



**Influence post Colonialism : Reflections based upon the novels 'One hundred years of Solitude' by Gabriel Garcia Marquez and 'On the Banks of Mayyazhi' By M.Mukundan**

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Post colonialism in literature includes the study of theory and literature as it relates to the colonizer- colonized experience. Edward said , is the leading theorist in this field, with Chinua Achebe being one of its leading authors. Most of the works in literature especially those coming out from African, Indian sub continent etc .one can see personae struggling with their identities. For example ,the British had a colonial presence in India from the 1700's until it got Independence in 1947. So the people have to suffer a lot in economical, political and emotional arena.

Edward Said's Book "Orientalism" (1978) is considered the seminal work on which post colonial theory developed . It en captures the questions regarding the stereotypical boundaries that have drawn between the East and the West.

Rudyard Kipling, the author of the famous 'Jungle Book' sang so

Oh! "*East is East and West is West and never the twain shall meet*", through his "*The Ballad of East and West*"

Post Colonialism deals with the effects of colonization on cultures and societies .It has also been widely used to signify the political linguistic and cultural experience of societies that were formally European colonies. So the term post colonialism is used to cover the cultural area affected by the imperial process from the moment of colonization to the present day. Bill Ashcroft, G Griffiths, Tiffin have elaborated the meaning of the term in their book titled' Key concepts in Post colonial studies.

Gabriel Garcia Marquez was a Colombian Novelist and one of the greatest writers of the 20th century, who was awarded the Nobel prize for literature in 1982, mostly for his masterpiece ' One Hundred Years of Solitude', His other works include the easy flow of even the most intricate of his stories has been compared to that of Miguel de Cervantes as have his irony and overall humor. Garcia Marquez's novelistic world is mostly that of provincial Colombia where medieval and modern practices and beliefs clash both comically and ironically

Garcia's most famous book ' One Hundred Years of Solitude' tells the story of several generations of a family living in the fictional town of Maconda in Colombia. This is a novel on epic scale and it has people who fly when they drink hot chocolate, clouds that rain yellow flowers and an ageless Gypsy. Gabo used the technique of 'Magic Realism' to hinge the identity of post colonialism. Magic realism as a way of negotiating with Western Literary hegemony and as a very post colonial way of narrating stories. Both image and realism are heavily weighted terms.

Magic , as Rabassa discusses, is a predominately western construct and to seek to create a binary between the 'Realistic' or 'Rational' and the fantastical. Thus binary is however as Rabassa points out is a highly western/colonizers way of dealing with a reality that might not be theirs . On the other hand 'realism' is a similarly western nation as a dominant mode of narration of 19<sup>th</sup> Century.

The Novel presents a fictional story in a fictional setting. He carefully balances realistic elements of life, like poverty and house cleaning, with vigorous instance like a levitative priest. Their are many reasons behind it One is to introduce the reader to Marquez Colombia, where myths, portraits and legends exist side by side with technology and Modernity. Another reason for this leads the reader to question what is real and what is fantastic, especially in the realm of politics. It is to convey our thoughts to absurdity in life. The twisted and meandering world of politics is under a great deal of scrutiny in this novel, particularly the chapters dealt with colonel Aureliano Buendia.

The Novel tells the story of 100 years in the lives of the Buendia family, who live in the coastal Jungles of an unnamed south American country. It could equally be seen as the story of the town they found , Maconda. Yet another interpretation would be that it in the story of the life of Ursula Buendia, all these things are tied intrinsically together. One Hundred year of solitude is beyond any parochial complexes eg: commodified practice of primitive , submission to colonial practice in the name of decolonization, avoidance of linguistic and cultural integrity in terms of writing dynamics and so on, in its sincere adherence to magic realism. Through magic realism in this work , there is a decolonizing intent and fairly be read as a post colonial discourse.

On the other hand M. Mukundan is a noted writer in Malayalam , better known as a novelist and a short story writer. He is known by the name Mayyazhipuzhayude Kathakaran ( The story teller of the village, Mayyazhi). Mayyazhi is his native village and it has been frequently used in most of his works. Mayyazhipuzhayude Theeragalil , Daivathinte Vikirithikal, Appam Chudunna kunkiyamma are the best instances.

In 1992, he received Kendra Sahitya Academy for his Novel, *Daivathinte Vikirithikal*.

In Mukundan's 'On the Banks of Mayyazhi' dealt with the ups and downs of Mayyazhi. It mainly centered from the part of the protagonist *Dasan* and that on the culture of Mayyazhi. The attitude of the colonized Mahi can be broadly classified into two

1. Revolutionaries who want to throw out French life style and to lead a life embedded in Mahi culture. People who stand for this were mainly *Dasan*, *Kunjanathan Mash* etc.
2. People who want to continue French culture and tradition. *Kurumbi amma* is the best instance for this

In order to obtain the freedom of Mayyazhi, his home land, *Dasan* rejected a life of his own and his love towards his heart beat *Chandrika*. He never wants to be a scape goat towards the colonized culture. That's why he says in the novel that our future and life were all determined by the choice that we had taken.

For the freedom of Mayyazhi, *Kunjanathan Mash* even forget his own disease. It was he who inculcate the importance of the liberty of Mahi in the psyche of *Dasan*.

On the other hand, *Kurumbi amma* had a deep passion towards French culture and tradition. This can clearly be seen on the dying works of *Kurumbi Amma*. Even in the last breath she enquires about the ship of French people. While hearing the utterance 'No' from *Girija*, *Kurumbi Amma's* grip on the ivory snuffbox loosened and her eyes were closed eternally.

Though the characters *Lessy*, *Missy* and *Gustav* stand for the colonized culture and their impact they don't even forget to show their affinity towards Mahi tradition. To get a post modernistic realm, *Mukundan* starts the Novel before the birth and brought up of the protagonist. Only in the third chapter *Dasan*, the main character was born.

Within the story one can trace out different version and aspects the historical importance of France and Pondicherry. *Mukundan* gave much more priority to the outer shell of Mahi than that of the inner shell. Outer shell was connected only to the outbreak of the freedom of Mahi.

According to *Kurumbi Amma*, Time is measured by the price of *Kurumbi's* sniff. A type of mystical conjure can be seen in between *Kurumbi* and *Leste saiv*.

He always ask her "Give me some powder" that was her dream too. It shows the connection between the foreigners with that of Kerala. But when *Damu* was arrested, She had realized what was taking place. *Dasan* wanted the white man to leave Mayyazhi. *Kurumbi Amma* heart broke (P.148) On her last breath too., She is inquiring about the ship of French people.

Many Archetypal patterns also connected with the freedom of Mahi. One of them is the story of *Jeanne d Arc*, the Shepherd girl which is described in the 6<sup>th</sup> chapter. "Every child in the mayyazhi had grown up with the story and wept over the tragic fate of the shepherd girl who was turned to death. When *Leslie Sayiv* was a child, *Clement Sayiv* had taken him on his knee and told him the story. And *Leslie Sayiv* had related it to *Gaston*".

Story of *Kunhimanikkam* and *Vaisravanan Chettiyar* stands for the culture of Mahi. It dealt with love and betrayal . There was no girl in the Mayyazhi as pretty as that of *Kunhimannokkam*. Her skin was the colour of beaten gold. The thought of *Kunhimannikkam*, decked in Jewels and wearing a Kasavu Mundu, haunted the men of Mayyazhi while they slept. Even the white men were disturbed by her. As their ships neared the shore, they would be impatient to be with her *Vaisravanan chettiyar* always called her with lot of silks and jewels from Tamilnadu. She always accept the money , silks and Jewels but avoid him, Even in his last breath he closed his eyes, without possessing *Kunhimanikkam*.

The Character *Moopan saiv* stands for the icon of colonialism , only he had a good bungalow, a car , a Ranthal so on. Similarly other French men like *David Saiv, lesli Saiv, Mayor Chikkku Mooper and Kunjikannan* have their own horses.

Mahi had their own dressing pattern and culture. But it was demolished by the vast colonial power. Apt example for this is the dressing pattern *Keluachan* with that of *Leslie saiv*. *Kaluachan* the husband of *Kurumbi Amma* always wore one Dhothi . But in her dreams *Kurumbi* always thinks about Leslie saiv, who had a coat, pant, shirt and so on. He stands for the cultured fellow of Mayyazhi.

Even after Liberation from French power , *Kurumbi Amma* and *Unninair* were waiting for the ship from France. They firmly believed that the French people will come and they make a reworking for their country. This makes it implicit the intrusion of colonialism even to the farther extent of imagination of the people.

*M. Mukundan* waves a tale of Love, frustration and decay in the French enclave of Mayyazhi (Mahe) on the cost of Kerala. Through out this I have attempted to stress on the importance of survival of the people of Mahe under French denomination. Colonialism is anachronistic, archaic and outmoded it contravenes the fundamental tenants of democracy , freedom, human dignity and human rights. On the surface level itself , visible cultural difference can be seen in literature food art , modes of style etc of the colonized people and at the invisible deeper level difference can be seen in their concept of Justice essential angst , gender roles , values, morality , thinking capacity etc.

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