

Phantasmagoric Sagas of Substantial Efflorescence of Gabriel Garcia Marquez' Short Stories

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Abstract

Mysterious happenings and the phenomena of the unconscious world always arises curiosity among human beings. Man is always suppressed or inspired by supernatural environment throughout his life. He always wants to know the reality that is enveloped in mysterious happenings. Though some find an answer and some always remain in the state of bewilderment and make those happenings a part of their imagination. No doubt that human nature is unpredictable but it can be predicted somehow with the help of their actions. But some actions do not exist in this substantial environment and create a baffling state of which humans do not have an answer. Through the portrayal of characters, these short stories help to comprehend the uncanny environment of unconscious world. This sort of phenomena we find in Marquez' writing in which supernatural is an ordinary matter of daily routine and imagination becomes reality and reality becomes dull and drab. His writings are cure for those who always suffer in the hands of this unconscious world of imagination. The study reveals those enigmatic and imaginative aspects of his short stories. Moreover, the phantasmagoria of his literary style is highlighted.

Keywords: phantasmagoria, substantive, imagination, uncanny

Introduction

Gabriel Garcia Marquez, one of the Latin American writers, created scintillating effects with his writings. He was born in Colombia in 1928 and was awarded with noble prize for literature. His writings contain short stories and novels. But his collection of short stories develops more phantasmagoria while building up a bridge with reality. Reality and physical environment goes parallel with his effects spangling in his imaginative world. He not only grasped the readers' minds but also tried to alchemize the way they sense about the objective actualities of the world. The perspicacity of his sharp witted mind made him able to craft his masterpieces by using different literary techniques and styles in truly genuine terms. The production of his shrewd intellect became a source of his explosive success throughout the world.

The congregation of reality and imaginative world of Marquez creates a new style of writing narratives which has blinded a thin line between real and fantastic. A reader while reading his stories cannot create thin line in order to distinguish the effects. His way of blending the real and imaginative is so artistic that the ordinary events of routine life become superlative, absurd and eccentric and eccentric becomes prosaic while he enriched them with various connotations. Due to his polysemic literary environment, it becomes clear that incongruity in his literary discourse is intransigent.

No doubt that Marquez' magnetism of narrating events in his short stories not only discomfits the readers but also takes them to the level of belief in which stories seem to be enriched with enigmatic effects. The alluring effects of Marquez' world do not come from nowhere but from the daily life. The magic in reality thus becomes a characteristic of Latin American writer of this world of fiction.

In Marquez' fictional world the laws and rules of this physical world are anathematized. They do not depend on the objective view of the world around them instead amalgamate it with their own phantom of mind. His dealing with his short stories is very different as compared to other writers of twentieth century. He deals with them in a way in which his somatic world creates an imaginative territory of psychic transformation. His narration takes somatic effects as an enchantment and conjuring effects are taken as physical or real that even a reader cannot escape from the spell of his artistic vision (Llosa, 1971).

He worked and eulogized the conjuring power of unconscious world while slamming the natural rules of logic which turn the law of nature upside down. It is already clear that the world of Marquez' literary works congregate the objective and abstract but reflects them in one direction. His phantasmagoric sagas of imaginative world combine the dreams with reality. It makes a compound of realism and idealistic world in an allegorical way. The intersection of these both worlds leads reader towards one direction. It becomes one for the readers. He tried to erase the chasm between the charismatic and real physical realities. He once confesses: "My most important problem was destroying the line of demarcation that separates what seems real from what seems fantastic" (Kelby, 2009).

Review of Related Literature

Gabriel Garcia Marquez is rendered with a forte for blending the everyday with the miraculous, the historical with the fabulous and psychological realism with surreal flights of fancy. He has proved himself as one among the pioneers of magic realism. Vargas Llosa describes it very clearly when he says, "*What is imaginary dominates supremely, it reduces what is real and objective to something very secondary and it often eliminates it*" (House, 1973).

He clearly described that Marquez has created such an aura in which stories revealed a pattern of genuine and objective narration and its concomitant with elements of fantasy in an allegorical way and makes the stories and characters a part of daily life. The development of short stories with alluring effects along with their concoction of inventive arena is the speciality of Marquez' writing. In his lot of characters, we have an angel with enormous wings, angel chicken and floods or miracles are taken as a part of daily routine. Nothing changes the course of ordinary life and people in his short stories.

Marquez always gives us the surprising details as he presents a character in "*A Very Old Man with Enormous Wings*". The style of Marquez in this story matches with Kafka (Márquez, 2010). The character reminds us of the famous character in the story *Metamorphosis* written by Kafkain which Gregor Samsa was transformed in to a huge bug. We find a man with enormous wings can be called a strange creature. People took that man as a normal human being, then they called it a "*lost angel*" who became a victim of storm and they called him "*angel of flesh and blood*". The existence of extraterrestrial beings in his short stories makes them more sublime in style. He does not let the curiosity satisfy when the people get bored of that man of enormous wings he adds another curious or perhaps supernatural woman who had been changed into a "*wolf-spider*". After the appearance and disappearance of these ethereal beings, the town started its normal life again. Nothing changes due to the appearance of unusual things and they are taken as a normal even by the doctors of that town. The psychic effects of that wolf-spider woman has overtaken the power of that sailor with enormous wings (Frosch, 1973). Like this in his other short stories he shows something ordinary in an extraordinary manner. As in one story he showed us the presence of desert, where characters is united by a particular bond among them. We find a voluptuous prostitute, corrupt merchant/ business man and a superlunary grandmother. They collectively take their part to create a phantasmagoric coliseum of short stories (Frosch, 1973).

In the hippodrome of fictional atmosphere nothing strange is odd but a normal thing. In another story "*The Sea of Lost Time*", in which dead are thrown in to the sea. One day people smelt something wonderful coming from the sea. The sense of smell and its relationship with unconscious world is intriguing. The description of sense of smell is described in another story "*The Other Side of Death*" and "*The Third Resignation*" as well. They were obvious that this smell was coming from the sea because it was used as a cemetery for dead persons. But strangely with this smell in the locality a person named Mr. Herbert appeared on the scene and promised for bringing up renewal in the life of people of that town. It seems that town's people were under a spell for a very long time and were awoken by that particular man.

But soon he went back and ended his resurrected life as he seemed to be tired of his work. But what happened next, people took it as a normal incident and started their life normally. It seems that people of that town are moving like a pendulum between dwam and dubious (Frosch, 1973).

Abnormalities in sagas of Marquez' world are essential. He creates anomalous environment in his next story "*The most Beautiful Drowned Men in the World*", in which the central character is taken seriously by the people of town. The character tells that his name has been Esteban and even invents his parents and family to make this event more realistic and pure. He has no identity or may be a person having reality of this real world rather than his dream like territory of abnormal happenings. In another story "*The Last Voyage of the Ghost Ship*", Marquez presents a ghost figure. Suddenly, this ghost figure and his ship become alive and starts running on the ground. Everything becomes alive in this dead ship even lights, passengers, and even the smell or fragrances become alive. Marquez took us to another world by such kind of legendary tales and make them a part of reality. Everything looks real in that paranormal boundary though they are uncertain and he lives and dies as a ghost as above comprehension but still liked by everyone (Frosch, 1973).

Most of his stories live mysterious life and lead us to the world of delusion in which his phantasmagoria holds a substantial atmosphere as well. In this story "*Blacaman the Good Vendor of Miracles*", master and apprentice quarrel with each other. Both have conjuring powers and they perform wonders by their art of necromancy. Their actions are taken as an ordinary but they are more blended with metaphysical realities. Marquez by his treatment actually defictionalizes the voices of his fictional atmosphere. He alters the small fry wonders in to magnified world of dreams. He actually altered the principles of logic and reasoning because miracles become a casual happening and prosaic or phenomenal become tedious. The world of phantasmagorical sagas has taken over the senses of the readers but Marquez has diversive thinking to not to be a conventional writer in term of his theme and treatment with real and metaphysical (Frosch, 1973).

The journey of characters from substantial to metaphysical arena is profusely hypothetical than palpable as elder Gabo calls it "*a still metaphysical limbo*". Moreover, the journey of characters is overwhelmed with the concept of decay and estrangement, death and isolation (Bell-Villada, 2010). The story "*The Third Resignation*" has more abstract as well as real details of a life and death. In this story, a young boy is leading a life that can be called "...*a living death, A real and true death*" (Marquez, 1984). He saw his corpse and touched it but felt him untouchable and nonexistent as well. Moreover, doctors said about him that they would try to keep him alive beyond death. The details of his delirium are compared with the tales of pharos. Moreover, he did not have need to breath to live his death (Marquez, 1984). On the other hand, we have a woman in the story "*Eva Is Inside Her Cat*", in which she wants to assume her presence inside the cat and is craving to eat oranges. At the end of the story, she comes to know that it has been three thousand years that she is longing for eating the oranges. His narration keeps us in between reality and dream but still readers enjoy his description of characters which create a gray line between substantive and phantasmagoric world (Marquez, 1984).

Conclusion

Marquez' writings and his expression of narration in his short stories enveloped many interpretations. He created a dream like situation and amalgamated it with real life that readers cannot make a difference between two. His capacity to bridge up the gap between conscious and unconscious life is highly sublime in literary terms. He has used his peculiar style of narration for emerging literature which shaped and originated his masterpieces.

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