



**T.C**

**YEDİTEPE UNIVERSITY  
GRADUATE INSTITUTE OF SOCIAL SCIENCES**

**A COMPARATIVE ANALYSIS OF “DEAR SHAMELESS DEATH” AND “ONE  
HUNDRED YEARS OF SOLITUDE”**

**by  
Simge KÖNÜ**

**Submitted to the Graduate Institute of Social Sciences  
In partial fulfilment of the requirements for the degree of Master of English  
Literature**

**İSTANBUL, 2011**



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Approved by:

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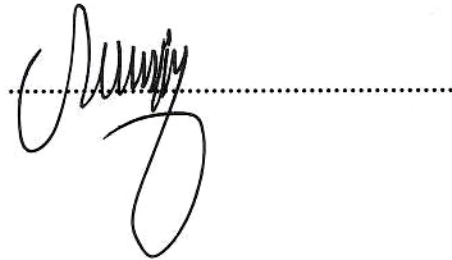


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## **ABSTRACT**

The aim of the study is to understand the magical realism technique and the way it is used in Gabriel García Márquez's *One Hundred Years of Solitude* and Latife Tekin's *Dear Shameless Death* while applying a comparative method, an attempt has been made to incorporate the manner in which 'Magic Realism' –that is a term created from the European perspective- has been used as a technique of self expression by the culture of the 'other'. In both novels the characters use the technique to protect who they are, and the anxiety caused by this means of protection extends itself and turns into isolation. Neither of the novels offers much hope for the families involved, but signal hope for at least one of the characters. The aim of the study is to research the otherness of the characters in the light of changing power struggles and political upheavals. The similarities and differences are emphasised and the technique of magical realism, in connection with themes of isolation and solitude are examined.



## ÖZET

Tezin amacı, Gabriel García Márquez'in "*Yüz Yıllık Yalnızlık*" ve Latife Tekin'in "*Sevgili Arsız Ölüm*" romanlarının karşılaştırmasını yaparak; Büyülü Gerçekçilik tekniğini ve bu tekniğin kullanılış biçimini anlamaya çalışmaktır. Büyülü Gerçekçilik tekniğinin Avrupa gözünden, ötekilik kavramına nasıl hizmet ettiği, ötekileştirilen kültürlerin böyle bir tekniği kullanarak kendisini ifade etme çabası yorumlanmıştır. Her iki romanın da; Büyülü Gerçekçilik tekniğini kullanarak, kendi kültürel kimliğini korumaya çalışan karakterlerinin, bu koruma endişesi içinde aslında ne kadar da yalınlaşmış/yalıtılmış/yalnız hale dönüştükleri anlaşılmaktadır. Her iki roman da aile düzeyinde bir mutlu son içermese de; okuyucuyu, birey düzeyinde bir aydınlanma umuduyla bırakmaktadır. Amaç, bu iki romandaki karakterlerin iktidarlar ve politikalar eşliğinde ötekileştirilişini karşılaştırmalı olarak incelemektir. Her iki romandaki benzerlikler ve farklar ortaya çıkarılmış, bölümlerin analizi yapılarak; ötekilik/ötekileştirilme, Büyülü Gerçekçilik, yalıtılmışlık ve yalnızlık temaları değerlendirilmiştir.

## **CHAPTER I: INTRODUCTION**

## I.1. Introduction

Both in *One Hundred Years of Solitude* (1967) and *Dear Shameless Death* (1983), the authors Gabriel García Márquez and Latife Tekin used the same technique of magical realism. Basically both novels are about, the Buendía and the Aktaş families and their survival through resistance to reality, and acceptance of the magical and supernatural culture. They transform reality and raise it to a magical level in order to cope with the hardships of life. This approach also appears to encourage the solitude and isolation of the family members. The magical, legendary and supernatural elements which are used to explain life, have nothing to do with the monotheist religions; basically the rituals and beliefs of the families refer to paganism<sup>1</sup>. The hardships the families confront come as the result of the political upheavals in the economy and the society (not from supernatural events). Both of the novels were written during chaotic political periods in the countries of both authors. Latin American and Turkish politics at the time of writing were going through the similar turmoil we see in the books.

The uniqueness and the local quality of the language of the *Dear Shameless Death*, reflects the isolation and ‘otherness’ of the Aktaş family. Because *One Hundred Years of Solitude* is a translation; the translation is more universal in comparison to *Dear Shameless Death*. Yet if one read it in the language of Márquez, it may well have had local qualities.

The time is subjective in both of the novels. Basically, it is possible to define the time in *One Hundred Years of Solitude* as lapsing, repeating and speedily changing. *Dear Shameless Death* has a sense of time that is filled with flashbacks, but at the same time covers a definite period. The characters are always connected to the past in the second part of the novel –the migration to the city episode- and their connection to the past refers to their village life and the rituals that created their identity. This identity makes them resistant in the city.

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<sup>1</sup> Paganism is a term, probably reverts to the designation of villagers who had not yet been reached by the missionary propaganda emanating from populous centres. Fourth-century Chisirtians employed the term to refer to those faiths and practices outside the circumference of the Christian faith (Runes, 1955: 315).

The space is not concrete in the novels. In *One Hundred Years of Solitude*, it is fictitious. The author, Gabriel García Márquez, was born in 1928, in a coastal Colombian town, Aracataca. The people who founded the town around the end of the last century had fled the civil wars in Colombia. Aracataca had its golden era between 1915 and 1918, when the banana craze reached a climax and there was plenty of employment. Although all was not entirely well. The banana plantation workers were unhappy about conditions and protested. The government sided with the owners and repressed the strike with machine guns, killing hundreds. The end of World War I, when the banana fever ended, was also the beginning of the economic collapse of Aracataca, the migration of its inhabitants to other towns foretold the death of the town. As the people of Aracataca migrated to the cities, criminally offensive behaviour and epidemics spread all over the town. By the time García Márquez was born, the area was poverty stricken. Yet true reality remained in the imagination of the people. In fact it was their most effective weapon against the actual reality of the present. Like many Latin American towns, they lived on remembrances, myths, solitude and nostalgia<sup>2</sup>. García Márquez's literary piece uses a great deal of material from his childhood to create his story. There was a banana plantation close to town, which, as a child, García Márquez explored many times with his grandfather (Llosa, 1989: 6-7).

In *Dear Shameless Death* the village exists, but its name has been changed several times. In the second part, the author does not mention the name of the town, but implies that the characters have migrated to İstanbul.

In almost every page both of the novels, the themes of 'otherness' and isolation are referred to repeatedly. Both in Macondo and Alacüvek/Akçalı, the people lead totally isolated lives. In Macondo they are connected to developments in contemporary life by gypsies. The gypsies bring inventions to the town. In Alacüvek/Akçalı it is the father of the family who brings innovations to the village. In *Dear Shameless Death*, nature serves to isolate Dirmir when she moves to the city. She tries to find natural objects she was familiar with in the village and talks to them. This communication is limited. She goes to school and learns new words; she later starts to express herself in her poetry. She finds an outlet

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<sup>2</sup> Nostalgia: A form of melancholia caused by prolonged absence from one's home or country; severe homesickness (*The Compact Edition of the Oxford English Dictionary*, 1979, vol:1: 1945).

for herself through joining a political group. When her family destroy her poems she cries out against bitterly against them.

In both novels, the authors have inherited much of their material from the collective memories of extended family members. Therefore, the novels contain the mores of the local tongue or the language of real persons. Williams argues that the decade of the 1920s was a period of cultural transformation in Latin America. It is a period of change from oral culture, the pre-dominant mode of communication, to written culture. The novelists Carpentier, García Márquez, and Vargas Llosa, who were aware of the oral culture, were also aware that this technique was an important precursor for an integration of oral culture in fiction (2003: 67). García Márquez was not raised by his parents, but by his grandparents. García Márquez mentions that his most solid literary influences were his grandparents. García Márquez learned from his grandmother the legends and fables which constituted the ancient and creative subconscious of Aracataca. This was the local folklore of the town and explained the ancient creativity of the area. He witnessed his grandmother chatting naturally with ghosts who came for a visit. The elderly woman was a perfect storyteller. She used to tiptoe into her grandson's room at night and wake him up to tell him stories. His grandmother, in a certain manner, is the prototype of a series of female characters from Macondo. Yet García Márquez was more influenced by his grandfather than his grandmother. García Márquez mentions the exploration of ice, meeting the gypsies with his grandfather, learning to use a dictionary, seeing a circus for the first time in the company of his grandfather in *the Fragrance of Guava* (Apuleyo Mendoza, 1988: 13). García Márquez describes him as the most important figure and friend (and the only other male in the household), in his life. The old man had participated in the civil wars and told the stories of this period to little García Márquez which helped construct the author's political background. The figure of the grandfather is another of the constant male models in the works of García Márquez:

“He appears in the first novel *La hojarasca* (*The Leafstorm*) in the person of the ancient Colonel; he is the hero of García Márquez's second novel *No One Writes to the Colonel*, and appears doubly in *One Hundred Years of Solitude*, magnified in the mythical personality of Colonel Aureliano Buendía” (Llosa, 1989: 7-8).

Latife Tekin (Ozer,2005: 6-43), explains that in *Dear Shameless Death* the mother Atiye is vivid, but has no enlightening features like the author's own mother. Mostly, her dominant character over the household is emphasized. Yet in Özer's book, Tekin describes her mother as an open-minded woman who departed the city for a village, and has an urban sense and has a free mind. Tekin sees that her spirit is like her father's, yet she receives most of the stories from her mother and adds that she owes her writing to her father (2005: 6-43).

## **I.2. About The Authors**

### **Gabriel García Márquez**

Gabriel García Márquez was born in 1928, in the small town of Aracataca, Colombia. He started his career as a journalist, first publishing his short stories and novels in the mid-1950s. When *One Hundred Years of Solitude* was published in his native Spanish in 1967, as *Cien Años de Soledad*, García Márquez achieved true international fame; he went on to receive the Nobel Prize for Literature in 1982. Still a prolific writer of fiction and journalist, García Márquez was perhaps the central figure in the Latin Boom, which designates the rise in popularity of Latin American writing in the 1960s and 1970s. *One Hundred Years of Solitude* is perhaps the most important, and the most widely read text to emerge from that period. Due, in some part, to the use of the technique that has become known as magical realism, which was characterised by the dreamlike and fantastic elements woven into the realistic fabric of its fiction.

In part, the magic of García Márquez's writing is a result of his seeing the world through a child's eyes: In Mendoza's book, he has said that nothing really important has happened to him since he was eight years old and that the atmosphere of his books is the atmosphere of his childhood (1988: 17-25). García Márquez's native town of Aracataca is the inspiration for much of his fiction. Readers of *One Hundred Years of Solitude* may recognise many parallels between the real history of García Márquez's hometown and the history of the fictional town of Macondo. In both towns, foreign fruit companies brought many prosperous plantations to nearby locations at the beginning of the twentieth century. By the

time of García Márquez's birth, however, Aracataca had begun a long, slow decline into poverty and obscurity; a decline mirrored by the fall of Macondo in *One Hundred Years of Solitude*.

Even as it draws from García Márquez's provincial experiences, *One Hundred Years of Solitude* also reflects political ideas that apply to Latin America as a whole. Latin America once had a thriving population of native Aztecs, Mayas and Incas. However, as European explorers arrived, the native population had to adjust to the technology and capitalism brought by the outsiders. Similarly, Macondo began as a very simple settlement, money and technology became common only when people from the outside world began to arrive. In addition to mirroring this early virginal stage of Latin America's growth, *One Hundred Years of Solitude* reflects the current political status of various Latin American countries. Just as Macondo undergoes frequent changes in government, Latin American nations too, seem unable to produce governments that are both stable and organised.

*One Hundred Years of Solitude*, then, is partly an attempt to render the reality of García Márquez's own experiences in a fictional narrative. Its importance, however, can also be traced back to the way it appeals to broader spheres of experience. *One Hundred Years of Solitude* is an extremely ambitious novel. To a certain extent, in its sketching of the histories of civil war, plantations, and labour unrest, *One Hundred Years of Solitude* tells a story about Colombian history and, even more broadly, about Latin America's struggles with colonialism<sup>3</sup> and with its own emergence into modernity. García Márquez's masterpiece, appeals not just to Latin American experiences, but also to larger questions about human nature. It is, in the end, a novel as much about specific social, political and historical circumstances (disguised by fiction and fantasy) as about the possibility of love and the sadness of alienation and solitude. García Márquez mentions in *One Hundred Years of Solitude*,

“Nobody has touched upon what really interested me in writing the book, that is, the idea that solitude is the opposite of solidarity; I believe it is the essence of the book... [S]olitude considered as the negation of solidarity is an important political

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<sup>3</sup> Colonialism is a political, social, and cultural system in which a society asserts hegemony over lands and peoples beyond its boundaries, usually for the purposes of economic exploitation (Clements and Green, 2006, vol:1 :7).

concept. Nobody has seen it... Macondo's frustration comes from there. It is the lack of love" (Browitt, 2007: 17).

## **Latife Tekin**

Latife Tekin is one of the most influential Turkish female authors. She was born in 1957 in Kayseri, Turkey. The rich Anatolian folklore and traditions of the area supplied her with much of her material for her books. She continued her education in İstanbul. In her first published novel, *Dear Shameless Death* (1983), Tekin tells the story of a family's migration to the big city and the difficulties they had experience. The story is in the style of a fairy tale. The magical realism in the novel is drawn from the Anatolian culture she was immersed from childhood. Latife Tekin's childhood in Kayseri, a city located at a central point in Anatolia, influenced both her first book and the others that followed. Her other novels are *Berci Kristin Tales from the Garbage Hills* (1984), *Night Lessons* (1986), *Swords of Ice* (1989), *Signs of Love* (1995). Tekin has been translated into Dutch, English, German, French and Italian.

## **I.3. Latin American History and Literature**

Latin America was colonised at the end of the 15<sup>th</sup> century by the Europeans, headed by the Spanish expedition of Christopher Columbus<sup>4</sup> when he landed in what is now known as Porto Rico. The expedition took place in 1492<sup>5</sup>, however, there was at least one attempt before 1492.

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<sup>4</sup> Christopher Columbus (1451-1506) is the sailor and the first European known to have voyaged to the Americas, the author of works about his experiences and geographical theories (Friedman and Figg, 2000: 119).

<sup>5</sup> However there was at least one attempt before 1492 related with Norwegians (Galeano, 1971: 11).



The literature before colonisation, which was called the Pre-Columbian literature<sup>6</sup>, was mostly oral literature. Oral narrative is the literature used by pre-literate civilisations to record and catalogue traditions within the society. The myths of oral cultures are about the creation of the world, human beings, nature, language and a way to deal with the things they are afraid of i.e., death, war, bad harvests, etc. Oral narratives and myths contain many magical and supernatural aspects which also include the sacred issues the ancients believed in.

Living within the collective memories of people, oral narratives fulfilled some social functions within the communities. They were structured in a way where they could be memorised by anyone in the community (Rhett, 1987: 646). The supernatural or magical things in the oral narratives were warmly accepted by the members of the society.

When Christopher Columbus explored the New World<sup>7</sup> in 1492, the oral narratives of the land started to be recorded by the colonisers. Written culture was often in the hands of the church during the colonial period<sup>8</sup>. Therefore, most of the narratives that have been recorded may well have been influenced by the notions and culture of the colonising countries and their religions.

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<sup>6</sup> Years before Christopher Columbus arrived in the Americas in 1492, several ancient civilizations flourished which were mostly oral. Oral accounts of mythological and religious beliefs were also recorded after the arrival of European colonisers, as was the case with the Popol Vuh. Popol Vuh is a corpus of mythistorical narratives (Allen: 12).

<sup>7</sup> New World is a term commonly applied to the continents of North and South America and the Caribbean islands, the western Hemisphere. The term originated in the late 15<sup>th</sup> century, when America had been recently discovered by European explorers (Clark, 1993: 214).

<sup>8</sup> Roman Catholics were the first major religious group to immigrate to the New World who structured political systems and established the Roman Catholic Church as the major unifying institution in both Spanish and Portuguese colonies. Missionaries from Europe converted the Native Americas to Christianity (Allen: 14).

The newcomers to the Old World<sup>9</sup> started to oppress the cultures in Latin America and forced many indigenous societies to lose their identity. According to Civalero and Moreno, their destinies were radically changed after the arrival of European invaders, who established colonial regimes. Many indigenous people refused to accept the occupation, hiding themselves in areas inaccessible to the conquerors or fighting the invading army to defend their way of life. The stories, which retell of those battles and their outcomes are a very important part of the history of the Americas. Regretfully, even after the birth of the independent states in Latin America, the indigenous peoples continued to be left behind and occupied the lowest tier of the social pyramid. Overburdened with obligations, their identity has been shattered and silenced, and their memories almost wiped away (2007: 3).

Colonised Latin America started to produce literary pieces in the 16<sup>th</sup> century, showing the effects of the colonising nations. This Latin American literature contains both European Medieval and Renaissance traditions and tales of their own land and nations. Before the 1800s Cuban, Mexican, Argentinian, Chilean and Colombian literature had national characteristics which were mostly thematic. In Caribbean literature, the lives of Blacks and Africans is portrayed; in Peruvian and Mexican literature, the lives of Indians is portrayed. Latin American literature includes European roots, native and African cultures. The contemporary authors –Carpentier, García Márquez, Neruda, etc- from Latin America accept that the civilisation in the Americas contains the native and European cultures together and in a way they return to the colonial past and are about the colonial figures.

Latin America, taking the French and American revolutions as examples, started to become independent in 1825. In the late 19<sup>th</sup> century Modernismo<sup>10</sup> appeared in Latin America which was a poetic movement. Although it was seen as an aestheticist and an anti-political movement, Modernismo was the plight of the indigenous people of Latin America in the

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<sup>9</sup> The Old World consists of those parts of Earth known to classical antiquity and the European Middle Ages. The old world is the hemisphere, especially Africa, Europe, and Asia (Clark, 1993: 223).

<sup>10</sup> Modernismo movement in Spanish literature that had its beginning in Latin America. It was paramount in the last decade of the 19<sup>th</sup> cent. and the first decade of the 20<sup>th</sup> cent. Modernismo derived from French symbolism and the Parnassian school (Columbia Electronic Encyclopedia, 2010: 1).

early 20<sup>th</sup> century. After the Modernismo, the poets –the forerunner being Chilean Pablo Neruda- created a model that expressed love and political commitment.

In Latin America, Marxism dates back over 125 years. Before the beginning of the 20<sup>th</sup> century Cubans were influenced by the ideas of Karl Marx. José Martí, one of the leading figures of Cuban independence, was profoundly influenced by Karl Marx. In his widely respected book *On the Death of Karl Marx*, Martí observed that Marx was not only a “titanic mover of the anger of European workers, but a profound observer of the reason for human misery and destiny and a man consumed by the desire to do good” (Vanden and Prevost, 2002: 231). Before Martí, Marx was read by the intellectuals of Latin America. After World War I, Marxist ideas were used to analyse the problems of the Americas such as “the region’s problems as based on U.S. and British domination of basic economic sectors” (Vanden and Prevost, 2002: 232). Later, Peruvian José Carlos Mariátegui “insisted on constructing a truly Latin American Marxism that was not a *copy or imitation of any other*” (Vanden and Prevost, 2002: 232). However, in each country Marxism was dominated by the official Communist party that was tied to Moscow. The suggestion of some intellectuals about creating an autonomous Marxism was ignored. As a result, from the 1920s until the 1960s The Communist movement became well-established and had political influence in certain circles, especially among urban industrial workers and intellectuals, but they didn’t develop into a revolutionary force. Consequently, prior to the Cuban Revolution there were no important Marxist-inspired peasant movements in Latin America (Vanden and Prevost, 2002: 233).

The Cuban Revolution was against the dictator Batista and was organised from the ranks of the local peasants. Fidel Castro led the revolution and was successful in taking power on January 1, 1959. Cuba became a Socialist and transformed country by the incorporation of the peasant and working classes.

The Boom was the literary movement of the 1960s and 1970s. The pioneers of the movement were Julio Cortázar, Carlos Fuentes, Mario Vargas Llosa and Gabriel García Márquez. Their highly experimental “new novel” was really a novel of the Avant-Garde<sup>11</sup>

<sup>11</sup> The Avant-Garde has a military origin ( “advanced guard” ) in French. During the last quarter of the 19<sup>th</sup> century the term and concept appear in both cultural and political contexts. The idea of avant-gardism implies

variety, cross-bred with the Latin American regionalist tradition. According to Echevarría and Pupo-Walker; “Cortázar, Fuentes, Vargas Llosa and García Márquez are the belated heirs of Proust, Joyce, Kafka and Faulkner” (2001, vol: 2 :4).

At the beginning of the Boom period, Realism<sup>12</sup> prevailed, in the characters, the language, and the narrative line. The authors turned this attitude upside down and the language loosened up, the characters were much more complex and the chronology became intricate, making the reader an active participant in the deciphering of the text. Later the language became more aesthetic as political issues declined. Carpentier, Borges, Asturias were the Boom writers’ predecessors. The Boom novels were modernist novels, time was not linear and they included more than one perspective or narrative voice. They used a technique that “relied on a Cubist superposition of different points of view, it made time and lineal progress questionable, and it was technically complex. Linguistically self-assured, it used the vernacular without apologies” (ibid, 231). The authors of the Boom declared themselves as orphans. They defined themselves by their admiration of European writers (Proust, Joyce, Mann, Sartre, etc.) and their need of having their own Spanish-American voice. The special technique of the Boom was called the magical realism which was mostly associated with García Márquez’s famous novel *One Hundred Years of Solitude*. The author uses the technique to comment on the history of Colombia. He emphasises the power struggles of the two long-lived parties, the Liberals and the Conservatives. The comment the author makes is that the two parties don’t know what they fight for and they have become similar and only poor people of Colombia suffer from it (Walter: 1987, 180).

#### **I.4. The Emergence of Magical Realism in Artistic and Literary Circles**

Despite the fact that magical realism had been employed in the past as a technique in literature, German art historian and art critic Franz Roh first coined the term when he published his famous book *Nach-Expressionismus: Magischer Realismus* (Post

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that progress is always the result of a rebellion against an establishment. Dada and surrealism are the typical avant-garde movements attack the institutional status of art in bourgeois society (Macey, 2001: 25).

<sup>12</sup> Realism is a key term which is the imitation of external and historical experience, to make empirical observations, to follow laws of probability. During the 19<sup>th</sup> century, realism grew from a technique into a powerful theoretical aim first in painting and then in fiction and drama (Bullock and Trombley, 1988: 732).

Expressionism: Magic Realism) in 1927. Roh used the term to describe the return to a different kind of realism, that had taken place after World War I among a group of European expressionistic painters. However, almost simultaneously with Roh, the museum director Gustav Hartlaub<sup>13</sup> gave the style the name *Neue Sachlichkeit* (New Objectivity) at an exhibition Hartlaub was responsible for, and it was this term that became the commonly used name for this style until around 1960, when “magic realism” regained dominance. The terms “magic realism”, “magical realism” and “marvellous realism” have become highly fashionable since the 1980s. The term “magical realism” was the most popular one of the three terms as a particular narrative mode. Magical realism was a medium to express in many postcolonial and non-Western works of contemporary fiction by famous writers such as Gabriel García Márquez and Salman Rushdie. What this narrative mode offered was to put forward and discuss the two different perceptions of reality by the West and the Americas. García Márquez mentions in Apuleyo Mendoza’s book that there is nothing magical or fantastic in his books, all the “magical” content is the reality of any town’s everyday reality in Latin America, which they don’t name “magical” but natural or ordinary (1988: 35-36). However, the widespread use of the term among critics has brought with it its own problems. The first of the terms, *Magischer Realismus* or magic realism, appeared in Germany in the 1920s in relation to the painting of the Weimar Republic that tried to capture the mystery of life behind the surface reality. In Latin America during the 1940s, the second term, *lo real maravilloso* or marvellous realism, was introduced as an expression of the mixture of realist and magical views of life in the context of the differing cultures of Latin America. The third term, *realismo magico* or magical realism was introduced in the 1950s, and in relation to Latin American fiction it has been used as a term to refer to all narrative fiction that includes magical happenings in a realist matter-of-fact narrative (Bowers, 2005: 1-2).

Roh’s book made a huge impact on the European authors in the literary circles of Buenos Aires. A significant immigration of intellectuals, among them many artists and art critics

<sup>13</sup> Gustav Hartlaub was a professor of art who studied the relationship of occultism and magic to art. He was born on 1884, at Germany. In 1921 he became the director of the Municipal Art Museum in Mannheim, Germany, where he remained until fired by the Nazis in 1933. After World War II, he became a professor of art history at Heidelberg University in 1946. He worked there until his death on April 30, 1963 (<http://www.answers.com/topic/gustav-hartlaub>).

who, during the 1930's had fled from Germany, Czechoslovakia and Austria, and settled down in Latin America reinforced this trend.

Roberto González Echevarría commented on magical realism related to Ángel Flores' essay "*Magical Realism in Spanish American Fiction*" (1955): The magic realist text is a narrative where the relationship between incidents, characters, and settings do not depend on natural or physical laws of the usual Western cultural conception or that found in the bourgeois mentality. The magical realism cannot be identified either with fantastic literature<sup>14</sup>, psychological literature<sup>15</sup>, or with the surrealist literature. In surrealism<sup>16</sup> dream motifs are included. Fantastic literature distorts reality and creates imagined worlds. Psychological literature deeply analyses the characters. However, magical realism emphasises none of these features (Simpkins, 1995: 146). Magical realism has a very clever way where politics, authority and such are criticised in a rebellious and unique way. As Bowers explains; magical realism's popularity comes from the nature of presenting the possibility to write against totalitarian<sup>17</sup> regimes to decode the definitions and assumptions which support such systems (e.g. colonialism) by attacking the stability of definitions upon which these systems rely (2005: 4). Together with the strong, mythical traditions among the indigenous people, conditions were favourable for magic realism in Latin America. It

<sup>14</sup> Fantastic is the mode of fiction in which the possible and impossible are confounded so as to leave the reader with no consistent explanation for the story's strange events (Baldick, 1996: 81).

<sup>15</sup> Psychological literature places more than the usual amount of emphasis on interior characterization, and on the motives, circumstances, and internal action which springs from, and develops, external action. The psychological novel is work of fiction in which the thoughts, feelings, and motivations of the characters are of equal or greater interest than is the external action of the narrative. Psychological novel is a vague term to describe that kind of fiction which is for the most part concerned with the spiritual, emotional and mental lives of characters and with the analysis of character rather than with the plot and the action (<http://www.britannica.com/EBchecked/topic/481652/psychological-novel>), (Cuddon, 1979: 756).

<sup>16</sup> Surrealism is one of the artistic and poetic movements of the 20<sup>th</sup> century, founded by French poet A. Breton. The movement established a pattern that would be followed by the 20<sup>th</sup> century Avant-Garde. It is best known for the visual artworks and writings of the group members. Surrealist works feature the element of surprise, unexpected juxtapositions. Politically, surrealism is a movement of the non-conformist left (Macey, 2000: 373).

<sup>17</sup> Totalitarianism is a form of rule that places every politically significant element under the control of a highly centralised government. A totalitarian state generally has an official ideology and has one dominant party, and suppresses the plurality of thought and opinion. The society is hierarchically organised, military, media and economy are tightly controlled (Bunnin and Yu, 2004: 693).

was also here that the term was first applied to literary works. The impression that this style “belongs” to the Latin-American continent has been strengthened by the success of the “magical” authors, such as Jorge Luis Borges and Isabel Allende, and the Nobel Literature Prize laureates Miguel Ángel Asturias, José Vargas Llosa and Gabriel García Márquez - even though Swiss writer Hermann Hesse, the German Günther Grass and the American Toni Morrison are considered to be magic realists. However, Gabriel García Márquez still dominates the prevalent understanding of the term.

### **I.5. The Textual Magic**

This genre of novel lived its golden age in the 19<sup>th</sup> century. In the 18<sup>th</sup> century, Western civilisation was deeply influenced by empiricism<sup>18</sup>. The novels of the 18<sup>th</sup> and 19<sup>th</sup> centuries were shaped by this approach i.e., they were realistic and detailed. The characters were consistent. The 20<sup>th</sup> century novel was influenced by Modern thought<sup>19</sup> which was not very “realistic” because of the socio-political issues prevalent in the after-math of World War I and World War II. Therefore the genre of classical novel started to fade away and change its structure. The classical novel was a lesser part of the 20<sup>th</sup> century. The 20<sup>th</sup> century novel’s author focused her/his character on her/his own personal reality, which changed constantly through her/his emotional status. This created a language that was more poetic, allegoric<sup>20</sup>, connotative, and supernatural in the novel.

In the 20<sup>th</sup> century, with the socio-political fractures all over the world, the Latin American Boom authors offered an authentic and intensive technique; that of magical realism. This included the continent’s historical background, oral tradition and other characteristics of

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<sup>18</sup> Empiricism is a political approach to knowledge and reality. Its contentions are that all knowledge or all meaningful discourse about the world is related to sensory experience (Bunnin and Yu, 2004: 208).

<sup>19</sup> Modernism was a reaction to the conservative values of realism. The term encompasses the activities and output of those who felt the traditional forms of art, architecture, literature, religious faith, social organization and daily life were becoming outdated in the new economic, social and political conditions of an emerging fully industrialized world. Modernism, appeared in the last years of the 19<sup>th</sup> century, reached its peak right after World War I (Bullock and Trombley, 1988: 539).

<sup>20</sup> Allegory is a story in verse or prose with a double meaning which has a primary meaning and a secondary meaning (Cuddon, 1996: 20).

the land which criticised political issues. The land was exposed and they redefined the Americas' perception of identity in a sense. García Márquez wrote *One Hundred Years of Solitude* in the 60s, with the heritage of Colombia's socio-politic past and present, his grandmother's tales referring to the local stories, legends, beliefs and oral tradition. Thus the author wrote a story, that was totally original, and it came from his land and all that belonged to him and his culture. The authors used magical realism to understand the issues that dominated the society indirectly. This attitude is very natural for the genre, because generally it is used by the country's authors who confront colonisation, social inequalities, cultural imperialism, poverty, etc. They create characters oppressed and frightened by various authorities. The characters have a different, encoded, indirect way of expression. Isabel Allende, born 2 August 1942, is a Chilean writer (Mangusson, 1990: 35) who comments on this situation: "When we live in permanent contact with all forms of violence and misery, we have to look for explanations and find hope in the supernatural. "Reality is so brutal that we need the protection of a magical or spiritual world" (Faris, 2004: 185). Encoding resistance to the harshness of reality by using magical realism is a way to criticise these situations, understand the issues, place the self repeatedly against the situation and have a defence.

In magical realism, the author uses the extraordinary things within the ordinary every day occurrences. Magical realism uses a technique that narrates the fantastic events, without commenting on or questioning the reality of them. The nature of the technique adds an essence to the literary piece which is childlike or naïve. The author is involved to use a myriad of realistic details to describe an impossible event. The fact that the trail of José Arcadio's blood creates a "textual fabric" crossing into different worlds and interlacing the real and the magical so that the reader has the impression of experiencing the cosmic regions of the living and the dead. This is an important instance as an icon of magical realist narrated in the text that follows (Faris, 2004: 90-94):

"A trickle of blood came out under the door, crossed the living room, went out into the street, continued on in a straight line across the uneven terraces, went down steps and climbed over curbs, passed along the Street of Turks, turned a corner to the right and another to the left, made a right angle at the Buendía house, went in under the closed door..." (Márquez, 2000: 123).



The characters in *One Hundred Years of Solitude* are not only defined by the history of the land, but also by their local and personal realities. Márquez does not use linear time, which is employed in the classical novel; quite the contrary, the time he uses moves quickly between the past, present and future: it is subjective and personal. In *One Hundred Years of Solitude*, the author comments on the history of the land through the characters. This creates an individual that is politic and authentic.

According to Belge, Latife Tekin also uses the technique of magical realism in *Dear Shameless Death* written in the 1980s. The novel contains oral traditions, local expressions, magical and realistic elements. The author creates her own aesthetic approach through the magical realism of village life; migration to the city; Dirmit's personal adventure while growing up; assimilation, and the resistance of the characters to new situations (1984: 59-69 and 1998: 59-64).

## **I.6. Oral Tradition**

### **I.6.1. Oral Tradition**

Oral tradition is the product of illiterate or semi-literate societies. It is the earliest of all poetry. It is composed orally and often sung with a musical instrument. It is the forerunner of the written poetry, as in nursery rhymes. Epic poetry is a category of oral tradition. It is a long narrative poem often about warriors and heroes and incorporates myth, legend, folk tale and history. Typically orated in a great and lofty manner, a nation's history often appears in epic poetry.

There are two types of epic poetry are oral (or primitive), and literary. Oral or primitive epic belongs to the oral tradition which was spoken and generally written down at a later time. The earliest work of the oral tradition is *Gilgamesh*, the Sumerian epic<sup>21</sup>. Literary epic is the one that is written by the creative process of the poet. The Latin poet Ovid's *Metamorphoses* is an example of the literary epic (Cuddon, 1999: 264-265-617).

<sup>21</sup> The Epic of Gilgamesh is about the Sumerian king, Gilgamesh of Uruk, which must have been widely known in the second millennium B. C. in Akkadian. About 75 different copies of this version survive, although they are so fragmentary that the text cannot be reconstructed in full. Gilgamesh is the name of the king that ruled Uruk a milenium before the epic (Sandars, 1972: 7-9).

### I.6.2. Oral Tradition in Turkey

After joining with Islam, Turkish culture progressed together with the original Turkish faith and beliefs that were based on the oral tradition of Central Asia, as Uğurlu and Koca mentions. Many rituals and traditions known as a prolongation of Islam, that survive in Anatolia today trace their roots back to the old Turkish religion and beliefs (2010: 1).

Oral compositions and written texts in Turkish literature are both from the Ottoman Empire and the Republic of Turkey. The literary work of the Ottoman Empire has its roots in Persia and Arabic literature. Orhon inscriptions<sup>22</sup> of the 8<sup>th</sup> century are the oldest records of written Turkic literature. The tradition of oral epics appeared among the nomadic Turkic<sup>23</sup> people between the 9<sup>th</sup> and 11<sup>th</sup> centuries. An example of this would be the *of Dede Korkut Stories* of the Oghuz Turks<sup>24</sup>.

### I.6.3. Dede Korkut Stories of Turkish Oral Literature

Although *Dede Korkut Stories* were the stories of the oral tradition, “they were collected from Eastern Anatolian and Azerbaijan folklore in the 16<sup>th</sup> century” (Aslan, 2001: 1). While the Turkic people were becoming Muslims in the 10<sup>th</sup> century, Islamic elements started to appear in the narratives. *Dede Korkut Stories* celebrated the fight for freedom at the time when the Oghuz Turks had dominion over other people. The stories were written in easily understood prose, however, passages in verse were also included. The stories were written down after the Turks converted to Islam. The heroes are often portrayed as good Muslims, while the villains were infidels. The stories refer to the pre-Islamic magic, rituals and beliefs of the Turks. The character Dede Korkut serves to link the stories together. Dede Korkut appears as the elder respected adviser, solver of the problems in the stories.

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<sup>22</sup> Orkhon or Orkon inscriptions are the two monuments, erected in the honour of the two Turkish princes, Kül-Tegin and his brother Bilge Kağan. Orkhon inscriptions contain long Turkish inscriptions in Runic characters (Ross, 1930: 1).

<sup>23</sup> Turkics are peoples living in Inner Asia, Central Asia to the Western Eurasian steppelands (Golden, 2000: 21)

<sup>24</sup> The Oghuz Turks, a group of Turkic peoples, are a historical nomadic confederation in Central Asia ([http://en.wikipedia.org/wiki/Turkic\\_peoples](http://en.wikipedia.org/wiki/Turkic_peoples)).

*Deli Dumrul* is one of the twelve stories of *Dede Korkut Stories*. *Deli Dumrul* is a story about a man who has built a bridge over a brook. He takes money from people whether they pass the bridge or not. One day a young man dies near the bridge and Dumrul revolts against God. God sends Azrael the Angel of death to kill him. Azrael arises as a pigeon and Dumrul tries to kill the pigeon, but he hurts himself and becomes frightened of Azrael. *Deli Dumrul* bargains for his life with Azrael. God wants another life instead of Dumrul's, so he survives. His parents don't sacrifice themselves for their son but his wife does. Azrael kills the parents and God grants a 140 year-long-life to the sacrificing wife and Dumrul (Ergin: 111-122). As Bekki comments, Azrael the spirit of death appears as the pigeon at *Deli Dumrul's* story which proves that both the pre-Islamic and Islamic issues are contained in *Dede Korkut Stories* (2005: 37-38).

*Atiye of Dear Shameless Death* has some common points with *Deli Dumrul*, which are mentioned in the Motifs and Symbols section of *Dear Shameless Death*.

#### **I.6.4. Some Numbers that Recur in the Narration of Folk Tales (3-7-40)**

In folk narration special meanings are attributed to some numbers, which are accepted as sacred numbers relating to the meaning they contain. Numbers "three", "four", "seven", "nine" and "forty" are some of those numbers accepted as sacred in Turkish folk narratives.

##### **Number Three**

Number three is the first number that has a "beginning", a "centrum" and an "end" just like the life itself: Being birth, life and death. The first geometric figure is a triangle which refers to three points and three lines. According to Pythagoras<sup>25</sup> the triangle is the beginning of evolution. Number three also refers to "perfection" and the "representation of the ambiguous multiplicity". Oral narrations are devoid of details so that the audience does not lose concentration easily. Thus, the poet often repeats some lines, and always three times. In *Dede Korkut Stories*, the number three is announced fifty-two times in relation to persons, objects, time, etc.

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<sup>25</sup> Pythagoras of Samos was a philosopher, sage, and mathematician (Magnusson, 1990: 1202).

## Number Seven

Number seven is designated as the “columns of wisdom”. Number seven contains the power of four elements -air: intelligence, fire: desire, water: emotions, earth: ethics- and the three principles of creativity –the active intelligence, the passive unconscious, the regulating power of collaboration. Number seven has significance for the Shaman culture: The voyage of the first human (child of the earth) is said to go to the seven heavens, which is described on the Shaman drum. “*Táltos*<sup>26</sup> the Hungarian form of Shaman, gets lost at the age of seven, goes to a close place and sleeps until the morning” (Hoppal, 2008: 112).

## Number Forty

Number forty is named as the “number of completion”. This number is very common, notably in Turkey and Iran. According to Islam, God creates Adam (the first human) in seven days and purification takes forty days. In the folk narratives the number appears as forty horses, forty brave men (in *Dede Korkut Stories*, for instance), killing forty enemies, forty days and nights, etc (Durbilmez, 2007:177-180, 183, 187).

### I.6.5. The Shamans

“Being a shaman is probably, in fact, the oldest profession, covering the roles which in industrial societies, are played separately by the doctor, psychoterapist, soldier, fortune-teller, priest and politician” (Aldhouse-Green, 2005: 9).

The Shaman<sup>27</sup> is the gifted person in a tribe who is the mediator between the gods, or the spiritual world, and the human world. Shamanism refers to a special religious design between the humans and the gods. At the centre of this belief the Shaman stands with all the previsions, responsibilities, and has a function that explains everything and solves the issues –mental and physical health, loss of an ancestor, lack of confidence for a war, rich

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<sup>26</sup> The *táltos* is a figure in Hungarian mythology similar to a shaman. The word *táltos* comes from *tult* meaning magic. The *táltos* should be born with unusual features, like six fingers or already-grown-in teeth. The *táltos* was able to go into a deep meditation. The shamans learn to be shamans, while *táltos* get their power during prenatal period (Doğan, 2004: 7-9).

<sup>27</sup> The word shaman comes from the North Asia, from the Tunguz (Kutlu, 2001: 23-30).

harvests, fruitful rain and good hunting, etc.- of members of the tribe or the society. Therefore, he or she has fused together the roles of the different professions of a modern society.

According to Shamanism both natural elements and objects have souls. The Shaman is the person who is the bridge between “the land of death” (Jakobsen, 1999: 85), ancestors, the lords of the plants and animals, etc. and the human world. The Shaman creates a medium of communication where he or she contacts and possesses spirits. The nomadic tribes that have the Shamanic notion, believe dreams are the special language of “the land of death”. The Shaman is the person that is appointed by “the land of death” to the actual world and is an expert in communication. Thus, the Shaman has a social function (Kutlu, 2001: 23-30).

The Shaman as a child has to have different characteristics from his peers. According to Furst from M. Eliade; the prospective Shaman prefers to be alone and isolated, or “reluctant to join any large group” (Kenyon, 1990: 102), sings strange songs while sleeping, sleep walks, etc. The young Shaman candidate has to hold a promise of being able to perform miracles such as getting out of a situation that can kill an ordinary person. The Shaman candidate has to be educated by the older Shamans, learn a special language and songs, has to experience the trance for “the holy land” (2003: 122-133).

### **I.7. The Aim and the Method of the Study**

The aim of this study is to attain insight into the literary technique of magical realism and how it relates to the two novels from diametrically different cultures and distant countries. The focus of the study is to see how this technique is applied to the novels by the authors from different cultural backgrounds, and how each proceeds with the technique within the stories. Another point the study offers, is the exploration of a relationship between magical realism and politics and/or economy of the countries from which this technique has emerged.

Comparison has been deemed to be the most relevant method in this study. Drawing a comparison enabled the author of this thesis to comprehend the uses of magical realism in the works of García Márquez and Tekin, coming from diverse cultures and geographies.

The study also serves to explore the sense of 'otherness' which predominates in both narratives. By comparing the themes, motifs and symbols we understand the value of magical realism.

## **CHAPTER II: ONE HUNDRED YEARS OF SOLITUDE**

## **II.1. One Hundred Years of Solitude**

The full name of this magical realist novel is *One Hundred Years of Solitude* (*Cien Años de Soledad*,) written by Gabriel García Márquez in twenty chapters. The novel is originally written in Spanish and was written in Mexico City between 1965 and 1967. The novel was first published in 1967 by the Editorial Sudamericanos, S.A. The story is set in a fictional village, Macondo; the narrator relates the story in the third-person. At the centre of the novel is the Buendía family and the main character, Úrsula Iguarán, is the core person and backbone of the family. The civil war in Macondo is still deeply felt, and the story is dominated by the struggle between the old and new ways of life, tradition and modernity.

## **II.2. Plot Overview**

*One Hundred Years of Solitude* is the history of the Buendía family and the isolated town of Macondo founded by the family. At the outset of the saga the town has no contact with the outside world other than the rare visits from gypsies peddling some old technologies like ice and telescopes. José Arcadio Buendía, the head of the family, is an impulsive and curious man. The lonely patriarch alienates himself from other people with his obsessive investigations into mysterious matters. This characteristic is inherited by his descendents all through the novel. José Arcadio, older son of the family, inherits his father's huge physical strength and his impetuosity. The younger son, Aureliano, inherits his concentration and enigmatic focus. When the village establishes contact with other towns in the region, it slowly loses its innocent, isolated state.

With civil wars, peaceful Macondo experiences violence and death; the younger son Aureliano, becomes the leader of the Liberal rebels and gains fame as Colonel Aureliano Buendía. Peaceful, magical, and sheltered Macondo changes forever into a town connected to the outside world through the notoriety of Colonel Buendía. During and after the civil wars Macondo's governments change several times. The cruelest Buendía, Colonel Arcadio rules tyrannically and is eventually shot by a firing squad. A mayor is appointed, but another civil uprising has him killed, after a short-lived peacetime. With the death of the mayor the civil war ends and a peace treaty is signed.



## **II.3. Analysis of Major Characters**

### **II.3.1. The Buendía Family Characters (Twenty One Members)**

One theme of the book is the way history has a habit of repeating itself. In the novel, every generation is condemned to repeat the mistakes (and to celebrate the triumphs) of the previous generation. García Márquez has used a limited selection of names for his protagonists in order to exaggerate this point. *One Hundred Years of Solitude* spans seven generations. In every generation, the men of the Buendías are named José Arcadio or Aureliano and the women are named Úrsula, Amaranta, or Remedios. Sometimes it can be so difficult for the reader to separate the characters of the same name. This is an important point García Márquez wants to emphasize: He wants to show that human nature doesn't really change, and the Buendías are locked into a cycle of repeated patterns of behaviour.

On the other hand, it is important to pay attention to the full names, which often contain slight distinguishing variations. For example, José Arcadio Buendía is a different character from his son, José Arcadio. Yet in some way, José Arcadio is similar to his father, for example, physically.

If two characters share the same name (e.g. Aureliano Segundo's son is also known as José Arcadio), generations are indicated by using Roman numerals after the names.

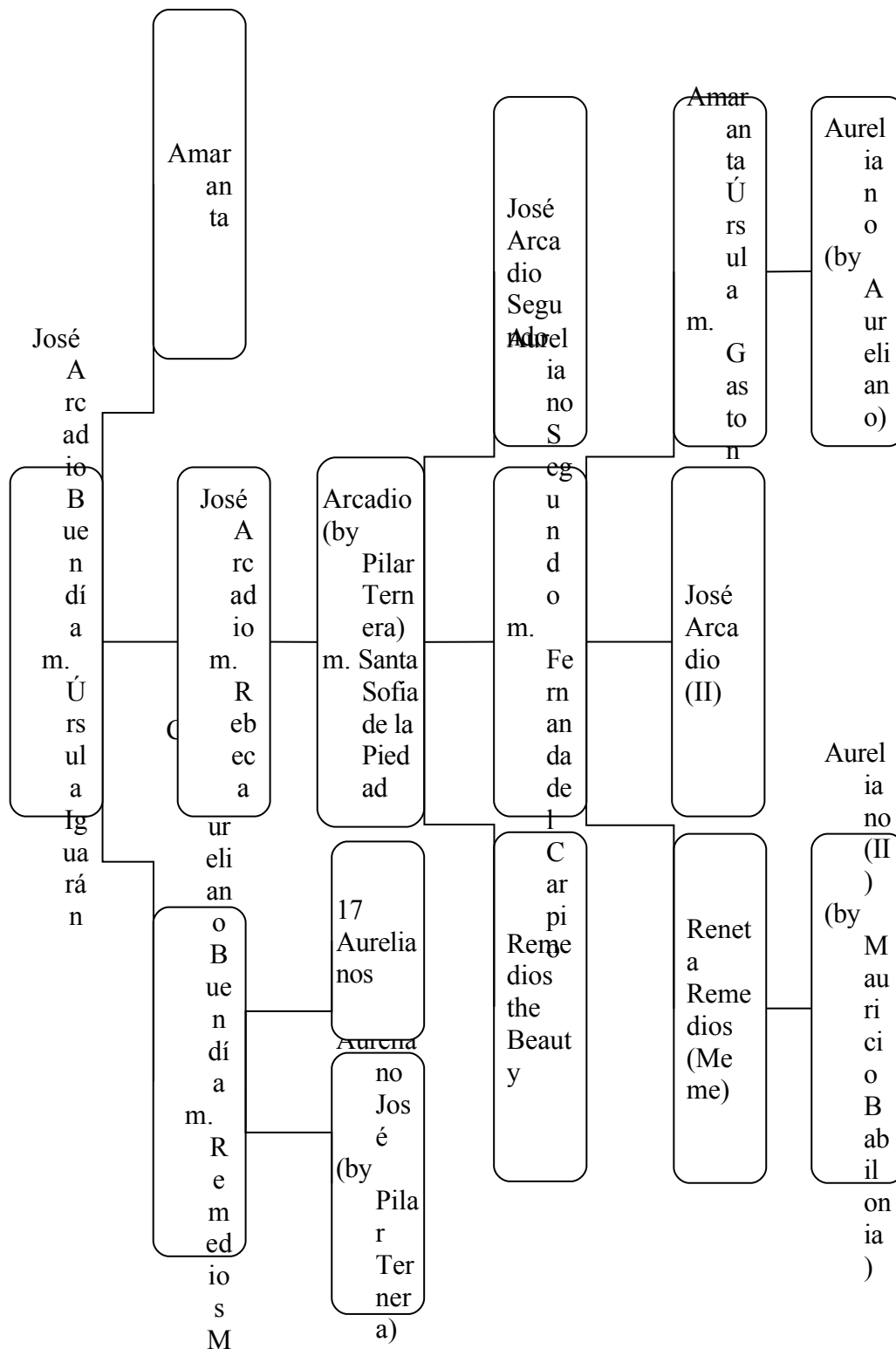


Figure 2.1. Cast of the Buendía Family in the *One Hundred Years of Solitude*

Source: García Márquez, 2000: 1, "Characters" in *ClassicNotes: One Hundred Years of Solitude*, GradeSaver  
 Scottsdale, Arizona: Available on site <<http://www.gradesaver.com/one-hundred-years-of-solitude/study-guide/character-list/>> accessed 26.08.2010.

### **First Generation (Two Members)**

**José Arcadio Buendía:** The charismatic patriarch of the Buendía family, José Arcadio Buendía is Macondo's founder. He has great strength and curiosity. He is obsessive about mysterious and practical knowledge. His obsessive quest for knowledge drives him crazy all the way through to the end of his life. For many years he ties himself to a tree in the backyard, and only speaks in Latin. José Arcadio Buendía's wife is Úrsula Iguarán, and their children's names are José Arcadio, Colonel Aureliano Buendía, and Amaranta. José Arcadio Buendía. In the beginning he is both a great leader and a great thinker, but at the same time possessing the innocence of the ancient world. He is the founder of a route between Macondo and the outer world. He is the Adam (Genesis), figure in the novel. His descendants' intellectual pursuits are a result of his endless quests; quests that eventually result in his family's loss of innocence. He turns his back on the ancient magic and follows more modern scientific ideas that foretell the end of Macondo's Eden-like state. His innovative ideas achieve a kind of total knowledge difficult for the human mind to withstand. Later José Arcadio Buendía appears in the form of a ghost, so that his presence is always felt in Macondo and by his descendants.

**Úrsula Iguarán:** The tenacious matriarch of the family, Úrsula, is the Eve (Genesis), figure in the novel and lives for over a hundred years, continually demonstrating her common sense in order to preserve the family. Úrsula re-energizes the family when things are bad, both physically and emotionally: Úrsula is the wife of José Arcadio Buendía and the mother of José Arcadio, Colonel Aureliano Buendía, and Amaranta. Úrsula lives long enough to see the latest generation born. She lives longer than all three of her children. Úrsula has great spiritual energy; hence she is probably the strongest person ever to live in Macondo. She takes in the child of a stranger (Rebeca), and raises her as her own daughter. She constantly tries to keep the house from falling apart. She has fears that if incest<sup>28</sup> occurs within the family, a baby will be born with a pig's tail. Úrsula and José Arcadio Buendía are cousins. Because of this she persistently examines her children (because of the pig tale prediction). Úrsula is a contradictory character: She wants the family close and together, but is also terrified that incest will bring disaster to the house.

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<sup>28</sup> Incest is illicit sex or marriage between persons socially or legally defined as related too closely to one another. All societies have rules regarding to incest (Borgatta, 2000, vol 2: 1270).

## **Second Generation (Five Members)**

**Colonel Aureliano Buendía:** The second son of José Arcadio Buendía and Úrsula Iguarán. Aureliano grows up lonely with a strange capacity for paranormal perception and intuition. He joins the Liberal rebellion and becomes Colonel Aureliano Buendía. After fighting for so long he loses his capacity for memory and deep emotion. He signs a peace agreement and withdraws into his workshop a lonely and hardened man. He is the widower of Remedios Moscote and the father, with Pilar Ternera, of Aureliano José, and of seventeen sons (all named Aureliano) from seventeen different women.

Colonel Aureliano Buendía is the novel's greatest soldier figure, leading the Liberal army during the civil war. He is the novel's greatest artist figure. He is a poet, a silversmith and the creator of hundreds of finely crafted golden fish. Aureliano (I) is never influenced by anything or anyone. His child bride, Remedios Moscote, has a real effect on him at the beginning. After she dies he discovers that his sorrow is not as profound as he had expected. During the war he becomes even more hardened emotionally and, eventually, his memory and feelings are frozen. He burns all of his poems, and at the end of his life he has stopped making new fish, instead he melts them down. Colonel Aureliano Buendía's suicide attempt shows how deep his despair is. He realises that the civil war is futile, he thinks that pride is the only thing that keeps the two sides fighting. His disillusionment is a commentary on the hopelessness and futility of war.

**José Arcadio:** The first son of Úrsula and José Arcadio. He inherits his amazing strength and his impulsive drive from his father. José Arcadio marries Rebeca, the orphan adopted by the Buendía family. He fathers a child with Pilar Ternera. He is brother of Colonel Aureliano Buendía and Amaranta.

**Amaranta:** Amaranta is the daughter of Úrsula Iguarán and José Arcadio Buendía. She dies as a lonely virgin. She is deeply jealous of Rebeca, because she believes she has stolen Pietro Crespi from her. In some respects she has a fear of men; when Pietro Crespi finally falls in love with her she rejects him and he commits suicide. She burns herself on the hand and wears a black wrap over it for the rest of her life as self-punishment. She finds real love with Colonel Gerineldo García Márquez when she is much older; but she rejects him also because of her ancient fear of men. She also has an incestuous passion for Aureliano

José, whom she has helped raise. Amaranta is the sister of Colonel Aureliano Buendía and José Arcadio.

**Remedios Moscote:** Before her sudden death, the young bride of Colonel Aureliano Buendía, Remedios Moscote, brings joy to the Buendía household. Her death is possibly from the result of a miscarriage.

**Rebeca:** Rebeca is the soil eating orphan girl who is mysteriously left on the Buendía doorstep. The family adopts Rebeca. Rebeca infects the people with a type of insomnia<sup>29</sup> which causes loss of memory in the town folks. She isolates herself from the family and society when her husband José Arcadio passes away.

### **Third Generation (Four Members)**

**Aureliano José:** He is the son of Colonel Aureliano Buendía and Pilar Ternera. Aureliano José becomes obsessed with Amaranta (his aunt). Aureliano José joins his father's army when his aunt ends the affair. He leaves the army to return to her, but again she rejects him. He is killed by conservative soldiers.

**Arcadio:** This seemingly gentle boy is the son of José Arcadio and Pilar Ternera. He becomes a schoolmaster. When Colonel Aureliano Buendía places him in charge of Macondo during the rebellion, Arcadio turns out to be a terrible dictator. When the conservatives retake Macondo, he is killed. Arcadio is the husband of Santa Sofia de la Piedad and is the father of Remedios the Beauty, Aureliano Segundo, and José Arcadio Segundo.

**Pilar Ternera:** A local prostitute, madam, fortuneteller and of the mother of Arcadio and Aureliano José. Her calm wisdom helps the Buendía family.

**Santa Sofia de la Piedad:** In the novel, she is nearly invisible. After the death of her husband (Arcadio), she continues to live in the Buendía house for many years. She is the

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<sup>29</sup> Insomnia refers to difficulty falling asleep, frequent or prolonged awakenings during the night, early morning awakenings, and the experience of poor quality sleep. Persistent insomnia has a significant impact on health, mood, and daytime functioning (Kazdin, 2000: 304).

mother of Remedios the Beauty, Aureliano Segundo, and José Arcadio Segundo. When she gets old she simply walks out of the house and disappears, never to be heard from again.

#### **Fourth Generation (Four Members)**

**Remedios the Beauty:** She is the daughter of Santa Sofía de la Piedad and Arcadio. Remedios becomes the most beautiful woman in the world: Desire for her costs men their lives. Contrary to this and despite her power over men, she remains innocent and childlike. One day, when she is hanging out the white sheets, she floats to heaven.

**José Arcadio Segundo:** The son of Arcadio and Santa Sofía de la Piedad. It is highly possible that José Arcadio Segundo may have been switched at birth with his twin brother, Aureliano Segundo. He is traumatised by witnessing an execution at an early age. Arcadio Segundo becomes a thin, bony, solitary, and increasingly scholarly boy, like his great-uncle Colonel Aureliano Buendía. He leads the strikers against the banana company. He manages to survive being massacred like most of the strikers. However, when he realises that nobody believes the massacre occurred, he isolates himself from society, keeping alive the memory of the massacre in his mind and occupying himself with Melquiades' (the gypsy) study and deciphering the old prophecies.

**Aureliano Segundo:** The son of Arcadio and Santa Sofía de la Piedad. Aureliano Segundo may have been switched at birth with his twin brother, José Arcadio Segundo. He is interested in solitary study (characteristic of his great-uncle, Colonel Aureliano Buendía). Aureliano Segundo begins to show all the characteristics of the family's José Arcadios: He is enormous, noisy, impulsive, and hedonistic. He is married (although he loves his mistress Petra Cotes), to the cold beauty Fernanda del Carpio with whom he has three children: Meme, José Arcadio (II) and Amaranta Úrsula.

**Fernanda del Carpio:** The wife of Aureliano Segundo and the mother of Meme, José Arcadio (II), and Amaranta Úrsula. She comes from a family of impoverished aristocrats and is haughty and religious. Her hedonistic husband maintains a relationship with his mistress, Petra Cotes, and does not love her. Fernanda del Carpio tries to impress her sterile religion and aristocratic manners on the Buendía house, but fails.

### **Fifth Generation (Four Members)**

**José Arcadio (II):** The eldest child of Aureliano Segundo and Fernanda del Carpio. According to Úrsula, José Arcadio (II) is supposed to become the Pope, but he slides into dissolution and solitude. He departs for a seminary in Italy, instead of becoming Pope spends his life with local adolescents. He is eventually robbed and murdered.

**Amaranta Úrsula:** She is the daughter of Aureliano Segundo and Fernanda del Carpio. Amaranta returns home from a trip with her Belgian husband, Gaston. She wants to revitalise the town and the Buendía household, but it is too late: Both are headed for unavoidable ruin. She falls deeply in love with her nephew Aureliano (II) and her husband Gaston leaves the town. She gives birth to Aureliano's (II) child. The child is named as Aureliano (III) and is the last line of the Buendía family. The incestuous relationship produces a child (Aureliano III) who is born with the tail of a pig. Amaranta dies in childbirth.

**Meme:** The daughter of Fernanda del Carpio and Aureliano Segundo. Her real name is Renata Remedios. She is a hedonist like her father, but pretends studiousness and docility to please her mother. Meme has an affair with Mauricio Babilonia. The yellow butterflies become the representation of this love affair. Úrsula discovers the relationship. A guard is posted in front of the house and shoots Mauricio. The bullet causes him to be paralysed, and Meme spends the rest of her life as a prisoner in a monastery. Aureliano (II) is the son of Meme and Babilonia.

**Gaston:** Gaston is the loving husband of Amaranta Úrsula who feels isolated in Macondo. He goes to back Belgium to establish an airmail company. When he learns about the relationship between his wife and her nephew, he never returns.

### **Sixth Generation (One Member):**

**Aureliano (II):** The illegitimate son of Meme and Mauricio Babilonia, Aureliano (II). His grandmother Fernanda del Carpio keeps him secret, hence he has had an isolated life in the Buendía household, until he is grown he never leaves the house. Aureliano (II) becomes a scholar; and he is the one who can eventually decipher the prophecies of Melquíades. With

his aunt Amaranta Úrsula, he fathers the last in the Buendía line the baby Aureliano (III), who dies soon after birth.

Aureliano (II) is the example of the solitude in the novel and Buendías' passion for knowledge. He succeeds in translating the prophecies of the old gypsy, Melquíades and reads his own family's story. The encrypted works foretell the destruction of Macondo. Aureliano (II) is therefore accepted as Macondo's prophet of doom, since the town is destroyed by the very act of reading and translating the prophecies. After having an incestuous relationship with his aunt, Amaranta Úrsula, Aureliano (II) witnesses the last of the Buendía line. Their son is born with the tail of a pig and is eaten by ants. This is the apocalypse of Macondo.

### **Seventh Generation (One Member)**

**Aureliano (III):** The son of Aureliano (II) and his aunt, Amaranta Úrsula. He is the last member of the Buendía family. He is born from an incestuous relationship with a pig's tale and is eaten by the ants soon after his birth.

### **II.3.2. Characters who are not members of the Buendía family (Six Members)**

**Melquíades:** Melquíades is a gypsy and the friend of José Arcadio Buendía. He brings technological inventions to Macondo. He is the first person that dies in Macondo. Melquíades supports José Arcadio Buendía in his quest for knowledge. After he dies, his ghost returns to guide other generations of Buendías. Melquíades is the keeper of mysterious and unexplained prophecies all relating to Buendía family. At the end of the novel the prophecies are finally translated from Sanskrit by Aureliano (II). They contain the entire history of Macondo.

**Petra Cotes:** She is Aureliano Segundo's concubine. Petra Cotes and Aureliano Segundo become rich, because their own love seems to inspire their animals' fertility. After the flood their circumstances change; they are poor, but she still stays with Aureliano Segundo; their deep love is one of the purest emotions in the novel.



**Mauricio Babilonia:** He is the dignified, solemn lover of Meme. When he climbs into the house of Buendías with the yellow butterflies behind him for a secret meeting with Meme, a soldier shoots him. As a result, Mauricio lives the rest of his life completely paralysed. He is the father of Meme's child: Aureliano (II).

**Pietro Crespi:** He is a gentle Italian musician. Both Amaranta and Rebeca love him. However Rebeca chooses to marry José Arcadio. Although Amaranta loves Pietro, she rejects him. Pietro commits suicide.

**Colonel Gerineldo García Márquez:** He is the comrade-in-arms of Colonel Aureliano Buendía. Colonel Gerineldo is the first one to be tired of the civil war. He falls in love with Amaranta, who rejects him.

**Don Apolinar Moscote:** He is the father of Remedios Moscote. He was appointed a judge by the Conservative government. He is a dishonest person. He helps rig the election so that the Conservatives will win.

## **II.4. Themes, Motifs and Symbols**

### **II.4.1. Themes**

According to Cuddon, themes are the fundamental and often universal, unifying ideas explored in a literary work. The theme of a work is its central idea mentioned directly or indirectly. The theme is not the subject of a literary work (1998: 913). According to Baldick, while the subject of a work is described in terms of its action, its theme will be described in more abstract terms (1996: 225).

### **Integration of Time: Past, Present, and Future**

In *One Hundred Years of Solitude*, the author refuses to define the time frame into past, present and future in a clear fashion. It is seen that this from the names that repeat generation after generation, plus the repetition of personal characteristics and events. They all seem to be moving in an integrated simultaneous movement. Úrsula Iguarán, with her perfect wisdom, is always the first to notice that time in Macondo is not finite, but rather it

moves forward over and over again. Sometimes this sameness of time leads to amnesia<sup>30</sup>, and people cannot see the past any more than they can see the future. However, sometimes the future becomes as easy to recall as the past. The prophecies of the gypsy Melquíades prove that events in time are continuous: From the first pages of the novel the old gypsy is able to see its end as if the various events are all occurring at once. Likewise, the presence of the ghosts of Melquíades and José Arcadio Buendía shows that the past is one with the present.

### **Reading and Language**

Although the language is in an “ageless” Garden-of-Eden state at the beginning of *One Hundred Years of Solitude* (when most things in the newborn world are still unnamed), the function of the language becomes more complex in time. There are many languages in the novel such as Latin (as a result of colonialisation), spoken by José Arcadio Buendía, the Sanskrit translation of Melquíades’ prophecies, Guajiro (language that the children learn), the multilingual tattoos (in reference to the native cultures of the land), covering José Arcadio’s body. In fact, the final translation of the prophecies can be seen as the most important act in the book. Márquez asks the reader to recognise the fact that every act of reading is also an interpretation, and that such interpretations can have weighty consequences. Aureliano (II), does not just take the manuscripts’ meanings for granted. He must also translate and interpret them and ultimately bring about the destruction of the town.

### **The Subjectivity of Experienced Reality**

The characters believe the supernatural things happening around them to be very real in *One Hundred Years of Solitude*. In Latin American societies, according to García Márquez, this is very natural. They believe that a girl floats to the heavens (Apuleyo Mendoza, 1988: 25-39) and accept her passing this way as their reality. Over the centuries Latin America experienced great hardship through colonialisation, people needed a way to deal with this, holding on to the old magical ways helped. These were their own native traditions where

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<sup>30</sup> Amnesia is the pathological loss of memory, which can result from a wide variety of causes and can take several distinct forms. The classical amnesic syndrome is the damage to specific brain regions which leads to a severe and permanent memory deficit (Kazdin, 2000: 157).

magical things were very common. Hence, they used this to create their own reality in order to cope with the dire events going on in their lives. Magic and realism are perfectly reconciled in *One Hundred Years of Solitude*. Both are very necessary to let us understand García Márquez's special perception of the world as a Latin American. García Márquez's novel does not reflect the reality of one observer, but exposes us to the reality of those from different backgrounds. These multiple perspectives are particularly appropriate to the unique reality of Latin America (which is between modernity and pre-industrialisation; torn by civil wars, and ruined by imperialism). By using the technique of magical realism the author has incorporated reality with superstition and religion. This incorporation comes from the land's perception of the reality, where floating to heaven can be regarded as perfectly real. The characters (in the novel) approach to reality is possibly a method of resistance against the violence of colonialisation and the socio-political circumstances they lived under.

The novel, *One Hundred Years of Solitude* treats biblical stories and native Latin American mythology as historically credible. Although García Márquez seems to confuse reality and fiction in order to express an experience, it is only because fiction may be truer than reality from some perspectives. For example, García Márquez's hometown witnessed a massacre much like that of Macondo, thus unimaginable horrors may be a common sight. Real life, then, begins to seem like a fantasy that is both terrifying and fascinating, and García Márquez's novel is an attempt to recreate and to capture that sense of real life.

“The first pages of *One Hundred Years of Solitude* presents Macondo and the Buendía family as defined by a fundamental tension between scientific knowledge and spiritual understanding, a tension that is generated by the misguided appropriation of foreign inventions” (Jrade, 1998: 141).

#### **II.4.2. Motifs**

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes. Motif is a part of the main theme that is one of the dominant ideas in a work of literature. A motif can be a character, a recurrent image or a verbal pattern (Cuddon, 1998: 522). According to Baldick, motif is a situation, incident,

idea, image or character type that is found in different literary works (1996: 142). Some of the motifs mentioned are below.

### **Memory and Forgetfulness**

The characters in *One Hundred Years of Solitude* consider total forgetfulness as a danger. Nevertheless, ironically, they also seem to consider memory a burden. Nearly half of the novel's characters speak of the weight of having too many memories while the rest seem to be forgetful (amnesia). Rebeca locks herself in her house after her husband's death because of her overabundance of memory. She lives there with the memory of friends rather than the presence of people. For her, the nostalgia of days gone by prevents her from existing in a changing world. The opposite of her character is Colonel Aureliano Buendía, who has almost no memories at all. He lives in an endlessly repeating present, melting down and then recreating his collection of little gold fish. Nostalgia and amnesia are the dual diseases of the Buendía family. One disease is tying its victims to the past, the other trapping them in the present. As a consequence the Buendías are doomed to repeat the same cycles until they consume themselves, and in this way they are never able to move into the future.

### **The Holy Texts of Monotheistic<sup>31</sup> Religions**

The creation of Macondo, its earliest days of innocence and its apocalyptic end by a cleansing flood all relate to the holy texts of monotheistic religions. José Arcadio Buendía's quest for knowledge causes his downfall i.e., his loss of sanity. Úrsula and José Arcadio Buendía can be compared to Adam and Eve, who are expelled from the Garden of Eden because they ate from the forbidden tree of knowledge. The sins of the parents are also passed on to the children, as in the story of Adam and Eve. Thus, the Buendía clan's demise parallels that of the Genesis story. Adam and Eve are expelled from the garden because they committed the sin of eating from the forbidden tree of knowledge. The Buendía's final downfall comes as a result of their committing incest.

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<sup>31</sup> Monotheism is the belief in the existence of one god. Monotheism is characteristic of the Judaism, Christianity, and Islam (Bullock and Trombley, 1988: 866).

## **The Gypsies**

In *One Hundred Years of Solitude*, the gypsies are secondary characters and are present mainly to act as links to the outside world. They function to offer transitions from contrasting or unrelated events and characters. Every few years, especially in the beginning years of Macondo, a pack of wandering gypsies arrived and the town turned into a carnival. They also displayed and sold the wares they brought with them. Before Macondo had a road to civilization, the gypsies were the town's only contact with the outside world. They brought both technologies (the inventions of Melquíades) and magic (magic carpets and etc). One could almost call them antagonists in the novel. They serve as versatile fictional devices that help blur the line between fantasy and reality.

### **II.4.3. Symbols**

Symbols are objects, characters, figures, or colours used to represent abstract ideas or concepts. According to Macey, symbol is a representation which has a relation between the signifier and the signified. "Unlike an icon or index, a symbol requires the interpreter to know and understand the conventional code governing its meaning" (Macey, 2001: 373).

### **Little Gold Fish**

These fish represent the artistic nature of Colonel Aureliano Buendía and all Aurelianos. They are also the signs of how Aureliano has contributed to his world by having seventeen sons, all of whom have a little gold fish. The fish are used as passkeys when messengers for the Liberals display them to prove their allegiance. Many years later, the fish are the symbol of the sadness of Aureliano: The fish have become collector's items, relics of a once-great leader. This disgusts Aureliano. Aureliano recognises that he has become a mythological hero who represents whatever people want him to be. He begins to see the fish as representing the mistaken ideal of the civil war and having no symbolic meaning for him personally. He stops making new fish and starts to melt them down, perhaps in an effort to bring things back to the way they once were. The fish are the symbol of a changing world and a deluded ideal.

### **The Railroad**

When the railroad (and the banana plantation that follows it), comes to Macondo, it heralds the arrival of the modern world, the massacre of the workers and loss of innocence. The railroad not only represents a connection to the outside world, but represents the death of the town. It is after the railroad closes down that Macondo falls into economic depression and begins its solitary death.

### **The Golden Chamber Pot**

The golden chamber pot taken to Macondo by Fernanda del Carpio, who believes she was born to be a queen and has the snobbish manner that goes with high position. Gold is associated with royalty and Fernanda defecates in it. Latterly José Arcadio (II) finds that it is not solid gold. The Golden Chamber Pot can contain more than one meaning: The frustration and anger of the land was colonialisised for its wealth; of the gold taken by the Europeans who left little of value behind them; who treated the native culture like defecation and destroyed it. Also it could be a criticism of the Christian religion imposed by colonialisisation.

### **The English Encyclopedia**

The English encyclopedia given to Meme from her American friend is an insidious way of introducing English and furthering the colonialisisation of Macondo. Meme starting to learn English is a sure sign the native culture of Macondo will fade very soon. Aureliano Segundo uses the encyclopedia for the children's lessons and makes up stories from the pictures. The encyclopedia starts to become a part of the children's education and imagination, which somewhat changes their cultural identity, yet at the same time, because Aureliano tells the stories in his own language the colonialisisation is less potent.

## II.5. Analysis and the Main Points of the Episodes

### Analysis of Episodes I-II

Episode I, introduces the reader to the main themes such as the indefinite sense of time, the biblical references from time to time and the subjective experience of the novel's reality. García Márquez's style of writing is commonly referred as magical realism, where the historical events are recalled and told, coloured by personal subjectivity.

The writing takes us from the establishment; to desertion; and to the demise of the town of Macondo. The story line parallels the history of the novel's protagonists the Buendía clan, from their beginning to their destruction. These events provide a rough timeline for the novel. *One Hundred Years of Solitude* does not take a straight forward approach in the telling of events in the order that they happen. On the contrary, García Márquez creates a mythic sense of time by informality following an intricate course in oral history i.e., moving forward and backward in time. This indefinite sense of time is introduced by the fact that at first the reader is not sure of the novel's historical setting. On the one hand, in the establishment period of Macondo it says, "The world was so recent that many things lacked names" (García Márquez, 2000: 5) but on the other hand, Úrsula's great-grandmother was alive in 1568 when Sir Francis Drake attacked Riohacha. This strangely indefinite chronological framework muddies the distinction between memory, history, and fiction.

Memory is also given the same meaning as history throughout *One Hundred Years of Solitude*, and history is subject to the same emotional dynamics as memory. This is the narrative strategy of the novel.

The other major theme of the novel is the extreme subjectivity of experienced reality. An idealistic bridge is constructed between the pragmatic narration and the ideals of the readers or their pragmatic way of giving meaning. The readers' version of reality is shaped by the human tendency towards the fantasy and the absurdity. Magical realism, then, merely captures a version of reality coloured by myth and memory, by human fantasy, and by the own subjectivity of the readers.

The very first page of the novel starts with the lines: “At that time Macondo was a village 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. The world was so recent that many things lacked names, and in order to indicate them it was necessary to point” (García Márquez, 2000: 5). Macondo can be compared to the Garden of Eden (Genesis). Macondo starts off as a purely idyllic place gradually losing its innocence in the pursuit of knowledge. At the same time the reference to prehistoric eggs is used to relate to the theory of evolution. A little like the magic in religion, much of it based on pure faith, whereas evolution is based in scientific discovery. At the very beginning of the novel, many things are yet to be named, just like in the Bible. *One Hundred Years of Solitude* can be seen as a narration of that which might really have occurred in the life of early man.

### **Analysis of Episodes III-IV**

These two episodes emphasise the concepts of evolution, human civilisation, modernisation and authority.

It might be said that Macondo’s evolution is a narration that might really occur in life or nature (parable), resembling the typical course of social progress, and that the town represents a microcosm for all human civilisations. In Episodes III–IV, the town becomes wealthier and has greater social problems compared to earlier times. Modernisation in Macondo is accompanied by technological, social and governmental changes. Prosperity increases as traffic through the town increases. However, this capitalism is criticised for bringing the horrors associated with wealth and prosperity. Prostitution being one of them.

The town is also changed by governmental interference. In this section, José Aureliano Buendía meets with the civil authorities who will increasingly take control of the town. Progress not only brings loss of innocence, but also potential sources of conflict. In fact the changes happening in the city go beyond a simple symbolic narrative of concrete things or events associated with political change in world history.

Aureliano’s solitude seems innate: like the village itself, he likes to be alone. He falls in love with Remedios Moscote, but later in the book when she passes away he does not feel sad. He is fundamentally detached from people, relationships and feelings which are



associated with his alexithymia<sup>32</sup>. It is shown throughout the novel that this is the trouble with much of the Buendía family whose emotional intensity and introvertedness cannot bring social interaction. On the other hand some of the family members are radical extroverts who are not solitary and hermetic, like Aureliano Segundo.

The narrator treats the story very seriously and realistically. He also draws attention to morals and rituals in the narrative, sometimes handling them like fables. In the solitary state of Buendías the fable suggests that human society is fundamentally polarising and perhaps ultimately failing. As Aureliano and then José Arcadio Segundo discover, a lonely man in a society is without joy and a discomfort to himself and others. These are some of the complexities of *One Hundred Years of Solitude*.

In Episode IV, Big Mama's funeral (more than a hundred years after Melquíades') reflects intertextuality and a complicated pattern of connections or relationships among many of the author's short stories and novels. This funeral is the subject of a short story by García Márquez entitled *Big Mama's Funeral*, which was published in 1962 (five years before *One Hundred Years of Solitude*). Colonel Aureliano Buendía and his war (in *One Hundred Years of Solitude*) are also mentioned in *Big Mama's Funeral*. Macondo (of *One Hundred Years of Solitude*) is also mentioned in a number of other García Márquez stories, including his early work, *Leaf Storm*. García Márquez created not just a fiction, but also a mythology of place and history through these crossovers of multiple stories.

### **Analysis of Episodes V-VI**

In these episodes *One Hundred Years of Solitude* imitates real life with metaphoric language and the multiplicity of voices it uses to create different points of view. On the other hand it is possible to say that many different voices are the proof of modern life's mass chaos

*One Hundred Years of Solitude* is remarkable for its scope: it is concerned both with events on a grand scale, such as the rebel uprising that begins in this section and runs the gamut from the sublime to the disgusting. In one breath it seems García Márquez will celebrate

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<sup>32</sup> Alexithymia is a psychological disorder which is characterised by an inability to recognise and express emotions (Budak, 2000: 41).

the supernatural, and in the next he will investigate in great detail the filthiest of brothels. When Remedios Moscote reaches puberty it does not suffice for García Márquez to simply retell the fact: he also produces bloody proof. *One Hundred Years of Solitude* is a novel that, like the prophecies of Melquíades the gypsy, contains everything, the grand and the insignificant, the absurd and the transcendent. In this sense, *One Hundred Years of Solitude*, imitates real life. Real life, of course, includes a seemingly infinite number of voices and a wide array of emotions and qualities. *One Hundred Years of Solitude* gets its epic scope from its attempt to imitate reality and to include everything that life includes. García Márquez believes that modern life is entropic—chaotic, tending toward eventual dissolution. Thus, he refuses to impose a rigid structure on his novel, choosing instead to allow the novel to meander digressively, at times unraveling toward the eventual apocalypse at its close.

Despite García Márquez's determination to capture the variety and scope of real life, the reader will notice that his language sometimes tends toward the metaphoric rather than the literal and precise. For instance, when Remedios Moscote first finds menstrual blood in her underwear, he avoids an actual mention of the blood and instead, the author calls it, the chocolate-colored paste. García Márquez brings the ordinary world into the realm of the fantastic by using poetic language for mundane things and mundane language for magical events. García Márquez is also attempting through these techniques to use a language that the characters themselves might use. The novel speaks in Remedios Moscote's voice, describing her blood as she might describe it. This narrative technique, where the novel assumes the voice of a character without openly indicating that it is switching perspectives, is known as free indirect discourse. *One Hundred Years of Solitude's* epic feel can be attributed to its multiplicity of voices, its desire to see things from different perspectives, and its descriptions of them in the subjective terms used by different characters.

It is not just the technological forces of modernisation that cause the unraveling of Macondo's utopian, Eden-like community, but the arrival of organised religion in the form of priests and magistrates. Before the priest's arrival shame is unknown in Macondo -like Adam and Eve before the fall- the citizens are subject to the natural law and worship God without a church.

## **Analysis of Episodes VII-IX**

In episodes VII-IX, the main concepts are death and isolation. Isolation appears through the alienation of Arcadio, dehumanisation i.e., the losing of emotions and memory of Colonel Aureliano Buendía, the language barrier between Úrsula and her husband, the solitude of the Buendía family.

This section describing Colonel Aureliano Buendía's wars and the changes in Macondo is one of the most disturbing in the novel. José Aureliano Buendía dies, and even the heavens mourn his passing by miraculously raining down yellow flowers in his memory. Death, in fact, begins to plague the Buendía family: José Arcadio, Arcadio, and Aureliano José all die prematurely and tragically. But perhaps the most troubling of the misfortunes that fill these pages is the dehumanisation of Colonel Aureliano Buendía. Once a sensitive man, the Colonel becomes hardened by war losing his capacity for emotion and even for memory. In *One Hundred Years of Solitude*, miracles like the rain of flowers in honour of José Arcadio Buendía coexist with tragedies, and no mercy is shown to the protagonists yet the rain of flowers offers a form of comfort.

Throughout *One Hundred Years of Solitude*, the possibility of forgetting the past threatens the coherence of society and relationships. Amnesia strikes Macondo early in the novel, and later all memory of a massacre is eliminated. Colonel Aureliano Buendía's loss of memory is connected to his inability to experience emotions other than sadness and resignation. The cruel necessities of war have left him bereft of any sensitivity and even the tenderness associated with nostalgic longings for his past. His attempt to commit suicide is not so much a result of shame for having surrendered, but rather it is a way of escaping his solitary sadness. In *One Hundred Years of Solitude*, emotion is attached to nostalgia and ties of affection spring from memories of the past. Colonel Aureliano Buendía reflects that when he returns home after the war and he finds himself unmoved by seeing his family again and comments on the awful passing of time. The fear of change and of the accompanying dulling of emotion are further affected by the fear of memory loss. Aureliano can barely remember what the past was like. Rebeca, on the other hand, lives the life of a hermit accompanied only by memories.

In this section, the novel expands to its largest scope, filled with the most characters; it contains the rebellion and other national political events. The novel seems noisy and crowded at this point, filled with a confusing multiplicity of voices and perspectives. But even as the reader is overwhelmed by these voices the Buendías seem to be retreating further and further into themselves. A deep feeling of alienation lies at the core of Arcadio's obsession with order and his tyranny over the town when he is installed as dictator. Without the ability to connect emotionally with anybody, Colonel Aureliano Buendía retreats into the solitude of his empty mind. Rebecca shuts herself up in her house with memories that take the place of people, and Amaranta refuses all suitors despite her strong desire not to be alone. Úrsula Iguarán having no one to confide in talks only to her insane husband, who does not understand her because he now only speaks Latin. Language, throughout the novel, almost functions as a barrier between humans rather than a means of communication.

Not only as individuals, but as a family the Buendías begin to turn against themselves. Incest has been bubbling beneath the surface of the story all along: José Arcadio Buendía and Úrsula Iguarán (the original pair), were cousins. Arcadio wants to sleep with Pilar Ternera who is his mother. The move towards incestuous relationships is now at full force as Aureliano José lusts after his lonely aunt Amaranta, who is tempted by the young man, but refuses to sleep with him horrified by the taboo. This recurring urge, which will appear again and again among the Buendías, is symptomatic, perhaps, of the family's alienation from others. They are isolated both in their remote town and by their solitary personalities. It should be remembered that the act of incest is an essentially a repetitive act: relatives who copulate are essentially reproducing and doubling the family relationships that already exist. History, for the Buendía family repeats itself in ever-tightening spirals drawing the Buendía family inward upon themselves.

### **Analysis of Episodes X-XI**

The episodes are based on repetitions and heredity between the relatives and generations. These ideas further introduce the reader to the concepts of solitude and isolation again.

Character traits are entirely hereditary in *One Hundred Years of Solitude*; characters are defined largely by the way their parents or namesakes behaved, but it appears that the

babies in these episodes are switched at birth: José Arcadio Segundo does not have the size and impulsiveness of his namesake, and Aureliano Segundo is not thin and solitary like the elder man of the same name, Colonel Aureliano Buendía. Instead, José Arcadio Segundo is intense and solitary like the old Colonel, and Aureliano Segundo is given to debauchery and excess, like José Arcadio. With only the names reversed and with such strong physical resemblance, they are often mistaken for each other, the twins combine the traits of the José Arcadios and the Aurelianos into a single mishmash of identity.

The family is caught in a series of repetitions with names and personality traits passed down from generation to generation. This pattern, however, is not a only cyclical one, but rather it is one that has many different lines of progression occurring simultaneously. Indeed, the family never returns to exactly the same point that it started from, but instead cycles through the moments and situations that are both similar and different from what has gone before.

The village of Macondo, at this point in the book, is beginning its long decline from the blissful innocence of former years. The announcement of the arrival of the train at the end of this episode shows the sudden clash between Macondo's old-fashioned simplicity and the modern world: The woman who sees the train describes it as a kitchen which is dragging a village behind it. The modernity that the train introduces to the isolated town brings a period of growth that only serves to mask the decline of the true spirit of the town and the Buendía family. Úrsula Iguarán, whose common-sense wisdom so often proves to be correct in the novel, realises it first and mentions that the world is coming to an end.

While it is clear that the novel values exuberance and energy, in these episodes it becomes apparent that it rebels against power and meaningless hierarchies. *One Hundred Years of Solitude* suggests that life is best when lived with exuberance and with few inhibitions: certainly most of the characters in the novel seem to be uninhibited by traditional religious morals, sexual or otherwise. Thus, Fernanda del Carpio is made to seem foolish for her strict adherence to Catholic principles, while Petra Cotes, Aureliano Segundo's lascivious concubine, seems to be rewarded for her promiscuous behaviour with fabulous wealth.

### **Analysis of Episodes XII-XIII**

Confronted with a new culture (the Western culture, technology), Remedios the Beauty symbolises innocence and simplicity and embodies the main concepts of the episodes. These two concepts are to underline the situation of Macondo between the two opposites.

There is a certain amount of irony in García Márquez's proposition that modern technology and the pace of change confuse the villagers' sense of reality. After all these are people who seem unfazed by the plainly miraculous. This reversal of the reader's expectation is in fact a reversal of social norms: supernatural phenomena are expected in Macondo, but technological phenomena seem unreal. The reversal is especially apparent with the arrival of the train, which brings the confusion of modernity to Macondo. As *One Hundred Years of Solitude* progresses technology takes the place of supernatural events.

There is also a real political and historical message behind this reversal of expectations. García Márquez is attempting to convey the extent of confusion that Western industrial technology created in the lives of Latin Americans for whom an adjustment to modern Western culture was extremely difficult. The townspeople reject the cinema because technology here is the stuff of unreality and illusions, whereas the appearance of the ghost of José Arcadio Buendía, or of Melquíades, are taken to be genuine.

The banana plantation later becomes the most tragic disturbance for the town because of the influx of new money and new inhabitants that it brings. The perfectly ordered town that José Arcadio Buendía founded becomes noisy and chaotic. Only Remedios the Beauty retains her sense of calmness and her innocence. She is one of the most perplexing characters in the novel; because she seems to lack a personality of her own -she functions only as a symbol. Incapable of the deep insight, a characteristic of the Buendías, Remedios the Beauty lacks a sense of self and the ability to empathise with others. She is driven only by animalistic emotions, and her only characteristics are innocence and heartbreaking beauty. She functions not as a living person within the novel, but simply as a symbol of the beautiful innocence that Macondo has lost, similar to that of Adam and Eve before they ate the forbidden fruit. From the day she was born the only natural way to walk around the house for Remedios the Beauty is in the nude. In the tainted world of modern Macondo, corrupted by too much knowledge and technology, Remedios is a relic and a reminder of

the past. It comes as a tragic realisation that she is in fact too pure for the world, and she simply floats skyward and disappears.

As time passes more quickly the cycles of repetition that have been present throughout the novel happen on a smaller and smaller scale. Aureliano keeps on making gold fish, but now he melts them down again and again and reworks. Blind Úrsula is able to function because she realises that the people in the Buendía house repeat the same routines every day with no variation. Just before Colonel Aureliano Buendía dies, he has a dream in which he realises that he has dreamed the same dream every night for years. All these occurrences are symptoms of the spiral that winds around the Buendías, binding them in a web they cannot escape from.

### **Analysis of Episodes XIV-XV**

These two episodes are based on repetition and the political point of view of the author.

In addition to signaling the Buendía family's continuing downward spiral toward its eventual destruction, the dual tragedies of Meme's ruined love affair and the massacre of the striking banana workers allow the later generations of Buendías to revisit the events that shaped the lives of their ancestors. After Mauricio Babilonia is shot on Fernanda del Carpio's command, Meme is forced to become a nun in the same gloomy convent in the same grim city where her mother Fernanda lived. It is not difficult to see an echo of the beginning in Meme's return to Fernanda's birthplace in which the child fulfils the grim destiny from which her mother was rescued from by Aureliano Segundo's love. In José Arcadio Segundo's allegiance with the strikers, too, lies a parallel—he has taken the place of Colonel Aureliano Buendía who in an earlier generation fought for the rights of the working class. Later, after the massacre, he also inherits Colonel Aureliano's disillusionment with war and solitary nature, locking himself up with Melquíades's manuscripts as the Colonel locked himself up with little fish.

In *One Hundred Years of Solitude*, García Márquez depicts the capitalist imperialism of the banana companies as greedy and harmful to the inhabitants of Macondo. Capitalism<sup>33</sup> and

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<sup>33</sup> Capitalism is a mode of socioeconomic organisation in which a class of entrepreneurs and entrepreneurial institutions provide the capital with which businesses produce goods and services and employ workers.

imperialism, supported by the country's conservative government bring corruption and brutality to Macondo and oppression to the inhabitants. García Márquez is not simply writing fiction, but also he is telling a story about politics and life in Latin America.

### **Analysis of Episodes XVI-XVII**

Episodes XVI and XVII are about the banana company, a symbol of the Western colonising culture.

The five-year flood that ruins Macondo and practically erased all traces of the banana company from the land parallels the Biblical flood that covered the earth in the time of Noah. Then, as in *One Hundred Years of Solitude*, the world had become full of wicked people and in the Biblical cleansing flood obliterated them. It is possible to see the years of rain in *One Hundred Years of Solitude* as ordained by God in mourning for the massacred workers, and as a cleansing agent. The novel hints that Mr. Brown of the banana company, the man who has replaced both God and the Angel of death, has brought the rains in order to wash away all the traces of the massacre and to erase the memory of his guilt.

With the death of José Arcadio Segundo at the end of this section, Aureliano (II) becomes the town's preserver of memories. As Aureliano (II) explores the town in the final pages of the book he discovers that practically all its history has been forgotten. Úrsula Iguarán, who in her senility and extreme old age has become childlike serves as a metaphor for the town. Shrunken in its old age and ignorant of its past Macondo has returned almost to its beginnings. As in the beginning of the town's history gypsies come and they bring the same technologies —magnets and magnifying glasses— that Melquíades once brought. Úrsula's statement about time being an ever moving circle becomes more and more accurate. Macondo, like the Buendía family, seems to be stuck in a series of circular repetitions, but it is also true that the town and the family are moving ever closer to their final end.

As Aureliano (II) begins to tell the story of what really happened to the banana workers, it is clear that his version of the story is quite different from the established one. One wonders if this is a hallucinated version of the story. Fictional history is seen as truth,

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Capitalism is seen as the embodiment of the market economy (Blackburn, 1996: 54).



while truth is seen as hallucination. This reversal mirrors the way in which García Márquez continues to shift the boundaries between reality and fantasy. In *One Hundred Years of Solitude*, accepted truth is sometimes less real than fantasy and vice versa.

### **Analysis of Episodes XVIII-XX**

Incest, apocalypse and time work together in the final chapters of the book. The enlightenment and epiphany of Aureliano (II) occur with the final collapse of the family.

The Buendía family spirals to its final demise with an act of incest: Aureliano (II) and Amaranta Úrsula -aunt and nephew- have a child, whom they predictably named Aureliano (III) which will soon be eaten by the ants and die. They are the last two surviving members of the Buendía clan and, like all the Buendías they have clung to each other in solitude, isolated from the outside world.

Just as the incestuous relationship between Amaranta Úrsula and Aureliano (II) signals the inward collapse of the Buendía family, the reading of the prophecies signals time folding in on itself. Aureliano (II) reads the one-hundred-year-history of the Buendía family. Aureliano (II)'s final moments are like a miniature version of what has been happening all along. Time, in *One Hundred Years of Solitude*, is not a single linear progression of unique events; instead, it is an infinite number of progressions happening at the same time in which no event can be considered unique because of its ties to both the past and the future.

Melquíades' prophecies also occupy a peculiar place in time, although they are written as predictions for what will happen in the future. Aureliano (II) interprets them as an accurate history of the Buendía family. As the wind swirls around him, Aureliano (II) finds out Melquíades has left behind a prophecy of the history about the town, which is perfectly accurate. The text of the prophecy mirrors the reality of the town's history so that Aureliano (II) is reading about his destruction as he experiences it. It might even be argued that the text of the prophecy is identical to the book *One Hundred Years of Solitude*, and that Melquíades has served all along as a surrogate for the author, Gabriel García Márquez. Certainly the prophecy has succeeded as literature that simultaneously shapes and mirrors reality, just as *One Hundred Years of Solitude* tries to shape a fictional world while simultaneously mirroring the reality of García Márquez's Colombia. Early in the novel,

Melquíades' vision of a city with walls of glass that became a world closed within itself, encompassing the full scope of human emotion and human experience has come true in a sense: Macondo is a city made of glass and of mirrors which reflect back the reality of the author's world.

### **CHAPTER III: DEAR SHAMELESS DEATH**

### III.1. Dear Shameless Death

Latife Tekin uses magical realism as a way to express pastoral discourse, or local language which is rare and traditional. This results in her highly controversial novel *Dear Shameless Death* which uses the oral tradition as Marquez uses magical realism in *One Hundred Years of Solitude*. Tekin has been accused of imitating García Márquez's novel by using the magical realism technique in a very similar way. To some authorities, *Dear Shameless Death* was considered questionable for not being a socially realistic novel. However, Berna Moran mentions, *Dear Shameless Death* is a revolutionary novel that contains the pre-novel and post-novel techniques together, as well as magical realism. In his view, it is one of the pioneers of a new movement in 1980's realistic Turkish novel tradition (1998: 91).

*Dear Shameless Death* is a novel that was published in 1983. In the book, Tekin widely uses the magical realism technique as García Márquez did in *One Hundred Years of Solitude*. The book focuses on the life of the Aktaş family and is basically about the interaction between the family and their village world, and later the family and their city world. The Aktaş family appears in town in the first episode, very similar to the appearance of the Buendía family in García Márquez's novel. The people of the town believe in and are comfortable interacting with supernatural creatures. Although they are conservative about their beliefs, they are somewhat interested in the new and modern inventions that come to town, though they are not fully accepting of them. In the second episode the family migrates to the city. They have become the 'other' in the eyes of the new 'civilisation'. The family re-forms itself to cope with the conditions of the city. *Dear Shameless Death* has some similarities with *One Hundred Years of Solitude*. Both books contain supernatural elements, socio-economic experiences, a time element, center around particular families and focus on their lives. Both of the authors use their own local/folk stories and legends as background for their stories.

### III.2. About The Novel

*Dear Shameless Death* is a novel in two episodes therefore it is not possible to analyse it the same way as *One Hundred Years of Solitude*. The novel can be analysed through the main characters, motifs, themes and sections of selected narrations. Basically the book is about a poor family who face extreme change by moving from a village to a city. Atiye (the mother), and Dirmit (the daughter), have to deal with and adapt to their new lives and although Atiye is successful at this, Dirmit feels lonely, isolated and in a foreign place. All the members of the family, except Dirmit, appear to deal with the changes. Even though she goes to school and interacts with other people she keeps on talking with the elements of nature that are so familiar to her. Her life has one foot in the traditional, and one in the creative and industrial life. (A good indication that she is the ultimate hope, or survivor of the novel).

*Dear Shameless Death* crosses over from the real to the fantasy world frequently. Aslan declares these movements create an atmosphere where the reader does not sense a feeling of absurdity or have a feeling of queerness, but a sense of natural progression. The reader does not question the reality of the elements of fantasy because the characters comfortably believe in fantasies. Similarly the Turkish reader identifies easily with the fantastic elements in the book because they are already present in his/her collective consciousness (2002: 1).

In the 1980s, Tekin's writing demonstrated a trend toward the urban novel bearing the stamp of the intellectual left-wing author who is chiefly concerned with the tensions brought about by social change, political conflict, and by a republican ideology based on westernisation. She develops a figurative style, which is vigorous and innovative by rejecting realism in favour of a highly metaphorical perception of reality in which fantasy is an essential element. Her style and the magical realism she employs have proved instrumental in her popularity abroad. Her novel *Dear Shameless Death* has some affinity with Márquezian fiction. However, it remains unique in the way a Turkish writer exploiting fantasy, not as a means of escapism, but as a means of reconstructing an individual experience that was authentic and indigenous (Paker 1993: 9-12).

### III.3. Analysis of Major Characters

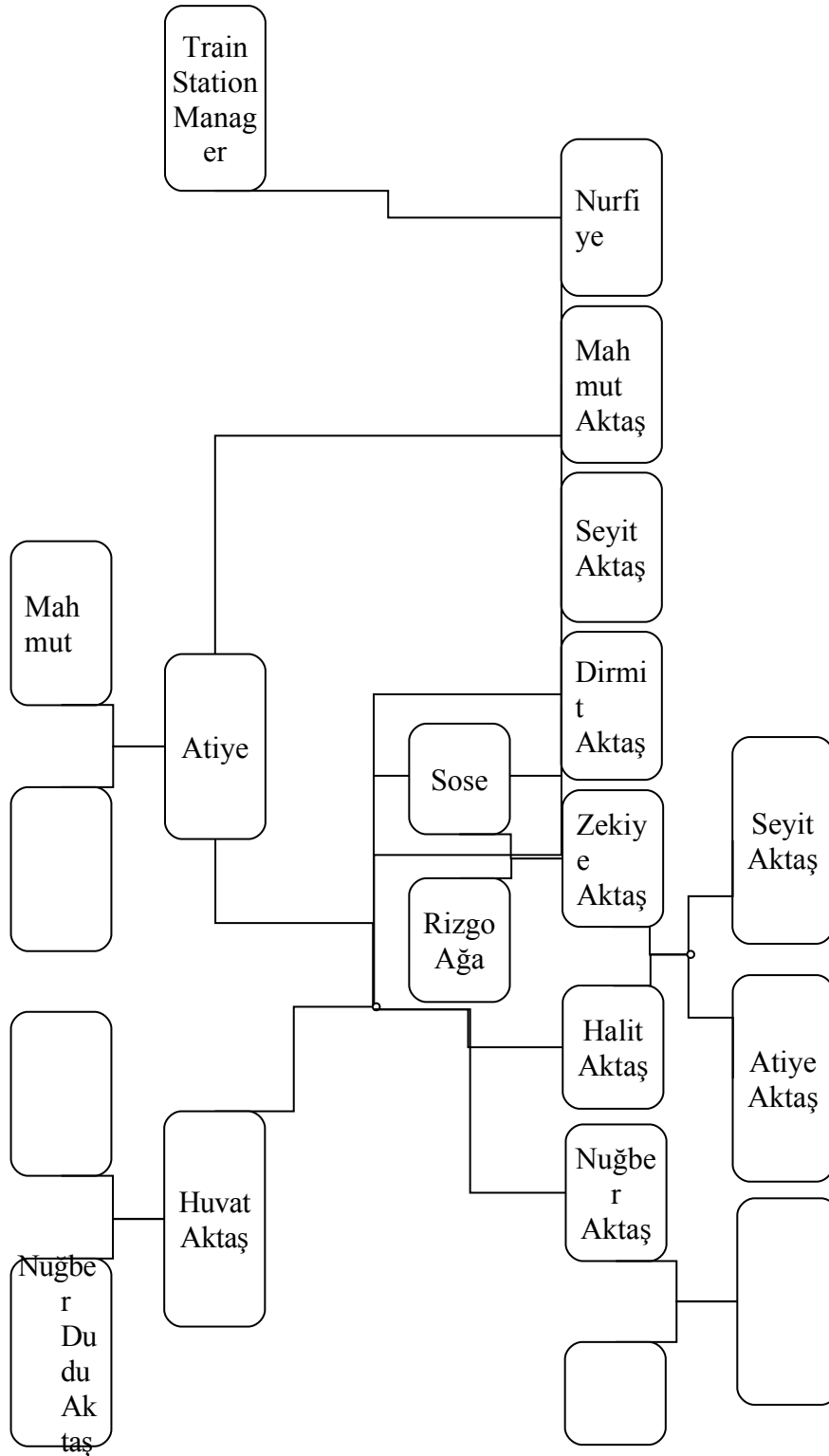


Figure 3.1. The Aktaş Family Tree

### III.3.1. Aktaş Family Characters (Twelve Members)

**Nuğber Dudu:** She is the mother of Huvat Aktaş. Her death affects Huvat deeply.

**Huvat Aktaş:** He is the son of Nuğber Dudu from Alacüvek. At first he works in the city, but constantly travels between city and village. He wears urban-style suits and a hat. He is an open-minded man. Like the gypsie in *One Hundred Years of Solitude*, is is he who brings new inventions to Alacüvek village from the city and tries to explain these new items such as a blue bus, stove or water-pump etc., to the people. He gets angry with the villagers when they take a stand against strange, new things by ascribing their existence to djinns. However, he doesn't get discouraged and constantly tries to change their perspective. Compared to the other main characters he is not in contact with the village as much as the others, so he can be a little more objective and reasonable. He was one of the first people in the village to participate in the activities of the Democratic Party.

He is deeply affected by the death of his mother, Nuğber Dudu. So much so,that in his depression he beats Atiye and also wants to change the name of the village to "Atom", which is not welcomed by the villagers. In the end he gives the name to a dog. It is obvious that his mother was a very significant part of his life. He is married to Atiye and has six children. He is a man easily manipulated by the religiously conservative city groups he comes in contact with. In this way he is seen to be somewhat naïve (not unlike Adam in the Genesis story).

**Atiye Aktaş:** She is described as a woman with flame-red cheeks and milky skin, and her head and legs are bare. In the beginning she is severely harassed by the villagers who shut her in the stable. They believe her to be an ill-omened woman possessed by a djinn or djinns. This changes after she gives birth, she is accepted as one of their own. She also quickly adapts to the villagers ways and talks with their accent. So the villagers are no longer scared of her and do not consider her as a 'foreigner' anymore. In no time she shows the villagers how capable she is in her household. She is a proud woman.

She uses soap, which the villagers don't use, so she is hygienic and open to new techniques. However, like the villagers, she also regards new/unknown things as creations of the djinns. In this way she is somehow ignorant. She is literate, she knows tailoring and

simple nursing, such as giving injections, indicating that she is a bit of an inigma. She is the mother of six children and is loyal to her husband. She had been adopted by a family from Dizgeme, who spoke a different language from the one she spoke. She is deeply affected by the death of her father, which is only referred to in the novel as a dream. She also says that she forgives him. Again the reader sees her as a forward thinker, when a new teacher comes to the village she is the only mother who sends her daughter to school. She uses her own judgement when it comes to her family and is not influenced by the villagers in this way.

She isn't easily fooled by people, unlike her husband, so is not easily manipulated. She looks for facts or concrete meanings. Although conservative in her own way, she challenges and argues with Azrael and God. She works hard for her family; like Ursula in *One Hundred Years of Solitude*, she cares for them very much and tries to keep them together.

**Nuğber Aktaş:** She is the first born to Aktaş family. She is a silent girl who does housework and who is not very interested in other things like education. She is actually a very passive character and a typical girl from a small village, who listens to her mother well. She falls in love with a blonde boy from the city, who's from a completely different culture from that of her family.

**Halit Aktaş:** First son of Huvat and Atiye Aktaş. He marries Zekiye. He is not a very hard-working man. He doesn't care about the Aktaş family. Although he dreams of being an engineer, he lacks motivation. He also lacks endurance and had difficulty meeting the challenges of daily living. At the first sign of an obstacle he gives up. Unlike his wife, he is afraid of God and always tries to live his life within the moral rules of religion.

**Dirmit Aktaş:** She is the second daughter of Huvat and Atiye Aktaş. Djinnman Memet cursed her birth. As a result she lives up to her fame as a cursed girl. She does as she pleases, she reads poems from the teacher's notebook, puts the dried sheep's turds in her panties. She lives her sexuality freely and doesn't feel ashamed. She also eats earth. She goes to school for a short time, but the teacher has to go away because he is an outlaw of the government, a Communist. Dirmit wonders what a Communist is and her mother tells her that a plane is a Communist. She tries to connect a Communist, a plane and djinns in



her mind. She is different from other children and is she excluded from the society. She is a very curious child who wants to learn new things and is not afraid of them. Instead of speaking to the villagers, she speaks with non-living things like a water-pump, etc. She does not mind what other people say about her, but follows her own path. In the novel it seems like she lives in her own world. Apart from what other people see and hear, she has her own manners and style. Rather than accept other's opinions and judgements she uses her own common sense, she writes her own poems..

Old or young, she takes care of the family members. When they are sad, she also becomes sad. When Seyit can't marry Elmas, she feels so sad and pities them. Instead of becoming closer to her brother she becomes close to Elmas. She also helps Nuğber and Mahmut.

**Seyit Aktaş:** He is the second son of Huvat and Atiye Aktaş. He falls in love with Elmas from the same village, but can't get married to her. When they immigrate to the city he works hard as a plumber. However, he gets sick easily.

**Mahmut Aktaş:** He is the youngest in the Aktaş family. He is a rebellious kid. Always trying new things, he always succeeds in them, but he doesn't have the patience to see things through to the end. Thus he never stays still and he always makes trouble.

**Nurfiye:** She is Atiye's daughter from a previous marriage to the officer of a railway station.

**Zekiye Aktaş:** She is the daughter-in-law of Huvat and Atiye Aktaş and Halit's wife. She is from the same village as Atiye, Dizgeme. She is chosen by Huvat to marry Halit.

**Rızgo Ağa:** He is the father-in-law of Halit Aktaş and he lives in Dizgeme.

**Sose:** She is the mother-in-law of Halit Aktaş, Rizgo Ağa's wife and Zekiye's mother. She also lives in Dizgeme. She and Atiye speak in the same language that the others don't understand.

### III.3.2. Other Characters (Ten Members)

**Cinci Memet (Djinnman Memet):** He predicts that even if Dirmit is born healthy and whole, she will be very unlucky in her lifetime and marked by the sign of the djinn. His function is to detect djinns and get rid of them. After Atiye gives birth to Dirmit, the villagers find that Djinnman Memet has been attacked by djinns and is dead. One morning a man who looks like Djinnman Memet wearing a black suit appears in the village. He announces that the village is going to be well off because of the mine, sugar beet, etc. He acts like a politician.

**Bayraktar:** He is the village teacher. The villagers believe that he was attacked by the djinns and then he fell in love with a fairy and has a son and a daughter with her.

**Settar:** His daughter elopes with the schoolteacher.

**Mensur:** She is Settar's daughter. She elopes with the schoolteacher.

**Vahti:** He is the father of Mirror Mehmet.

**Şeyh Hacı Musa:** He writes charms for the people who are cursed. Huvat takes Halit to Şeyh Hacı Musa when Halit and Zekiye have problems in their marriage. He is a dark, skinny person with a long nose and a stubborn nature. He explains that in order to bind up Halit, forty knots had to be tied on a red cord during the wedding, then it should be thrown in a dark place and three handfuls of earth should be sprinkled over it.

**Elmas:** She is from the same village (Alacüvek) as the main characters. Seyit (the second son of Atiye and Havut), falls in love with her and wants to marry her. However, she is forced to marry another boy. After that she becomes very good friends with Dirmit.

**Hacı Talip:** He is a wealthy man from the neighbouring town. Dirmit asks her mother about Communists and Atiye explains it by saying that the son of Hacı Talip is a pilot and is also a Communist.

**Kamer Woman:** She is the next-door neighbour of the Aktaş' in Alacüvek. When Dirmit describes a djinn, Kamer Woman identifies the djinn as Neighing Boy and reports this to the village.

**Ayneli Memet (Mirror Mehmet):** He is Vahti's son. He is killed by the Sarıkız, a djinn who seduces the men of the village. He is found dead at the foot of a rock near the cave of Buğlek.

### **III.3.3. The 'Otherisation': The Shaman: The Author: Dirmit**

Dirmit was born with the sign of Cinci Memet (translated as the notch). Memet declared that she was from the clan of the djins. Therefore Dirmit's 'otherness', or difference starts from her birth by Cinci Memet's prediction and the villagers' beliefs. The prediction of Memet scares Atiye. She tries to protect her daughter, which causes Dirmit to feel oppressed and more isolated. She is always an 'outsider' in her village and in her family. As a result she communicates with nature and inanimate objects. The novel never gives any concrete or direct definition about the inner world of the character. The reader deciphers the progress of Dirmit through her dialogue with nature and objects. The dialogues serve to strengthen and develop her instinctual side. Thus, she starts to create her own 'otherness' and starts to identify herself as an author: Her 'otherisation' doesn't come from the outside/ traditional male dominant world. She is in tune with the ancient tradition that says everything in the world has a soul and it is possible to communicate with that soul. (In ancient times the qualities of a Shaman candidate were intuition, instinct and isolation from others). At the beginning of the novel, Dirmit suffers from an illness that causes her to have a high temperature, it is only after this that she starts to communicate with objects. As her life progresses, secretly and alone, she develops her abilities as a writer. A talent she must keep hidden from others. Through her self imposed isolation she develops a collective consciousness that connects her to the old traditions of Anatolia, akin to the Shamanism. It's this skill that helps her become an author.

The first part of the book is about the village and Dirmit's village life. The second part starts with the family's migration to the city. Although the city is not identified they migrate to İstanbul. The mention of 'vapur' at the very beginning of the second part of *Dear Shameless Death*, serves as a clue to where the family have moved to. The family becomes poorer in the city and experiences alienation. The members of the family are unsuccessful at everything they turn to for economic stability. Atiye stands against all the

new, or technical inventions. She doesn't want any member of the family to be interested in anything new.

The two members of the family –Huvat Aktaş and Dirmit- are interested in reading. One of them –Huvat- reads the “green books” which are religious books. Dirmit loves poems and her schoolbooks. The interests of these two family members have little or no effect on the Aktas family. Then Dirmit starts to write her father's letters relating to work. She learns much about the world through this exercise. After the letters, she begins her own writing journey through her poems.

When Dirmit starts focusing on her poems, the family forbids poetry books, they let her read only her school books. The family are anxious, believing that she is in contact again with djinns. Dirmit doesn't resist the ban on her reading material. For a while she becomes the person that the family wants her to be. This attitude can be interpreted as Dirmit finding a new way to cope with growing up and being different.

Dirmit is an observer, and writing is her way to escape from her mother. It is also her means of protection and method of resistance. Although her family tries to oppress her, she insists on writing poems. When she runs away from home and attends a political meeting; she tells them that her family destroyed her poems and declares this to be the most concrete type of oppression *she* has ever encountered. For Dirmit, this is the first time she has come up against people who have problems with authority. From this point onwards she identifies with them and shouts slogans about her poems: The author, Dirmit fights for her poems in a political arena and so unites the politics with literature (Uğurlu, 2010: 37-43).

As Dirmit keeps on writing, her observation skills and self perception develop further. She starts to become an accomplished author.

Atiye dies and Dirmit takes her place. When she makes contact with Atiye from the other world her father puts a notch on the wall indicating to everyone that she's crazy.

The second notch of Dirmit's life is not very different from the first one that marked her at birth. The novel starts with a notch and ends with another. Against all the oppression that her family and society have piled on Dirmit, she finds her own talent, her own inner voice, her own instinctual style as an author. She started her life in a male dominant society with a curse (tradition's notch), and she changes into a creative being. Although Dirmit is again marked by male dominance and traditional mores of her culture, Tekin leaves the reader with the impression that Dirmit is going to grow creatively and have the power to be herself, a writer of note.

### **III.4. Places**

**Alacüvek:** It is the village, where the first part of the novel takes place. Huvat is one of the natives in this village. Atiye comes after she marries Huvat. Then Huvat wants to change the village's name to "Atom" but villagers oppose that. Later they change it to "Akçalı". Both in Alacüvek and Macondo the people live very isolated lives. Like Macondo there is an Eden-like quality about the place, an innocence that is shown in the villagers reluctance to change and new innovations.

**Dizgeme:** It is the village where Atiye and Zekiye come from. Sose and Rızgo Ağa reside here.

### **III.5. Motifs and Symbols**

#### **Kepse (Djinn)**

The people of Alacüvek are astonished at all the tales Huvat tells them of the things he's seen or the things he brings with him and leaves in the village. They come to believe that he could capture the djinn Kepse. The djinn Kepse is invisible, appearing later as a fever then as sweating and trembling. Finally it pounces on the chest and sits there, a black ball with neither hands nor feet, and with eyes like lentils. If, just at that moment, you are quick

enough to reach out and grab Kepsu, it immediately becomes your faithful servant. But if you miss, and it escapes, you never get another chance.

### **Sarı kız (Djinn)**

She is the fair-haired nymph who lives in Buglek cave. She rides naked on the back of a donkey, terrorising the villagers at night. No man who sees Sarıkız can ever resist her beauty. They also know how she attracts many men into her cave and seduces them. Women lock their husbands and sons inside and sit down for collective prayer. Men wear charms around their necks. Women don't go to sleep until they whisper a special prayer forty times over and blow it on their husbands' faces. However, they aren't able to drive Sarıkız out of the village before the coming of the dog snow. Sarıkız brings Mirror Mehmet along with her and kills him as her revenge. Women go, destroy and block the entrance of the cave of Sarıkız. Black smoke over Buglek stream set by Sarıkız drifts towards the village and settles right on top of it. It is just then that all the engaged girls and recently married women in Akçalı find themselves tongue-tied and speechless. It settles over one neighbouring village after another in the area during that winter, similarly affecting all the engaged and newly wed women.

### **Kışner Oğlan (Neighing Boy) (Djinn)**

He inhabits a wooded hilltop by the side of the road to Kahveci village and, on occasion, visits the neighbouring villages, stopping women on the pathway, but remaining invisible to the men. Neighing like a horse, he strips off his trousers and stands facing the woman he stops. He chases after every woman who runs away from him. Neighing Boy knows every prayer by heart, and whenever people use prayer to drive him away he repeats the prayer to escape its effects. Then, once he breaks through the prayer barrier, he can wander about just as he pleases. However, there is one small part of the *Allahüla* (the prayer to get rid of the djinn) that he can't recite properly, a few words that he can never get his tongue around. Unable to thrash his way through the *Allahüla*, he has to flee, cursing, and can only return when the prayer's effects have worn off. For days the *Allahüla* is recited continuously in Akçalı. Finally Neighing Boy grows tired of waiting on the slope by the village for people to finish murmuring the prayer. He no longer stops women and girls and drops his trousers. However, he is so angry with the villagers that he doesn't return to his place on the wooded hilltop near Kahveci village. Instead, he settles in the rocks behind

Akçalı's vineyards. From then on, the young girls in the village don't dare to go there to henna their hands or collect rock gum, and the women can't visit the vineyards on their own. They curse the place and name it Neighing Boy's Rocks.

### **Azrael**

Atiye's shameless bargaining for her life with Azrael the Angel of death is similar to an incident in *Dede Korkut Stories*; according to Aslan, Azrael sits on Deli Dumrul's chest and *Deli Dumrul* starts to bargain with the Angel of death to have his life back. Azrael lets him live only on condition that *Deli Dumrul* finds someone else who would sacrifice his/her life instead of *Dumrul's* (2002: 2). Atiye is always anxious about her family because of her husband's ignorance and the burden of keeping the family together. She controls the family to protect them. She is in continuous grief because of this and she gets ill easily. She meets with Azrael many times. When Azrael sits on her chest, examines her heart and tells her that her time of death has come, Atiye continually bargains for some extra time.

### **Hızır (Khidr)**

In the Anatolian belief, when all the solutions of natural or supernatural have failed Hızır is the last-minute saviour from bad situations or disaster. Hızır, to whom God granted eternal life, is also the saint of travelers, protecting them from the hardships of the road. Hızır may well be one of the oldest gods of the Middle East as the god of vegetation and a water deity. The Turkish name *Hızır* is transliterated from the Arabic *Al-Kidr*, an epithet, and means "The Green One" or "The Green Man" (Uysal and Walker, 1973: 2).

Aslan mentions that Hızır, who is a religious figure in Turkish folklore, is also a motif frequently used both in *Dede Korkut Stories* and *Dear Shameless Death*. Hızır comes to save both Atiye in *Dear Shameless Death* and *Boğaç Han*<sup>34</sup> in *Dede Korkut Stories* when they are in trouble (2002: 2-3).

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<sup>34</sup> *Boğaç Han* is one of the *Dede Korkut Stories*. It is about Boğaç Han who was wounded by his father's arrow at hunting and about to die. Hızır appeared and healed the wound by his mother's breastmilk and flowers of the mountain (Ergin: 15-19).

## Talking to Nature

In the village episode, Dirmit speaks with the natural elements such as water, wind and vegetation, and inanimate objects such as the water pump. In episode two the family migrates to the city and she keeps on talking with the natural elements familiar to her. Dirmit speaks to these natural elements because she feels oppressed by her family. She talks about her secrets, her sadness and her annoyance with them. According to Aslan, the theme of talking to nature appears both in *Dede Korkut Stories* and in *Dear Shameless Death*. In *Boğaç Han* of *Dede Korkut Stories*, when her son wounds the mother of *Boğaç Han*, she yells to the mountain. In *Uruz Bey*<sup>35</sup> of *Dede Korkut Stories*, when Uruz is taken prisoner he talks with a tree. In both books the characters talk to nature whenever they are in desperate straits.

## Numbers

In *Dear Shameless Death*, Atiye flies to the seventh stage of the sky on the wings of the Angels; Dirmit and the villagers believe that djinns live under seven levels of the earth; and the family believe that Nuğber is going to marry in a three-term period. In the novel, such numbers appear to have a connection to the Turkish oral narration. In the texts of both (*Dede Korkut Stories* and *Dear Shameless Death*) this theme of numerics is frequently used (Aslan, 2002: 4). In *Dede Korkut Stories*, numbers like three, seven, forty take place. For instance, in *Deli Dumrul*, the users of the bridge pay three akçe<sup>36</sup>, the ones who don't pass pay forty akçe.

## Dreams

Dreams in *Dear Shameless Death* serve the purpose of announcing events that will happen in the future. (It is well documented that dreams play a big part in fortelling the future in folk lore). Atiye dreams she is going to give birth to Nuğber when she sees herself in front of a metal cradle. In *Salur Kazan*<sup>37</sup> of *Dede Korkut Stories*, Salur Kazan dreams of the

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<sup>35</sup> Uruz Bey is one of the *Dede Korkut Stories*. His father takes Uruz to a hunting party so that Uruz can prove his bravery but Kafirs took him as a prisoner. His mother, his father and the army of Oğuzs went after them to take the son. They saved him and kill the enemy (Ergin: 90-111).

<sup>36</sup> Akçe is small coin, asper (the basic unit of the older Ottoman money system) (Redhouse Turkish/Ottoman-English Dictionary, 2000: 33).

<sup>37</sup> Salur Kazan leaves his son Uruz to protect home and leaves for hunting. The enemies attack to the house and take Uruz and his mother Burla as prisoners (Ergin: 37-56).



lightning and the black wolves that threaten his house. According to Yardımcı, dreams explain the things that will happen in the future in the text (2007: 50-69).

## **CHAPTER IV: COMPARISON**

## IV.1 Comparison

### IV.2. Similarities

The two novels have many similarities as well as differences in terms of technique, time, themes, and characters.

The first similarity that can most easily be identified is the technique both authors employ: Both Márquez and Tekin use magical realism to express reality. However, this similarity is not completely identical. Magical realism focuses on the more universal themes in García Márquez's novel, whereas it focuses more on shamanistic themes in Tekin's. However, as a natural characteristic of the technique, both novels have the essence of folk tales and indigenous stories that include magical and supernatural elements.

The second similar feature in both author's works are based on the theme of migration. While García Márquez's novel employs characters that migrate with the intention of laying the foundations of a city, the characters of Tekin's novel migrate to the city from a very small town: Both with the same goal of finding a better life.

The third similarity linking the novels is related to beliefs, but only in the broadest sense. Both novels reflect both monotheistic and super-natural beliefs.

The fourth similarity can be drawn in terms of a time frame. It is possible to estimate that the narration of the *One Hundred Years of Solitude* proceeds within one hundred years, as the title of the novel indicates. On the other hand, the reader senses that the time frame in Tekin's novel is much more restricted, perhaps to a decade or so.

The fifth similarity used by both García Márquez and Tekin is related to certain characters in the novels. Both Atiye (*Dear Shameless Death*) and Úrsula (*One Hundred Years of Solitude*) are anxious about their families and focus their attention on them. Furthermore, both women are strong minded and speak languages that cannot be understood. Both are very much the matriarchs of their families. The creative talents of Dirmit (*Dear Shameless Death*) and Colonel Aureliano Buendia (*One Hundred Years of Solitude*) are seen as attributes of creativity bestowed by god.

The sixth similarity in the novels is that they both include the conflicts between two different cultures and how each character copes with the differences.

The seventh similarity in the novels is they are partially autobiographical in content. The character of Dirmit is based mostly on Tekin herself. Discovering ice at the very beginning of *One Hundred Years of Solitude* and the banana plantation is also an autobiographical section from García Márquez's life.

The eighth is how the characters in both novels react to new inventions and innovations. They fear them and are fascinated by them at the same time. Alacüvek villagers and Macondo's townspeople all react in the same way to anything new.

Long life is the ninth similarity in the novels. Atiye and Úrsula live for a long time. Both are strong women who cheat death (Azrael), more than once in the stories.

The ability to see what is going to happen or what has happened is the tenth shared point between the four characters in the novels. They all have a kind of intuitive wisdom: Úrsula, Amaranta, Atiye and Dirmit. In *One Hundred Years of Solitude*, Amaranta sees 'death' sewing with her. Amaranta announces to the town that she will die soon. Úrsula declares that her son Colonel Aureliano has been shot. In *Dear Shameless Death*, Dirmit conveys what her mother is doing in the other world when Atiye dies. Atiye dreams about her father's death before it happens and starts mourning. Atiye announces that her son Seyit has been shot.

The theme of Ascension is the eleventh similarity in both novels. In *One Hundred Years of Solitude*, Remedios the Beauty ascends to the heavens. In *Dear Shameless Death* when Atiye meets with Hızır, she travels in the seven levels of the sky. Dirmit flies with the help of the wind, which is a sign that she has Shamanic powers.

The twelfth similarity is how the authors use the technique of magical realism. Both authors see magical, supernatural things from an insider's point of view. They both come

from cultures where superstition and belief in the supernatural are not uncommon. Both authors had a rich source of cultural material and personal experience they were able to draw from. Their stories evoke in the reader an inherently natural quality and feel (Balık, 2010: 76-80).

### **IV.3. Differences**

It can be noted that some differences in the novels might be seen as similarities like the isolation theme. Though the two novels convey a deep sense of isolation, changed by the arrival of the banana company in the town in *One Hundred Years of Solitude*. Until this time, the people of Macondo find themselves in complete isolation. However, the family in Tekin's novel remains in isolation after they migrate to the city. The migration theme can be read as connected with the isolation theme in the novels. In García Márquez's novel, the migration starts the story of the family. They move to a new place, but they are poor and in solitude. Then the banana company arrives, and promises richness to the people of Macondo, but serves to change their identity. In Tekin's novel, a poor family moves to the city from a village where they experience difficulties like- isolation and holding on to the supernatural beliefs- adapting to the new city.

The second difference is related to the time and places. Time is linear in *Dear Shameless Death* but in *One Hundred Years of Solitude* it is cyclical (Balık, 2010: 76). In García Márquez's novel time moves back and forward at various points in the story. *One Hundred Years of Solitude* is in a sense of epic. Also, Macondo is not a real place whereas Alacüvek is considered to be a real place. While time in *Dear Shameless Death* refers to a decade or so, in *One Hundred Years of Solitude*, 100 years is the time frame.

The third difference might be related to their beliefs. As *Dear Shameless Death* covers a large number of Shamanistic practices, *One Hundred Years of Solitude* seems to be a little more remote from the scenes involving in Shamanism. In García Márquez's novel there are many supernatural beliefs that the author mentions which are the reality of his land and are not magical or supernatural. *Dear Shameless Death* also involves monotheistic beliefs and these beliefs are reflected through the mother, Atiye. However, supernatural beliefs appear to be more dominant than the monotheistic beliefs throughout the novel.

The cyclical theme constitutes the fourth difference. García Márquez elaborates this theme through Melquíades, who repeatedly returns to life in *One Hundred Years of Solitude*. The characters of *Dear Shameless Death* do not return; therefore, the novel does not refer to a cycle or a repetition of people or behaviours. Death is an end for Tekin, but for García Márquez the end comes from an encoded message, which when deciphered brings about the end of the protagonist family. We can say that the novel ends at this point. *Dear Shameless Death* ends with hope in the form of Dirmit. Therefore, there is hope at the end which could be a metaphor for the cycle of life, as when someone dies and someone else comes to take his/her place, as Dirmit took her mother's place. García Márquez does not end his novel on a hopeful note: the end of the Buendía family's demise occurs simultaneously with the apocalypse of the town of Macondo.

The romantic matters in each novel might be accepted as the fifth difference between the two narratives. *Dear Shameless Death* does not make romance a focal point of the novel. However, romantic relationships are an important element for the characters in *One Hundred Years of Solitude*.

## **CHAPTER V: CONCLUSION**

## V.1. Conclusion

“The Comparative Analysis of *Dear Shameless Death* and *One Hundred Years of Solitude*” mainly focuses on the magical realism technique. The aim is to show how the themes and characters of the two novels function and progress through to the conclusion of each story and how the two authors, from diversely different cultures and countries, use magical realism in their narratives. To illustrate this technique, character and theme is going to be examined.

Both authors use the same technique although inspired by different cultures, geographies and locations; therefore the traditional elements that feed magical realism in both novels are unique, local and different. However, both of the authors use magical realism to express reality about the colonisation of their own cultures -explicitly in García Márquez’s novel, and implicitly in Tekin’s.

The characters have similar roles in the novels. For example, Úrsula of *One Hundred Years of Solitude* and Atiye of *Dear Shameless Death* act as the authority of the family and the reflection of the traditions. Although these two characters correspond to each other, the other characters do not match totally. So it was unnecessary to search for the similarities between them. However, it is possible to say that Dirmit of *Dear Shameless Death*, combines the dominant features of the characters in *One Hundred Years of Solitude*.

The novels have some thematic similarities that refer to different approaches. The migration theme which is used to construct a new land in the *One Hundred Years of Solitude* starts the novel, however it appears in the second chapter of *Dear Shameless Death* when the characters move to a city that they didn’t construct, which means they do not set the rules themselves, but have to obey those already existing. However, in both of the novels, migration causes isolation. The isolation theme has different outcomes for the characters of both novels.

Both novels contain elements of the Garden of Eden (Genesis), theme. Both patriarchs -José Arcadio Buendía of *One Hundred Years of Solitude* and Huvat of *Dear Shameless Death*- are somewhat idealists. One forging a new life for himself and his family by



creating the town of Macondo. The other bringing innovations to his village in order to make life easier. One could say this of Adam, idealistic by wanting to do the right thing in obeying God's wishes, but at the same time afraid of touching the forbidden fruit. Both matriarchs -Úrsula of *One Hundred Years of Solitude* and Atiye of *Dear Shameless Death*- could be compared to Eve, both strong women who are unafraid of challenge. Both wanting more for their families. In order to get what they want for themselves and their families, both women were capable of picking the apple from the tree of knowledge. Both families suffer a loss of innocence as progress takes over. Adam and Eve were cast out from the garden into a new and different place where they suffered the pains of isolation. Some of Adam and Eve's children survived and made good, as the reader senses Dimrit will in the end. On the other hand the Buendía family die out because they continue to isolate themselves to the point where they actually copulate with one another and finally die out.

In *One Hundred Years of Solitude*, the reference to the stones in the Macondo River looking like dinosaur eggs, could be interpreted as a warning to the Buendía family to adapt or become extinct, like the dinosaurs. In fact, the two novels themselves could be interpreted as being metaphors highlighting the negative and positive sides of progress; the need to adapt to the changes progress brings in order to survive; how the inability to adapt to progress is the species death knell. The reference to time being cyclical in *One Hundred Years of Solitude*, shows the Buendía family that they cannot stop progress and must move forward with the times. Their inability to remember the past shows that they cannot learn from it. Their choice is to move forward or become extinct. They want to remain in the idyllic state of innocence and childhood. Whereas Dimrit shows that she can hold onto the past and use it to her advantage (in her writing), yet move forward into the modern world of politics, protests and maturity. In *Dear Shameless Death* time moves forward, indicating that some of the Aktaş family will make it into the future.

As a conclusion, it is possible to say that both novels have similar plots, problems, issues and themes. While García Márquez produces his narration through a fictitious country, Tekin's novel mentions a real place in Turkey. As García Márquez writes about the authorities from the outside of the country that affects the identity of a society, Tekin refers to the power and social unbalance within her country. They both include the isolation

theme, but have different attitudes towards it, as it is mentioned above in the comparison section. However, the message is clear in both novels, in order to survive one must adapt or be like the Buendía family, disappear into the dust people came from. Tekin's novel leaves the reader with hope for humanity. Dirmit is a survivor. She has learned to adapt to the vagaries of modernism, but she will still carry with her the cultural mores that are her genetic make up. Both novels are about change and human nature that resists or adapts to this change under the name of magical realism, tradition or an author's (Dirmit's) creativity.

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