tool of magic.

The same thing also happens when another Gipsy tribe arrives in Macondo. Unlike Melquiades tribe whose inventions are considered of having potentiality such as magnet to attract iron, magnifying glass to burn, or telescope to capture distant object, this tribe brings invention which is more entertaining.

The new tribe shows invention without telling the potentiality of their inventions in the life of Macondo people as illustrated by the shockness of Jose Arcadio Buendia and his two sons in a block of ice:

Inside there was only an enormous, transparent block with infinite internal needles in which the light of the sunset was broken up into colored stars. Disconcerted, knowing that the children were waiting for an immediate explanation, José Arcadio Buendía ventured a murmur: "It's the largest diamond in the world."

(Garzia Marquez 1972, p.15)

Science belongs to outsiders, in this case gipsy tribe. For people in Macondo which are isolated from the world, the arrival of science means the arrival of magical instruments although science for Melquiades tribe is something common. Furthermore, the way Marquez describes science in such a way that mystifies it, creates atmosphere of strangeness in reader's mind. It implies that our notions of reality are too limited, for reality includes magic, miracles and

monsters. By rendering the ordinary as strange, the story questions about the notion of modern things in the history of Macondo, for in the future, the potentiality of science finally leads Macondo into its solemnity and uncertainty.

### 3.1.3 'Felt' Rather Than Described

Metaphor is considered as figurative language which is used to symbolize something by making comparison between the object and another object which has similar characteristic for example "my home is a jail for me". In this sentence, the house is compared with the jail. Therefore it creates a sense of limitedness and boundaries when the person is in his own house. Besides, "I am a rainbow" is a example of metaphor because it is comparing two nouns, a person, and a rainbow, but does not use like or as. Other examples such as America is a **melting pot** where new ideas are **kindled**.

It is supported by Pradopo who said metaphor is a direct comparison of two things in a shorter sentence (1994, p.66). Besides, Morner and Rausch also stated "a metaphor is a figure of speech, an implied analogy in which one thing is imaginatively compared to or identified with another, dissimilar thing" (1986, p.131). The famous example of metaphor could also be found in Shakespeare sentences, "all the world's a stage, and all the men and women merely players, they have their exists and their entrances" in one his plays *As You Like It*.

The use of metaphor usually stands side by side with the use of personification. Here, metaphor describes horrific events. This is called "felt" events (Baker 2010, para.14), because specific words denoting violence or gore are avoided, while the use of metaphors for such words anchor the experience in

the senses, making them “felt,” rather than literally described. Metaphor here creates a symbolism, so readers are free to create illustration in their mind about something beyond the symbol. By trying to construct an event with their effort, readers feel the event intensively, rather than the event is described by the author.

Besides, it aims to cover brutal actions done by a certain dominant group. It is appropriate since magical realism develops in colonized country or third-world countries where brutal rezim sometimes still exist. For example, in 1928, an act was being committed that symbolized how far Colombians were from deciding their own destiny. Hundreds workers, some said thousand were massacred by the fruit company in city named Cienaga which inspired Marquez to tell about the most tragic violence in his novel, the massacre of banana workers. It is an incident which leads Macondo into its ruin for it is almost impossible for inhabitants to dream or even controlling their own existence. In describing the events, Marquez uses metaphor.

The panic became a dragon’s tail as one compact wave ran against another...penned in, swirling about in a gigantic whirlwind that little by little was being reduced to its epicenter as the edges were systematically being cut off all around like an onion being peeled by the insatiable and methodical shears of the machine guns.

(Garzia Marquez 1972, p.150)

The dragon’s tail illustrates how the mass is in panic for firegun has been shot into the crowd. The metaphor of tail itself describes how the mass know nowhere to run because they are trapped in the center of the field, surrounded by a group of firing squad. As the long tail of dragon which can not move straight but whirl, the mass also whirl in panic for there is no way out to escape death.

Another metaphor used to describe dramatic and hyperbole events is manifested in Melquiades description on his long journey.

According to what he himself said as he spoke to José Arcadio Buendía while helping him set up the laboratory, death followed him everywhere, sniffing at the cuffs of his pants, but never deciding to give him the final clutch of its claws. (Garzia Marquez 1972 p.10)

The result of multiple and rare diseases which are experienced by Melquiades from his trip all over the world (Garzia Marquez 1972, p.10) delivers the sense of extrem journey he has done. By associating to death which follows him everywhere and never decides the final clutch of its claws, Marquez tries to tell how Melquiades experiences such a great adventure but still burden by its effect on his body and soul. Thus he is left by the feeling of being paranoid to his own journey.

### **3.1.4 The Circularity of Time and Post Colonial**

Circularity of time in *One Hundred Years of Solitude* appears in the opening of the novel, “Many years later as he faced the firing squad, Colonel Aureliano Buendía was to remember that distant afternoon when his father took him to discover ice” (Garzia Marquez 1972, p.1). In the rest of the novel, there are many redundancies in time since the plot runs in an amusing way. It aims to show the reader that reality consists of many repeated events that we usually are not aware. For example when one of Colonel Aureliano Buendía’s son named Aureliano Triste plans to built railroad and bring train, only Ursula, his grandmother who could see sufferings which would be caused by the idea. Bloom



also noted Ursula's awareness of modernization, "since time was going in a circle; only she knew enough to fear modernization that came from the rest of the world (2009, p.33). Ursula's motivation to suspect the idea is based on her experience in gipsy time when Jose Arcadio Buendia, her husband who obsessed much to science and invention brought by the Gipsy tribe, finally turns into madness

Another sign of circularity time in the novel is reflected through the recurred names within Buendia's family. Bloom states that recurred names in the history of the family is Marquez's attempt to illustrated history, in some sense, is circular (2009, p.34). Each name brings behaviour and character to its ancestors, for example, the sons of the first Buendia are named Jose Arcadio and Aureliano Jose. Both are opposite to each other. While Jose Arcadio is illustrated as square head, thick hair, bodily strength, and lack of imagination, Aureliano Jose is characterized by his eyes open at birth, taciturn temperament, and occasional fashes of clairvoyance. From the beginning, these juxtaposing descriptions set of the physical and sensualist type. This difference would last long within the Buendia's next generation of Arcadio and Aureliano as Ursula herself noted "while the Aurelianos were withdrawn but with lucid minds, the José Arcadios were impulsive and enterprising, but were marked with a tragic sign"(Garzia Marquez 1972, p.174). The exception only lies in the first Jose Arcadio Buendia who was the originator of the line, for he would manifest both tendencies.

Furthermore, the end of the novel is the beginning itself, as Bloom describe, "The events that bring about the end of Macondo were actually determined much earlier, even before the trains came" (2009, p.35). The end of the story actually

begins when the first Gypsy appears with their foreign discoveries. This ending also manifests circularity of time in the novel, by placing the end as the beginning and vice versa.

Besides, many characters tell the story of themselves in order to create one unity plot. This variant of point of view, as Baker states, reflect how the history or reality is constructed not only by an individual, but from many collective memories (2010, para.18). In short, reality in magical realist narrative is viewed as socially and culturally constructed. Each society could have different perspectives of what they consider to be reality. This understanding also leads into second characteristic of rendering ordinary as strange, for what outside world called ordinary, becomes something magical in isolated town of Macondo.

It is related to magical realism as a theory which is used mostly in Third-world countries as an expression of colonized society. Circular plot for Baker manifests tendency to confront linear plot which is considered as traditional pattern which is popular in western countries and Europe (2010, para.19). What Western considers magical, could be normal event to certain society. It rejects one mode of truth or reality, and moves it into multi interpretations which indirectly tells that reality is shaped from many perspectives. Thus, it is not a coincidence that magical realism develops in cultures such as Mexico and Colombia, where European and indigenous cultures have mixed, with the result that ancient myths are often just beneath the surface of modernity.

### **3.2 Ecological Imperialism**

Besides considered as magical realist narrative *One Hundred Years of Solitude* also tells about the history of a town which is usually related to the history of Colombia. One of the history is ecological imperialism which is portrayed throughout the novel, from the beginning of imperialism till the apocalypse as impact of uncontrollable modernization which finally leads to ecological devastation.

The issues of ecological imperialism will be divided into three sections. These three parts illustrate how imperialism reaches Macondo by degrees, simultaneous, and in a pleasant way for finally results ecology destruction . They are: the science of Gipsy tribe; Ursula's return; and train and delirium of banana's company.

### **3.2.1 The Science of Gipsy Tribe**

Environmental destruction in the novel comes along with the discovery of Macondo. In establishing the village, Jose Arcadio Buendia who runs away from his previous village for guilty reason after having killed someone, decides to end his journey and starts builing a village which later named Macondo, "He ordered them to cut down the trees to make a clearing beside the river, at the coolest spot on the bank, and there they founded the village (p.18)."<sup>2</sup> Cutting down trees to build village means ecological degradation of forest. Later, when the population in Macondo increases, the expansion of land means cutting down more trees in the forest.

During the village progress, a Gipsy tribe arrived at Macondo, brought with them what they called invention. They first appear in a distant past, “When the world was so recent that many things lacked names, and in order to indicate them it was necessary to point” (Garzia Marquez 1972, p.11). Into this “primitive world” the Gypsies bring an enlightenment of the future: the magnet.

Melquíades, the “heavy gypsy with the untamed beard,” calls this in-vention “the eighth wonder of the learned alchemists of Macedonia” . He drags it around, from house to house so that everyone can see pots and pans fry through the air, nails and screws pull out of the woodwork, long-lost objects reappear (Garzia Marquez 1972, p.11)

But José Arcadio Buendía, the first citizen of Macondo, has an idea of his own. He is, in fact, “the most enterprising man ever to be seen in the village” (18).

His “unbridled imagination” often takes him, along with anyone he can convince to follow, “beyond the genius of nature, and even beyond miracles and magic,” just as he once led a handful of men and women on an “absurd journey” in search of the sea, the journey that resulted in the founding of their inland village (31–32).

From these events, Jose Arcadio is portrayed as an active man who leads his tribe to a new life by establishing village named Macondo. As an active man who is always curious and obsessed with new invention, he puts all his intentions to Melquiades’s inventions and does some experiments in exploring the invention in order to satisfy his curiosity of future.

Persuaded by the marvelous magnet, José Arcadio feels that it is necessary to discover a useful tool. Whereas Melquiades’ motive is, to mystify the natives, José Arcadio must look, with a wonder of his own, toward the future. As consequences, while the life of Macondo people back to normal when the Gypsy

tribe left the town, Jose Arcadio Buendia was obsessed by the invention and did many experiments based on Malquiades's theory of his invention.

The obsession of Jose Arcadio leads the town into the same desire of inventions from outer world. By assuming that invention from the outside must be magical and represents the advance civilization, Macondo is exploited by outsiders. This exploitation later results in the neglectness of natural source till another outsiders find it back and use it to gain profit without shares it with native.

In fact, science brings its destructive side into Buendia's family, as Bloom states, Melquiades's "theoretical" approach to science, just like José Arcadio's "practical" approach, suffers from a fatal blindness (2009, p.28). Both of them are willing to assume that science is essentially democratizing. This statement portrayed how science was treated differently. While Melquiades show invention as something mystic and applied, Jose Arcadio Buendia saw it as his future.

Ignoring his wife protest, he continues his life buried in laboratory, happy making progress and experiments. Later, he will continue to lose faith in the reality of his fantasies. Therefore his family must fight a losing battle, struggling to keep him from being dragged by his imagination into a delirium from which he would not recover.

At first José Arcadio Buendía had been a kind of youthful patriarch who would give instructions for planting and advice for the raising of children and animals, and who collaborated with everyone.... That spirit of social initiative disappeared in a short time, pulled away by the fever of the magnets, the astronomical calculations, the dreams of transmutation, and the urge to discover the wonders of the world.

(Garzia Marquez 1972, p.10-11)

From the excerpt above, there is a change in Jose Arcadio expectation. From a simple man who is busy with local business, he turns into a man which is controlled by his obsession to science. Bloom (2009, p.30) argued “throughout the rest of the novel, scientific discoveries will continue to serve two purposes: science will mystify the citizens of Macondo and will lead to their exploitation”. The second aim was manifested in the arrival of another Gipsy tribe. Instead of introducing the usefull invention in everyday life, this tribe brings with them invention which is entertaining rather than usefull. It causes such a confusion to Macondo people, for they did not know what the use of invention except for their need of entertainment, as this scene revealed:

They were the same acrobats and jugglers that had brought the ice. Unlike Melquíades’ tribe, they had shown very quickly that they were not heralds of progress but purveyors of amusement. (Garzia Marquez 1972, p.21)

Macondo is startled at how much inventions arrive. They starts to think that magic, in this case advanced technology, is valuable in itself. When people think that science must come from somewhere out there, they start to think that the outside world must be better since it is more advanced. Gypsy inventions are foreign, and this leads into another imperialism which easily jeopardizes and exploits the town. Bloom states that “the bearers of science are always exoticized. To Macondo, the important things have always happened somewhere else—and their future will be determined by somebody else” (2009, p.32). Thus, Macondo is exploited by science which is introduced by the outsiders. By knowing the future that can be manifested through science, people’s mind are being colonized by euforia of technology for a better life.

Furthermore, modernity teaches human about the existence of nature to be exploited for human business. As we know, when human starts thinking that the world and its inhabitants are created for supporting human existence, it means there is an act in planning exploitation of it. Emphasizes this notion, technology which requires nature in a big amounts directly push nature into extinction.

Related to ecological imperialism concept of European illnesses and germs making a tremendous impact on the people in the new lands settled (Crosby 1986, para.1), the arrival of modernity in traditional town of Macondo is based on this motive too. It is proved by the big population of foreigners who come and live in Macondo during the banana fever. Besides, Crosby also shows that ecological imperialism is caused by the interaction between human and their biotic/abiotic surrounding in a given place (1986, para.4). In Macondo, the activities of society increases rapidly since banana company establish its influence to Macondo, including the arrival of train which supports the distribution of Macondo sources into outsiders and vice versa.

In short, ecological imperialism directly relates modernity with ecological devastation of a certain place. Where modernity reaches current place, imperialism which leads into ecological degradation follow behind. So does in Macondo, modernity not only brings Macondo into its popularity but also exploitation to its inhabitants and its nature.

### **3.2.2 Ursula's Return**

Ursula is bringing some foreigners in her missing for several weeks, come with her, is another modernity and technology which suddenly open the gate to the outside world which is meant to exploitation. The foreigners are described as “men and women like them, with straight hair and dark skin, who spoke the same language and complained of the same pains” (p.24). Modernity and technology of the foreigners are represented by the “towns that received mail every month in the year and where they were familiar with the implements of good living” (p.24).

Different kind of technology is introduced to the town. From science, Macondo moves forward to more advanced technology of communication and interaction.

In consequences, Macondo becomes well-known to the outsiders. Many foreigners come to the town, build houses and do many activities in order to improve the ‘primitive’ society into modern one. In the busyness of the town, Jose Arcadio “fascinated by an immediate reality that came to be more fantastic than the vast universe of his imagination” (Garzia Marquez 1972, p.25). He wakes from his imaginations and becomes startled at how much the town is changed.

Now, “the narrow village of past times changed into an active town with stores and workshops and a permanent commercial route”. He starts becoming an active man as he used to do, become attracted to Melquiades’ invention by doing business, and “it was decided that he should be the one in charge of the distribution of the land” (Garzia Marquez 1972, p.25). This phenomena gives

Macondo opportunity to interact with outside world. As the consequences, Macondo becomes full of people. Land needs to be expanded to fullfil the need of



some new houses for foreigners who decide to settle in Macondo. The expansion of land means the loss of more woods in the forest.

Land distribution for establishment of more houses, transportation and workshop of foreigners marks exploitation of nature inside Macondo.

Unconsciously, by receiving many outsiders and their technology, Macondo is exploited both culture and nature. The change, in this case is in cultural aspect,

Macondo people transform from farmers into laborer of outsiders, and in the matter of nature, the source is absorbed in the name of progress and modernity,

for example when the birds which were the 'life clock' of Macondo was freed and substituted with "clocks made of carved wood". It means many woods were cut from the forest to fulfill the need of clocks.

### **3.2.3 Train and Delirium of Banana's Company**

Modernization develops into exploitation. After civil war, the arrival of the eleven sons of Colonel Aureliano leads the town into more severe exploitation.

Starting from the establishment of ice factory by Aureliano Triste, the factory becomes bigger until the production increased to "such a degree that it was too much for the local market" (Garzia Marquez 1972, p.111). The lack of market gives an idea of expanding the business to other towns "not only for the modernization of his business but to link the town with the rest of the world"

(Garzia Marquez 1972, p.111). In this problem, the idea of having railroad and train comes to Aureliano Triste's mind. The arrival of the train into the town

brings certain feeling, for “the innocent yellow train that was to bring so many ambiguities and certainties, so many pleasant and unpleasant moments, so many changes, calamities, and feelings of nostalgia to Macondo” (Garzia Marquez 1972, p.111). This scene is regarded as foreshadow, for the next changes brought by the train into Macondo. It also indicates that the train will bring not only goodness but also bad luck for Macondo, because the train will have a big part in the history of imperialism in Macondo.

Furthermore, the invention of train is a symbol of ‘progress’, not only in a fictional town of Macondo, but also Colombia history. Safford states, “Under the dictatorship of General Rafael Reyes (1904–1909), British capital was, for the first time, invested in Colombian railways in substantial amounts” (1976, cited in Bloom 2009, p.33). The history of Colombia railroad was just the same as Macondo history when railroad introduces for the first time, as Safford notes, “As the transportation improvements of 1904 to 1940 began to knit together a national market, significant innovations occurred in other economic sectors, and it was the nationalization of Colombia’s rail-ways that made many such “innovations” possible“ (1976 cited in Bloom 2009, p.33). Both trains in two different cities are manifestation of exploitation itself, for the train opens the gate wider. As a result, many people come to town, establish companies, recruit native as workers, and exploit natural resource to gain profit for them. Macondo people, instead of being aware, they “dazzled by so much and such marvelous inventions” (Garzia Marquez 1972, p.112). In their confuseness, they are trapped in a permanent

alternation between excitement and disappointment, doubt and revelation, to such an extreme that no one knows for certain where the limits of reality lays.

The arrival of the train cannot be separated from the arrival of Mr. Herbert, a man who colonized Macondo in such a pleasing way by establishing Banana Company. The arrival is accidental in Buendia's house, when the host served bunches of banana. With the unfamiliar curiosity, he does some experiments which are considered strange for the host, as follows:

He took a series of instruments out of the chest with which he measured the temperature, the level of humidity in the atmosphere, and the intensity of the light. It was such an intriguing ceremony that no one could eat in peace as everybody waited for Mr. Herbert to pass a final and revealing judgment, but he did not say anything that allowed anyone to guess his intentions.

(Garzia Marquez 1972, p.113)

Mr Herberts' action continues when on the following days "a group of engineers, agronomists, hydrologists, topographers, and surveyors arrived who for several weeks explored the places where Mr. Herbert had hunted his butterflies"

(Garzia Marquez 1972, p.113). From this statement it can be pointed out, Herbert as foreigners chooses to save his own idea of having banana company in order to gain profit for his shake. By not telling his plan, he makes Macondo immune to understand what he is doing, so there would be no rival in gaining his company into success.

Besides, many foreigners transforms Macondo into a town they call modern and advanced, since "they changed the pattern of the rams, accelerated the cycle of harvest, and moved the river from where it had always been" (Garzia

Marquez 1972, p.113). Furthermore, some foreigners who considers Macondo as a place without entertainment, “on one glorious Wednesday they brought in a trainload of strange whores” (Garzia Marquez 1972, p.113), in order to “stimulate the unaroused, to give courage to the timid, to satiate the voracious, to exalt the modest man, to teach a lesson to repeaters, and to correct solitary people” (Garzia Marquez 1972, p. 114). Macondo changes culturally and environmentally.

Macondo which is a remote town with its unexploited people and nature, then becomes a town which is crowded by foreigners rather than its inhabitants.

Besides, many buildings, companies, and houses of foreigners stand on the land where forest is exist before.

Many years later, when the banana fever is turning down, a protest against the company results a massacre of thousand workers. Before the massacre, there are protest against the company for “the lack of sanitary facilities in their living quarters, the nonexistence of medical services, and terrible working conditions”

(Garzia Marquez 1972, p.147). Macondo at this time is aware that they are not only exploited in terms of natural resource, in this case the land and banana, but also in terms of society. Beside many people, modernity brings conflict and devastation of norms in Macondo.

The protest reaches its peak when the massacre of thousand workers in the trainstations happened. Situation in Macondo is getting worse, street and public services are guarded by the army, rented by the banana company, while Jose

Arcadio Segundo organizes final protest against the company. The brutal imperialism of the banana company tell of a single effect: civilization,

modernization, and progress are finally assured, even in Macondo—if not with “proper” manners, then with guns (Bloom 2009, p.33). This statement implies that imperialism always comes with violence. Even though imperialism offers advanced technology which seemed to simplify the lives of Macondo people and brings them from unknown into modern towns where many visitors arrive, imperialism also uses violence in order to keep its authority.

The important thing in the massacre is the use of the train as a carrier of more than three thousand corpses in its way to delete the tracks of the mass murderer. After the massacre, when the train from which he has escaped slips off into the night, on its way to throw more than three thousand dead bodies into the ocean, José Arcadio Segundo runs into a house and meets the host. In his fear, he tells the massacre and finds nobody trusts him. The story changes its version, “there were no dead, the satisfied workers had gone back to their families, and the banana company was suspending all activity until the rains stopped” (García Márquez 1972, p.151). The government cooperates with the banana company to delete the massacre by threatening all people in Macondo. From this scene, imperialism also exploits the history and memory.

The strikes on the banana company are similar to the strikes of United Fruit Company in Colombia. In particular, re-organization of the railroads was a central issue of American diplomacy in Colombia. As Randall notes “By 1931, they demanded, in their negotiations with the Colombian government, an even greater control: that the railroad system be taken out of the hands of the government and placed under the direction of professional management” (1940 cited in Bloom

2009, p.33-34). Similarity between United Fruit Strike and Banana company massacre is not such a coincidence, as Bloom concludes, “the same trains that send bananas and profits to ward America transport the murdered bodies to the sea. There—both the government and the “professional management” hope—they will disappear, even from history” (2009, p.33-34). In short, Marquez purposely links the banana strikes within his fiction with the reality of Colombia.

From the first half of the nineteenth century, the combination of foreigners and trains was devastating, in Argentina, in Chile, in Guatemala, in Mexico, and in Uruguay. With their public services, especially the railroads, controlled by foreigners, or by governments serving foreigners—first from Paraguay, then principally from Britain, then principally from the United States—these countries faces extraor-dinary military expenditures, “a frenzied increase in imports,” and growing debts, subject to infationary manipulation (Bloom 2009, p.34). It also refers to Crosby’s ecological imperialism that states how colonial countries try to find other lands in order preventing their live from the lack of organism economy such as farm and animal husbandry (1986, para.3). In other words, train in Macondo symbolizes exploitation of inhabitants by outsiders who gain profit from Macondo’s innocence. It is similar to Colombia situation as illustrated by Bloom, “later, in Colombia, the tendency to see railroads as “forerunners of progress” would be just one more failure to remember (2009, p. 34).” Directly, Marquez creates Macondo as another Colombia which fate is just the same.

### **3.2.4 The Ending of Imperialism and the Beginning of the Fall**

After the strike of banana company, years later Macondo is left dry and exploited. The rain which lasts for four years, eleven months and two days “scattered roofs about and knocked down walls and uprooted every last plant of the banana groves” (Garzia Marquez 1972, p.154). Very long duration of rain makes activities and plantation are almost impossibly done. For this reason too, Macondo is left by the foreigners and also its own population. The situation has been very difficult as “the rain was affecting everything and the driest of machines would have flowers popping out among their gears if they were not oiled every three days. The air was so damp that fish could have come in through the doors” (Garzia Marquez 1972,p.154). The rain also ruins local business such an animal husbandry, for they have to “clear courtyard of dead animals” (Garzia Marquez 1972, p.156). In short, extreme climate in Macondo ruins any potentiality of business. From an active town, Macondo is forced to fall in its passivity by nature, in this case four years rain. It also makes Macondo no longer profitable for newcomers and its inhabitants.

Even when the very long rain stops and never comes again for the last ten years, the town is not better than before. Many empty houses are abandoned, mostly houses belong to foreigners, the street is swampy as “there were the remains of furniture, animal skeletons covered with red lilies, the last memories of the hordes of newcomers who had fled Macondo as wildly as they had arrived” (Garzia Marquez 1972, p.161). Newcomers which live in the Macondo, soon after finding there’s nothing could be taken as profit, leaves the town immediately in a big amount of people, similar with their arrival, sudden and in big population.

During the long summer, another tribe of Gipsy arrived again in Macondo bring the last invention to Macondo. They became witnessess at how much Macondo changed, a primitive town where “the world was so recent that many things lacked names, and in order to indicate them it was necessary to point” (Garzia Marquez 1972, p.1). The nature of Macondo is still kept well. It consists of “twenty adobe houses, built on the bank of a river of clear water that ran along a bed of polished stones, which were white and enormous, like prehistoric eggs”.

From the quotation above, Macondo is a village with its small population. Besides, the illustration of clear water, bed polished stones which is like prehistoric age refers that the nature of Macondo is still uncontaminated by modernity which later brought to this village.

In their last arrival, they find Macondo is so defeated thus when they shows their invention “there was no lack of people standing open-mouthed watching kettles fall and pots roll and who paid fifty cents to be startled as a gypsy woman put in her false teeth and took them out again” (Garzia Marquez 1972, p.168). From small and active town, Macondo become drowsy town which lost almost its population. Since it is disordered, corrupted, and suppressed by the banana company, there is no passion in the hearth of the people left in Macondo.

Every person who still lives there, choose to leave the town because there is no hope for future in an old and abandoned town. Even when Gaston, the husband of Amaranta Ursula came to the town, plan to have a landing field in order to set up a business, he is finally frustrated with his own imagination and leave the town into its solemnity. From this description, what happened to Macondo is a



common situation to places which experiences imperialism in its history. The lack of responsibility to nature results in degradation. Finally, imperialism shows its fatal blow which is ecology devastation.

The extreme climate of rain and heat followed by whirlwind which causes Macondo fell into emptyness. The death of the last heirs of Buendia, the migration of last Macondo inhabitants perfectly completes inactivity of Macondo. At that time, the only population which grow fast is red ants as this passage revealed:

In that Macondo forgotten even by the birds, where the dust and the heat had become so strong that it was difficult to breathe, secluded by solitude and love and by the solitude of love in a house where it was almost impossible to sleep because of the noise of the red ants

(Garzia Marquez 1972, p.195)

Red ant is the only population which grows into bigger amount each day, and destroys the houses in the town. The dryness of the land and atmosphere makes them fullfill almost every building in the town. In its last time, Macondo is destroyed by the hurricane which is described as the wind which “strength tore the doors and windows off their hinges, pulled off the roof of the east wing, and uprooted the foundations”, finally wipes out the town and exiles from the memory of men for “races condemned to one hundred years of solitude did not have a second opportunity on earth” (Garzia Marquez 1972, p.201). Magical realism in this case is revealed through the future of a town which is defeated so deeply by imperialism. Apocalypse erases the town from memory, or perhaps it also refers to a town which its history belongs to imperialist, so the inhabitants become the one who forgetable. They are alienated from their own history.

### 3.3 Magical Realism as Critique to Imperialism and Latin America

*One Hundred Years of Solitude* is considered a historical epic of Latin America, specifically Colombia. Through a narrative which tells about the history of a town, from its beginning until its apocalypse, the novel indirectly delineates the history of colonized country in Latin America. By using narrative technique which elaborates everyday reality and magical happenings, it also brings the culture of Latin America side by side with imperialism.

One of magical realism character is about supernatural as everyday occurrence. Here Marquez introduce culture and belief in Latin America countries, especially Colombia. Showing supernatural as common refers to indigeneous people who live among miracles from their unquestioned faith and tradition. However, in contrary, ordinary as strange shows how naive and ignorance the indigeneous in treating influences from outside. They are amazed too much in the 'magic' which is offered by outsiders, and let it enters without considering the bad and good impact. Another character of magical realism is the use of metaphor as avoidant to use violence words in illustrating violence action. It also emphasizes the feeling of indigeneous people for their own history. When words are not enough to explain the extreme actions, metaphor is used to get the reach the closer illustration of the indigeneous people's feeling. The last character is circular time and post-colonial. It criticizes how the failure of a race is decided by the ability of learning history, since history always repeat itself.

Besides, magical realism is used to bring into question the notion of science which is considered as Western enlightenment version in the human life, for

example in describing science, Marquez makes science becomes something magical for inhabitants of Macondo.

Bowers states that British and American culture "promote attitudes that can be traced to the Enlightenment period of colonialist eighteenth-century Britain and America" in which the assumption "that all truth could be known through logic and science without the need for superstitions of religion" had been established (2004, p.68). Thus, magical realism attacks the perception of Western point of view to dominate cultural and literal regimes, or for instance the history is based on the dominant power. Another good and interesting example is the historical book which is used to preserve the dominant power.

Furthermore, the obsession of Jose Arcadio into science and future, leads him into madness. Here, science is portrayed as delusion which leads human into never ending obsession of future and authority. Thus, when human is obsessed too much about future and outer world, imperialism will find its way to put its influences. By considering science as magic and advanced, human indirectly agrees to receive imperialism.

This statement leads into the condition of Macondo inhabitants. As the novel tells, Macondo is led by Jose Arcadio Buendia implicitly, means that Macondo people assumes the Buendias as the lord of the town. Therefore, when Jose Arcadio Buendio is busy with his business toward inventions, he leaves behind him, passive inhabitants, as Bloom notes the difference between José Arcadio and the other residents of Macondo—who thinks he is crazy, when they are not following him—is merely that he is a useful citizen of the active type,

whereas they are useful citizens of the passive type (2009, p.31). They lost their figure of leader and messed up with influences come from the outside.

In contrast to outsiders who are considered active and inovative, people of Macondo only receive what is offered to them. Technologies belong to foreigners, even when one of Aureliano's son arrives with train, still, it belongs to outsiders, they manage to mediate their imperialism to Macondo. One of them is banana company which uses the train as transportation in distributing the product of the company. In this time, Macondo succesfully believes the superiority of the outside world, Bloom states it does not fully appreciate its "natural resources" until it learns from Mr. Brown and the banana company (2009, p.31). Unconsciously, Macondo is lack of self-confidence in facing the outsiders, because they assumes that outsiders are more developed, so it is normal to be controlled by those who authorize technology. In other words, Macondo is willing to be exploited.

Magical realism here plays the role in creating magical sense in the arrival of science and imperialism. First, it mystifies science as it comes from distant place where common sense can not reach. In this case, it is Macondo's common sense which can not understand science as something normal for outsiders, therefore, inhabitants feels the magic of science while outsiders consider it as a common thing. Second, it reveals the possibility in looking at the history of imperialism in Macondo. It applies in the massacre of banana company. While the only survivor tells the truth of what he has seen a train which is loaded with more than three thousands dead bodies, nobody supports him. Another version of story is created and spread by the government joined with banana company. Here,

magical realism offers an alternative in viewing the history of a town which experiences imperialism. Magical realism places assumption that history is not static. Reality is also unstable, so there are also alternatives in perceiving what people says as truth. While inhabitants of Macondo believes there is nobody dies, Jose Arcadio Segundo keeps talking the opposite. Therefore, it seems that he fantasizes the event, as Bloom concludes “He sees the events of the government massacre with a clarity that suggests he is unreal” (2009, p.32). Therefore, when government troops hunts him to his house, they cannot see him although they see in the right place where Jose Arcadio Segundo is sitting fearfully. It reveals another reality, that to such a dictator government, an opposite must be invisible. Jose Arcadio Segundo is alienated from his town history. In other words, history deletes him from its record and offers the other truth over truth.

Finally, magical realism in *One Hundred Years of Solitude* functions as a mirror in viewing the history of imperialism and Latin America, particularly Colombia. The novel tries to criticize the way the natives see imperialism as something magical and adorable. They let themselves conquered by outsiders. It is depicted in the last statement of the novel which says that “because races condemned to one hundred years of solitude did not have a second opportunity on earth” (Garzia Marquez 1972, p.201). Magical realism offers no solution but apocalypse to illustrate a race which is abandoned from the world and alienated from its own history. It does not have second opportunity on the earth. It means that, they are forgotten by the world because they have no story and history to reveal who they are.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

The novel which is entitled *One Hundred Years of Solitude* is considered magical realism since it matches with the characteristics proposed by Baker about magical realism elements. The Magical Realism's elements consist of rendering the supernatural as everyday occurrences and perceiving ordinary as strange, the use of metaphor to cover some brutalities in the novel, and the last is the circularity of time which always happens in magical realist narrative. Besides, the ecological issue is found throughout the novel during the analysis process. The issue begins with the introduction of science and how amazing it is in the eye of Macondo inhabitants. Then modernization enters Macondo in high speed, but Macondo itself is not ready to accept rapid change. Finally, Macondo which is exploited by outsiders is left with nothing but nature devastation and extreme climate as consequences to irresponsible modernization.

The two terms of magical realism and ecological imperialism are finally combined to emerge a conclusion that magical realism is the way how Latin America delivers its voice, and in this case the voice contains critical opinions about how imperialism cannot be separated from the reaction of inhabitants of given place. The lack of self esteem and considers outside much better than inside also pushes imperialism rooted deeply in certain location.

## 4.2 Suggestions

One of this thesis's purposes is to help the future researchers conducting better study, so some suggestions here are recommended to do further understanding to the novel:

- a. Feminism could be well-applied in analyzing the novel, since within the story, all female characters have complicated personality and also illustrated a new stereotype of women in a new perspective.
- b. Postmodernism is also a good supporting theory combined with magical realism, since *One Hundred Years of Solitude* deals with re-constructing of what mainstream calls as reality.



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# APPENDIX



Appendix: Berita Acara Bimbingan Skripsi



**KEMENTERIAN PENDIDIKAN NASIONAL  
UNIVERSITAS BRAWIJAYA  
FAKULTAS ILMU BUDAYA**

Jalan Mayjen Haryono No.169 Malang 65145

Telp. (0341) 551611 Pes. 309 Telex. No. 31873 Fax. (0341) 565420

Telp. (0341) 575822 (direct) Fax. (0341) 575822 (direct)

**BERITA ACARA BIMBINGAN SKRIPSI**

1. Nama : Corry Atur Rosida
2. NIM : 0710330021
3. Program Studi : S1 Sastra Inggris
4. Judul Skripsi : Magical Realism and Ecological Imperialism  
In Marquez's *One Hundred Years of Solitude*
5. Tanggal Mengajukan : 10 Maret 2011
6. Tanggal Selesai Skripsi : 29 November 2011
7. Nama Pembimbing : I. Yusri Fajar, M.A.  
II. Melania Shinta Harendika, M.A.
8. Keterangan Konsultasi

No.	Tanggal	Materi	Pembimbing	Paraf
1.	10Maret 2011	Pengajuan Judul	Pembimbing I	
2.	12 Maret 2011	Pengajuan Judul	Pembimbing II	
3.	10Maret 2011	Persetujuan Judul	Pembimbing I	
4.	12 Maret 2011	Persetujuan Judul	Pembimbing II	
5.	30 Maret 2011	Konsultasi I (Bab I)	Pembimbing I	
6.	7 April 2011	Konsultasi I (Bab I)	Pembimbing II	
7.	10 April 2011	Konsultasi II (Bab I)	Pembimbing I	
8.	17April 2011	Konsultasi II (Bab I)	Pembimbing II	
9	17April 2011	ACC Bab I	Pembimbing I	
10.	18 April 2011	ACC Bab I	Pembimbing II	
11.	18April 2011	Konsultasi I (Bab II)	Pembimbing I	
12.	12 Juni2011	Konsultasi I (Bab II)	Pembimbing II	
13.	12 Juni 2011	ACC Bab II	Pembimbing I	
14.	19 Juni 2011	ACC Bab II	Pembimbing II	
15.	24 Juni 2011	Seminar Proposal	Pembimbing I	
16.	24 Juni 2011	Seminar Proposal	Pembimbing II	
17.	5 September 2011	Konsultasi I (Bab III)	Pembimbing I	

Lanjutan tabel...

No.	Tanggal	Materi	Pembimbing	Paraf
18.	12 September 2011	Konsultasi I (Bab III)	Pembimbing II	
19.	30 September 2011	Konsultasi II (Bab III)	Pembimbing I	
20.	14 Oktober 2011	Konsultasi II (Bab III)	Pembimbing II	
21.	13 Oktober 2011	ACC Bab III	Pembimbing I	
22.	21 Oktober 2011	ACC Bab III	Pembimbing II	
23.	24 Oktober 2011	Konsultasi I (Bab IV)	Pembimbing I	
24.	28 Oktober 2011	Konsultasi I (Bab IV)	Pembimbing II	
25.	28 Oktober 2011	ACC Bab IV	Pembimbing I	
26.	1 November 2011	ACC Bab IV	Pembimbing II	
27.	15 November 2011	Seminar Hasil	Pembimbing I	
28.	15 November 2011	Seminar Hasil	Pembimbing II	
29.	18 November 2011	Revisi I	Penguji I	
30.	22 November 2011	Revisi I	Penguji II	
31.	24 November 2011	ACC Revisi	Penguji I	
32.	24 November 2011	ACC Revisi	Penguji II	
33.	29 November 2011	Ujian Skripsi	Penguji I	
34.	29 November 2011	Ujian Skripsi	Penguji II	
35.	29 November 2011	Ujian Skripsi	Pembimbing I	
36.	29 November 2011	Ujian Skripsi	Pembimbing II	

9. Telah dievaluasi dan diuji dengan nilai :

Dosen Pembimbing I

Yusri Fajar, M.A  
NIP. 19770517 200312 1 001

Malang, 22 Desember 2011  
Dosen Pembimbing II

Melania Shinta Harendika, M.A.  
NIP. 19840617 201012 2005

Mengetahui,  
Ketua Jurusan

Syariful Muttaqin, M.A.  
NIP. 19751101 200312 1 001