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**INTERNATIONAL JOURNAL OF ENGINEERING SCIENCES & RESEARCH
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**READING THE SIMILARITIES BETWEEN GABRIEL GARCIA MARQUEZ'S
 ONE HUNDRED YEARS OF SOLITUDE AND ISABEL ALLENDE'S THE HOUSE
 OF THE SPIRITS**
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ABSTRACT

Gabriel Garcia Marquez's *One Hundred Years of Solitude* is similar to Isabel Allende's *The House of the Spirits*. *The House of the Spirits* could be considered a rewritten form of *One Hundred Years of Solitude* using magic realism and the language of Garcia Marquez. Isabel Allende's writing, follow Garcia Marquez and other Latin American Boom writers such as Carlos Fuentes and Julio Cortazar, who use magical realism to write about the social and political realities in Latin America and the search for personal identity in the 1960s. The two novelists employ hyperboles, metaphors and the appearance of ghosts. It also highlights other similarities like the use of third person narrators. The focus of the paper is to show the resemblance and relationship, and similarities between *One Hundred Years of Solitude* and *The House of the Spirits*.

KEYWORDS: Magic Realism, Relationship, Similar, Social and Political

1. INTRODUCTION

One Hundred Years of Solitude (1967) and the life of the Buendia family in the city of Macondo, represent Columbia and the colonization period in America, from a particular point of view. *The House of the Spirits* (1982) represents the history of Chile in Latin America by depicting the evolution of women and in their role in society in a revolutionary time. The two main similarities are the family saga and the use of magic realism. Both novels are family sagas that narrate the story of several generations. The del Valle-Trueba and the Buendia families are affected by a social and political reality geographically located in two countries in Columbia and Chile of Latin America. Both novels include written family memoirs with stories that influence the next generations. *One Hundred Years of Solitude* revolves around male protagonists who narrate and decipher the story, while *The House of the Spirits* gives importance to the female lineage which stands out in the novel for their role in the history of Chile and in the progress of Women's liberation. The aim of this paper is to show how Isabel Allende rewrites on Gabriel Garcia Marquez's *One Hundred Years of Solitude* in her novel *The House of the Spirits*. It will also focus the relationship and resemblance between the two novels.

Discussion

The resemblance of the two novels stating that the *One Hundred Years of Solitude* is a re-writing of *One Hundred Years of Solitude* where it determines the similarities and search for the cultural and social functions of *The House of the Spirits*. After analyzing in depth the role of magic realism in some novels by Isabel Allende's *The House of the Spirits* cannot be read without remembering subtle references to *Gabriel Garcia Marquez*. Clara alludes directly to *One Hundred Years of Solitude* in regard to the repetition of names and patriarchal customs, suggesting new names for her sons, and more importantly a new approach to reality which challenges her conservative husband:

"The twins will be called Jaime and Nicholas, respectively – she replied. That was too much for me..I got furious, arguing that those were names for foreign merchants, that no one in my family or hers had ever had such manners, that at least one of them should be called Esteban, the same name like myself and my father, but Clara explained that repeating the same name just caused confusion in her notebooks that bore witness to life. Her decision was inflexible"(Isabel Allende, 115).

Clara obviously refers to the repetition of names in the Buendia family in *One Hundred Years of Solitude* which does cause indeed confusion. The romanticism in *Love in the Time of Cholera* (1985) by Gabriel Garcia Marquez, where love between a man, Florentino Ariza, and a woman, Fermina is at the centre of the story influenced by the magical feminist centredness of Isabel Allende. The love between Blanca and Pedro Tercero changes Esteban Trueba who at the end helps Pedro Tercero to leave the country and support his granddaughter, Alba who is a political activist opposing his political views. This example represents the hope for change in society.

After analyzing Isabel Allende distinguishes herself from Gabriel Garcia Marquez because she clearly depicts the social conditions of Latin American women. Both novelists are the products of different historical and social experience of Latin America. Isabel Allende is fourteen years younger than Gabriel Garcia Marquez and wrote *The House of the Spirits* in exile for political reasons as many other Post-Boom writers from South America did. For her, the social and political sources are more immediate. Allende's efforts to denounce the violence used by the dictatorships during the 1970s and 1980s in the southern cone countries of South America was a life and dead necessity. Some similarities between the novels are: the beauty of Rosa who is Clara's sister and Remedios *la bella* in Macondo, *los cuadernos de anotar la vida* written by Clara and the mystical *pergaminos* written by Melquiades, Alba's fascination with her Tio Marcos magical books and adventures as the Buendia family is enchanted by Melquiades belongings, the denunciation of political corruption in Latin America and the longevity of Ursula and La Nana, which is shared by Esteban Trueba as well. These superficial similarities are the sources of inspiration for Isabel Allende that represent a parody of some elements that are present in *One Hundred Years of Solitude* that help create her own women-centred story based on her experience as a Chilean national, with a lesser dose of magic which gives the novel a more realistic nature that put emphasis on the specific reality of Chile and its society.

The women portrayed in *One Hundred Years of Solitude* have traditional roles as mothers in the home, like Ursula is portrayed by Garcia Marquez primarily as a mother figure, a traditional Latin American Woman. The female character of Ursula along with Remedios, Rebeca, Amaranta, Santa Sofia de la Piedad, Remedios the Beauty, Fernanda Del Carpio, Renata Remedios and Amranta Ursula are joined together by their marriage to the Buendia's or in support roles of parenting the Buendia's. They are confined to the world of domestic and motherly matters while men conquest the outside world. The women in *One Hundred Years of Solitude* are strong figures in everyday life while their male partners are lost in their childish fantasies and endless wars. But, the women in *The House of the Spirits* are not only strong but search for liberation from a patriarchal society (unlike women in *One Hundred Years of Solitude* who maintain their traditional domestic roles in the male-dominated world of Macondo).

Allowing that similarities between the novels are present and allowing the reader to decide in terms of piracy or the development of another story in Latin America centering on women and using magic realism mastered by Gabriel Garcia Marquez. Isabel Allende's novel *The House of the Spirits* aligns with postmodern view of women that demystifies the male-oriented culture of Latin America by forming a feminist revolution in life and literature. *One Hundred Years of Solitude* by Gabriel Garcia Marquez portrays the old traditional concepts and reality of the role of women in Latin America solely in the domestic sphere in a family saga that centers on male protagonists. While analyzing *The House of the Spirits*, it emphasizes on the revolutionary women's voice through history of Latin America by using magic realism as a category of historical fiction that combines history, magic realism and collective memory.

2. CONCLUSION

Gabriel Garcia Marquez's *One Hundred Years of Solitude* and Isabel Allende's *The House of the Spirits* use similar magical realism techniques and family lineage/collective memory to structure the novels. *The House of the Spirits* centers on the female's perspective, locating the story in a different Latin American country, Chile. Though Latin America has had earlier writers, such as the famous seventeenth century Mexican poet Sor Juan Ines de la Cruz, and Chilean Nobel-Prize winner, Gabriela Mistral, among others, Allende's female voice opens up a chapter in Latin American pros fiction..



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