



UNIVERSITI PUTRA MALAYSIA
***MAGICAL REALISM IN SELECTED WORKS OF
MARQUEZ AND MORRISON***

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MARQUEZ AND MORRISON**



**Thesis Submitted to the School of Graduate Studies, Universiti Putra
Malaysia in Fulfillment of the Requirement for the Doctor of Philosophy**

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**MAGICAL REALISM IN SELECTED WORKS OF
MARQUEZ AND MORRISON**

By

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This research argues that Marquez's *One Hundred Years of Solitude*, *Last Voyage of the Ghost Ship*, *The Ghosts of August*, and Morrison's *Beloved* and *Paradise* draw from the magical realist elements, in particular, ghosts, to respond to the twisted histories that they respectively address. Even though they are very different, all these works expand and extend the ghost or ghosted figures in a similar direction. We can see through all these works how ghosts assist characters to look at their inner truth in society or in themselves. They are concerned about the history of oppression and rejection as well as colonialism, dependence and its aftermath by using the haunting figure of the ghosts. In other words, they are all engaged with traumatic historical realities which are revealed or embodied in the magical realist element of ghost.

In all selected works, Marquez and Morrison exploit the magical realist element, the ghost, and its liminal power of spectrality to transfer the personal memories and cultural histories as well as "unghosting" silenced, marginalized characters who are social outcasts. According to Derrida, what evokes the ghost in the first place is injustice, which is the result of hegemony. He believes the spectral intercedes on behalf of a dominated, oppressed class in society. However, what we see in these works is a correlation between dominant oppression, which leads to injustice. The ghosts provide the connecting bridge between characters past and present, while also assisting them to shift their perspectives of self and the world around them. In Marquez's works, ghosts come back because they are evoked by the oppression of hegemonic power. Although Marquez's ghosts are embodiments of memories and try to save and warn other characters, their attempts remain futile. Indeed, the history of the Buendia family is founded on violence, fratricide, rape and hegemony, all of which are but a reflection of

Colombian and much of Latin American history – episodes such as the Civil War and the banana company massacre are based on real events that occurred in Colombia. Although Marquez closes *One Hundred Years of Solitude* with the destruction of the Buendia family and their village of Macondo, ravaged by an apocalyptic hurricane, the ending Morrison chooses for her story is dominated by a feeling of optimism.

In studying *Beloved* and *Paradise*, this research reveals the expansive places between the rigid oppression drawn among classes, genders, magic and reality, past and present, life and death. The tools for this liminal journey encompass ghost figures. Morrison's ghosts bring attention to veiled and blurred spots in history, those locations where mainstream America does not shine light on. Morrison bestows presence, and voice on the ghosted, silenced, and the oppressed on the margins of society who are ignored a space in which to tell the story of their experiences. Surprisingly in Morrison's novels, ghost acts not only as a bridge between past and present to help ghosted characters digest and comprehend their painful past, but also as a guidance which leads them out of their stagnant situation and finally heals and empowers each one of these marginalized individuals.

Abstrak tesis yang akan dipersembahkan kepada Senat Universiti Putra
Malaysia dalam memenuhi keperluan untuk Doktor Falsafah

**REALIS MAGIK DALAM KARYA-KARYA TERPILIH MARQUEZ DAN
MORRISON**

Oleh

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Kajian ini membahaskan hujah mengenai novel Marquez bertajuk *One Hundred Years of Solitude*, pelayaran terakhir sebuah kapal hantu - *The Ghost of August* dan dua buah novel daripada Morrison bertajuk *Beloved* dan *Paradise* yang terbit hasil daripada elemen-elemen realis magik, khususnya yang menjadikan hantu sebagai respon kepada sejarah zaman berkenaan yang telah diputar belitkan. Walaupun terdapat perbezaan di antara novel-novel berkenaan, karya-karya ini mengembangkan dan melanjutkan penceritaan unsur hantu ke satu halatuju yang sama. Kita dapat melihat menerusi karya-karya ini bagaimana hantu membantu watak melihat kebenaran dalam masyarakat dan diri mereka sendiri. Novel-novel ini perihatin terhadap penindasan dan penolakan, begitu juga tentang penjajahan, kebergantungan dan kesannya, dengan menggunakan unsur-unsur hantu. Dalam erti kata lain, novel-novel ini berkaitan realiti sejarah yang traumatik, yang diserlahkan atau terkandung dalam elemen realis magik hantu.

Dalam karya-karya terpilih ini, Marquez dan Morrison mengeksploitasi unsur realis magik, hantu dan kuasa liminal hantunya untuk memindahkan kenangan-kenangan peribadi dan sejarah-sejarah budaya serta melenyapkan *unghosting*, iaitu meminggirkan watak-watak orang buangan sosial. Menurut Derrida, pekara pertama yang membangkitkan hantu adalah ketidakadilan, ia hasil daripada hegemoni. Beliau percaya campurtangan hantu wujud pada golongan yang tertindas dalam masyarakat. Walau bagaimanapun, apa yang kita dapat lihat dalam karya-karya ini adalah hubungan antara penindasan dominan yang membawa kepada ketidakadilan. Hantu-hantu berkenaan menjadi jambatan penghubung antara watak-watak masa lampau dan kini, ia juga membantu mereka beralih pandangan mengenai diri mereka sendiri dan

dunia sekeliling. Dalam karya-karya Marquez, hantu menjelma kembali kerana ia dibangkitkan semula oleh penindasan kuasa hegemoni. Walaupun hantu Marquez merupakan perlambangan kenangan dan ia cuba untuk menyelamatkan dan memberi amaran kepada watak-watak lain, cubaan mereka tidak berhasil. Malahan sejarah keluarga Buendia diasaskan berdasarkan keganasan, pembunuhan saudara, rogol dan hegemoni, yang mana kesemuanya mencerminkan negara Colombia dan banyak sejarah negara Amerika Latin lain. Episod seperti perang saudara dan pembunuhan beramai-ramai di sebuah syarikat pisang adalah berdasarkan peristiwa sebenar yang berlaku di Colombia. Manakala Marquez menutup tirai novel ***One Hundred Years of Solitude*** dengan kemusnahan keluarga Buendia dan kampung mereka, Macondo, akibat dimusnahkan oleh taufan yang amat dahsyat. Penamat yang dipilih oleh Morrison untuk novelnya dipenuhi dengan rasa penuh optimis.

Dalam mengkaji novel ***Beloved*** dan ***Paradise***, kajian ini telah mendedahkan mengenai tempat-tempat yang penuh dengan penindasan tegar di kalangan kelas sosial, jantina, magik dan realiti, masa lampau dan kini, hidup dan mati. Alat bagi perjalanan liminal ini merangkumi unsur hantu. Unsur hantu dalam novel-novel Morrison memberi penekanan mengenai tempat terselubung dan kabur dalam sejarah, yang tidak diberi perhatian oleh arus perdana Amerika. Morrison mempersembahkan kehadiran, dan menyuarakan keadaan berhantu, sikap berdiam diri dan penindasan dalam segelintir masyarakat yang tidak diberi ruang untuk menyuarakan pendapat mereka. Agak mengejutkan dalam novel-novel Morrison, hantu bertindak bukan sahaja sebagai jambatan antara masa lampau dan kini untuk membantu watak-watak hantu mencerna dan memahami masa lampau mereka yang menyakitkan, tetapi juga sebagai pembimbing yang membawa mereka keluar daripada situasi mereka yang tetap samadan akhirnya menyembuhkan dan memperkasakan setiap individu terpinggir ini.

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APPROVAL

I certify that a Thesis Examination Committee has met on 9 December 2013 to conduct the final examination of Hoda Shabrang on her thesis entitled “Magical Realism in Selected Works of Marquez and Morrison” in accordance with the Universities and University Colleges Act 1971 and the Constitution of the University Putra Malaysia [P.U.(A) 106] 15 March 1998. The committee recommends that the student be awarded the Doctor of Philosophy.

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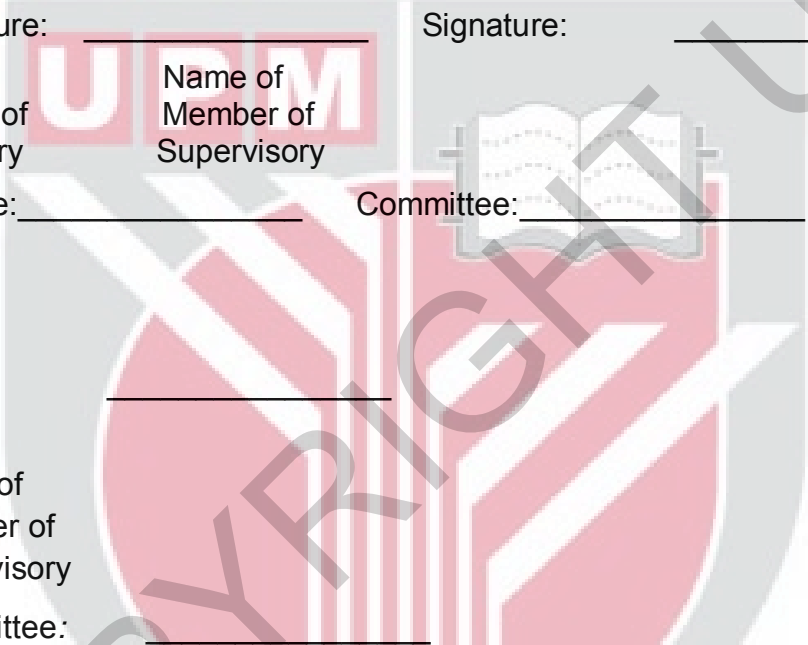


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