Márquez himself saw a man who could cure cows suffering from worms in the ears. The man would stand at a certain distance from the cow and start saying his prayer, without touching the worms. As a result the worms, already dead, would fall out of the ears. Márquez narrates his experience thus:

*I know this for a fact. In fact there was no need for him to even go anywhere. Even if people came to his house and told him about the ailing cow he would rid it of the worms. Had I not seen this with my own eyes, I would not have told you. I am telling you this word for word as it happened.*

Everyday life in Latin America is unusual, irrational and bizarre; it is difficult to narrate it in the mode of narration based on reason. To understand it in the right perspective and to represent it in a fictional form one needs, not pure reason, but little of imagination. The crucial problem of Latin American poets and writers is that they have no conventional means to render and make the bizarre everyday life believable. This explains the solitude of the creative writers of Latin America. In the words of Márquez, ‘poets and beggars, musicians and prophets, warriors and scoundrels, all creatures of that unbridled reality, we have had to ask but little of imagination, for our crucial problem has been a lack of
conventional means to render our lives believable. This, my friends, the crux of our solitude'.

Every creative writer, says Márquez is alone; he had to evolve his own strategies to narrate reality. Márquez admits that he has learnt from the Caribbean how to look at reality in a different way. To quote Márquez, ‘The Caribbean taught me to look at reality in a different way to accept the supernatural as part of our everyday life... Well if I start talking about the Caribbean there’s no stopping me. Not only is it the world which taught me to write, it is the only place where I really feel at home’.

After explaining the solitude of the creative writers, Márquez refers to the solitude of Latin America, a decolonized nation. America, the centre of progress and development, judges Latin America as underdeveloped country that faces the acute problems of poverty, starvation and development. The centre of progress seeks social justice; it wants countries on the periphery to fight for bridging the gap between the have and the have not. In Latin America, however inequities prevail. It is irony of situation that countries like America and Europe set the goal of equality and social justice in Latin America. For America and Europe Latin America seem to be a culturally remote country. This is the cause of the solitude of decolonized countries like Latin America.
In One Hundred Years of Solitude Márquez narrates mysterious experiences of his childhood, which he spent in a village described as Macondo. The world of his childhood was recent in the sense that it was the creation of memory and had many things, which lacked names. To indicate those things it was necessary 'to point'. The question arises: In what sense was the world of his childhood recent? This is a significant question for us; it is difficult to agree with Márquez's view that Macondo had no language and things were identified with gesture. It seems that the world of his childhood was 'recent' in the sense that it was pre-historic and pre-industrial world in which the primitive illiterate people believed in dreams, omens, superstitions, myth and legend. They were surprised to see even the simple invention like magnet, which was publicly demonstrated by Melquiades, a gypsy, as the eighth wonder of the learned alchemists of Macedonia:

He went from house to house dragging two metal ingots and everybody was amazed to see pots, pans, tongs, and braziers tumble down from their places and beams creak from the desperation and screws trying to emerge, and even the objects that had been lost for a long time appeared from where they have been searched for most and went dragging along in turbulent confusion behind Melquiades' magical irons.
Like Márquez, Rushdie refers to the world, which was new again.⁸ The new world is certainly the creation of memory. It seems to be the prototype of old Kashmir valley which was 'too traditional' to acknowledge change. The narrator admits that he valley had 'hardly changed since the Mughal Empire'.⁹ He adds that in those days the valley had neither 'army camp or the lakeside' nor the endless snakes of camouflaged trucks and jeeps on the narrow mountain roads'. The narrator's grandfather, on his return from Germany, sees narrowness and violence in the valley. Many years later, when he is free from hatred and is ready to sacrifice himself for the freedom of the valley, he recollects the beauty of the valley, which he enjoyed in his childhood:

Many years later, when the hole inside him had been clogged up with hate, and he came to sacrifice himself at the shrine of the black stone god in the temple on the hill, he would try and recall his childhood springs in paradise, the way it was before travel and tussocks and army tanks messed everything up.¹⁰

Here the question arises: Why do Márquez and Rushdie depict the world of childhood? It seems that there are mainly four reasons for it. First, the world of childhood is free from the evils of modernization. That is why the plurality and multiplicity of this world are glorified and retained. Both Márquez and Rushdie seem to believe that the plurality and
multiplicity of a culture can be understood and narrated only by imagination, intuition and not by reason. Reality grasped through imagination, intuition and dreamy. The magical reality is not anti-reality; it is, on the contrary, a higher reality. Here it is desirable to know what Márquez and Rushdie think about reality. For Márquez, reality is not merely the visible things, which can be verified with the tools of reason. The wonder of life and the foresight of a person are also real, though they appear to be magical:

I believe in the magic of real life. I think that Carpentier's concept of magical realism refers to the wonder of the Latin American reality or, more specifically, the reality of the Caribbean countries. It is magical... There are people in the Caribbean, for instance, who have the gift of foresight. Why go so far for examples: the strangest things happened to my mother. That in itself was magical.11

Unfortunately, the scholars and the scientist of Europe do not accept the reality, which seems to be magical. Its reason is that they have been educated on the lines of Descartes and will not accept any thing that is invisible and mystical. Márquez says:
Our education, however, was on the lines of Descartes, and with this knowledge we steeped into life. But such an education was insufficient because the moment we come across something out of the ordinary we simply shrug it off by saying that this cannot be.\textsuperscript{12}

For Rushdie reality is not what we see with our own eyes, it is a matter of perception. The reality of immediate past appears to be concrete and credible. However, the reality of the present seems incredible and illusion. If one thinks about the illusion, the illusion dissolves and one realizes that the illusion itself is reality. In the words of Rushdie:

\begin{quote}
Reality is a question of perspective; further you get from the past, the more concrete and plausible it seems – but as you approach the present, it inevitably seems more and more incredible. Suppose yourself in a large cinema, sitting at first in the back row, and gradually moving up, row by row, until your nose is almost pressed against the screen. Gradually the stars’ faces dissolve into dancing grain, tiny details assume grotesque proportion, the illusion dissolves – or rather, it becomes clear that the illusion itself is reality...\textsuperscript{13}
\end{quote}

Second, the world of childhood has its on mode of narration; it is neither linear nor harmonious but cyclical and episodic. The cyclical mode of narration liberates the writers of the
postcolonial countries from the rigidity of the form of the novel practiced by the European writers. Also, it offers them opportunity to highlight the distinctive features of their culture. So they prefer the cyclical and spiral mode of narration to the liner one.

Third, the world of childhood is depicted from the perspective of an adult. So this depiction is objective, precise, authentic and new. Colonel Aureliano Buendía recollects the experiences of his childhood many years later when he faces firing squad and Aadam Aziz recalls his childhood when he returned from Germany with an idea of modernization.

Finally, the world of childhood is prehistoric and pre-industrial world, its depiction helps us understand why the people of that world resisted modernization and stuck to tradition. Márquez draws the character of Francisco the man as an ancient vagabond who was almost two hundred years old. He frequently visited Macondo and distributed songs composed by him so that villagers could know what had happened in the towns along his route. Aureliano draws the picture of Francisco the Man as follows:

*He found Francisco the Man, like a monolithic chameleon, sitting in the midst of a circle of bystander. He was singing the news with his old, out of tune voice,*
accompanying himself with the same archaic accordion that Sir Walter Raleigh had given him...  

Rushdie characterizes Tai as an old and garrulous man. Nobody knows how old Tai has been. Tai himself boasts that he has watched the birth of the mountains and has seen Christ when he visited Kashmir. Rushdie comments:

Nobody could remember when Tai had been young. He had been plying this same boat, standing in the same lunched position, across the Dal and Nageen lakes... for ever. 

III

For the Americans and Europeans the strange happenings in the everyday life of Latin America are irrational, remote and solitary, but for the Latin Americans, they are living, concrete and acceptable realities. Since these are the outstanding features of Latin American culture, they are narrated in One Hundred Years of Solitude. For examples, we find there an empty flask that had been forgotten in a cupboard for a long time, becomes so heavy that it could not be moved or a pan of water on the work table boils without any fire under it for a half hour until it completely evaporated. Or one-day Amaranta’s basket begins to move by itself and makes complete turn.
Strangely, the people of Macondo suffer from the illness of insomnia. They cannot sleep even though they have taken a brew of monkshood and they are exhausted. They, in fact, spend the whole day dreaming about themselves and others. Rebecca, for instance, dreams about a man who looked like her:

Rebecca dreamed that a man, who looked very much like her, dressed in white linen and with his shirt collar closed by gold button, was bringing her a bouquet of roses. He was accompanied by a woman with delicate hands who took out one rose and put it in the child's hair. ¹⁶

It is interesting to note that the people of Macondo were not alarmed by the menace of sleeplessness; they, in fact, were happy at not sleeping.

No one was alarmed at first. On the contrary, they were happy at not sleeping because there was so much to do in Macondo in those days that there was barely enough time. They worked so hard that soon they had nothing else to do and they could be found at three o'clock in the morning with their arms crossed, counting the notes in the waltz of the clock. ¹⁷

Sleeplessness leads to amnesia, a loss of memory. The inhabitants of Macondo start forgetting everything. They,
however, use inscriptions to remember the things and their function. One inscription for example, hung on the neck of the cow. It reads thus:

_This is the cow, she must be milked every morning so that she will produce milk, and the milk must be boiled in order to be mixed with coffee to make coffee and milk._

Thus the habitants of Macondo continue living in a reality ‘that was slipping away, momentarily captured by words’... Pilar Ternera discovers the trick of reading the past and future in cards. She helps the insomniacs live an imaginary reality built on the uncertain alternatives of the cards. In the imaginary world created with the reading of the cards a father is faintly remembered ‘as the dark man’ and a mother ‘as a dark woman’ with a gold ring on her left hand.

The ‘recent world’ of Macondo is full of supernatural phenomena. There a person dies and reappears as a living being. For example, Prudencio Aguilar has been killed by José Arcadio Buendia. However, Ursula sees him again and again. First, she sees him by the water jar; she finds him livid with a sad expression on his face. She does not have fear when she sees him, but she does feel pity for him. Next she sees him strolling in the rain. José Arcadia Buendia first dismissed Ursula’s perception as hallucination. However, when he sees Prudencio Aguilar with sad expression on face he is upset and
tormented so much that he is unable to sleep well after that. He says to Ursula: 'He [Prudencio Aguilar] must be suffering a great deal. You can see that he is very lonely.'

To appease Prudencio Aguilar he decided to leave his village and to shift it to some other suitable place. Also, he buried the spear with which he had killed Prudencio, in the courtyard. Also, he cut, one after the other, the throats of his magnificent cocks thinking that it would give some measure of peace to Prudencio Aguilar.

The gypsy frequently visits Macondo with their new inventions that work miracles. The deeds of the gypsy are magical and marvelous. For example, a gypsy man is turned into a snake because he has disobeyed his parents and put in a cage for show. Or the head of women is chopped off every night for one hundred and fifty years as punishment for having seen what she should not have.

During one of the visits, the gypsies informs José Arcadio Buendia that Melequiades, the gypsy benefactor of Macondo, was deaf and his body had been thrown into the deepest part of the Java sea. Later, Melquiades reappears as an old man 'losing his sight and hearing' and confirms his death: 'I have died of fever on the dunes of Singapore.' José Arcadio Buendia is not ready to believe the death of Melequiades. He says that Melequiades is immortal and has revealed the
formula of his resurrection. In spite of José Arcadio Buendia’s Opposition Melquiades is buried in a grave: ‘They buried him in a grave dug in the center of the plot destined for the cemetery, with a stone on which they wrote the only thing they knew about him: Melequides. They gave him his nine nights of wake’.21

It is a miracle that Melequides re-appears from his grave, meets Aureliano Segundo secretly in his room and talks to him about old wisdom. However, he refuses to reveal the meaning of parchments. He tells that no one can know the meaning of parchments until he has reached one hundred years of age. This indicates that the wisdom of Melequides is based upon his experiences of life gained through his travels undertaken before one hundred years.

In Macondo the seasons are uncertain and the atmosphere is bleak and unpleasant. We are told that it rained for four years, eleven months and two days intermittently. There were the periods of drizzle, but these periods were the signs of redoubled rain, which affected Macondo adversely. Particularly the hurricanes out of the north scattered roofs about, knocked down walls and uprooted every last plant of the banana groves. In brief, rain affected everything – man and machine, threads and cloths, trees and houses. The air was not fresh, in fact the air was so damp that fish could have ‘come in
through the doors' and 'swum out the windows, floating through the atmosphere in the rooms.

In Midnight's Children Rushdie also creates a new world in which the fantastic incidents take place time and again. This new world is a traditional India in the grip of a sort of supernatural invasion.' It is said, for example, that in Kurukshetra an old sikh woman woke up in her hut and saw the old time war of the Kurus and Pandaves happening right outside. The women really pointed to the place where she saw the chariots of Arjuna and Karna. Further, in Gwalior some people saw the ghost of Rani of Jhansi. It is reported that the tomb of Lord Jesus was found in Kashmir.

This India believes in Omens. When comets were seen exploring above the Back Bay, it was taken as a bad omen. Due to it flowers had been seen bleeding real blood. In February, a mad Bengali snake charmer, a Tubriwallah, was traveling the country charming reptiles from captivity in retribution for the partition of his beloved Golden Bengal. After a while the numerous added that the Tubriwallah was seven feet tall with bright blue skin. For some the Tubriwallah was Krishna come to chastise his people; for others he was the sky hued Jesus of the missionaries.

In the new world of Rushdie there are many wild stories about Dr. Schaapsteker. The more superstitious orderlies tell on oath
that Dr. Schaapsteker had the capacity of dreaming every night about being bitten by snakes and thus remained immune to their bits. Other whispers that Dr. Schaapsteker was half snake himself; he was really the child of an unnatural union between a woman and a cobra. It is also said that Dr. Schaapsteker had acquired the power of killing horses simply by approaching them with a hypodermic syringe.

Further, there is a story of the fisherman who found the djinn in a bottle. Ahmed Sinai advises his seven years old son not to open the bottle of djinn. If he does so, djinn will come out of it and eat him up. His advice is based on his experience. He has had a life long struggle with djinn bottles, though he could never win...

The narrator in Midnight’s Children says that the outré and bizarre may be narrated in the matter of fact style to make them credible. He adopts this style when he introduces some of the Midnight’s Children on their tenth birthday. First, he introduces a pair of twin sisters who were born in the town of Baud on the Mahanadi River in Orissa. The twin sisters possessed the ability of making every man, who saw them, fall in love with them.
Then a Delhi beggar girl called Sundari is introduced. Her beauty was so intense that within moments of her birth it blinded her mother and neighbouring women who had been assisting at her delivery. Her father had just a fleeting glimpse of his daughter. Yet his vision was so badly impaired that he was unable to distinguish between Indian and foreign tourists. This affected his earning power as a beggar. For some time Sundari was forced to have a rag placed across her face. Finally, her old and ruthless great aunt took her into her bony arms and slashed her face nine times with a kitchen knife. This, of course, proved to be a blessing in disguise. Whoever looked at her had pity for her and offered something to her. No wonder that cruelly disfigured Sundari received more alms than any other member of her family.

Next we meet a boy from Kerala; he had the ability of stepping into mirrors and reemerging through any reflective surface like lakes and the polished metal bodies of automobiles. Finally Parvati-the-witch is introduced to us; she was born, in Old Delhi, in slum. She had grown up amid ventriloquists who could make stones tell jokes and contortionists who could swallow their own legs. Parvati-the-witch, since she was born a mere seven seconds after midnight on August 15th, had been given the genuine gifts of conjuration and sorcery.

The fantastic Midnight’s Children have wonderful gifts of transformation and prophecy. Like them, Reverend Mother has the gift hindsight. Also, she decides to enter her daughters’
dreams in order to know what her daughter plan to do. First, asleep in bed at night she visits Emerald’s dreams and finds another dream, the dream of major Zulfikar within Emerald’s dreams. Zulfikar’s dream was just to own a large modern house with a bath beside his bed. But Emerald’s dream was greater because she desires to marry Zulfy. Reverend Mother also enters the dreams of Aadam Aziz, her husband. In dream she sees her husband walking mournfully up a mountain in Kashmir. She discovers that her husband was falling out of love with her. She also foresees the death of her husband. The dreams of Reverend Mother could not be proved in the court, but they were true and time offered the evidence of their truthfulness. Her dreams, in fact, may be taken as a woman’s intuition. It is difficult to answer what is truth?

The Europeans considers the world real, while Hindus accepts that the world is a kind of dream. In fact, Brahma dreamed and is dreaming the universe. Which of the two perceptions is right? It is difficult to answer. For the some scholar both the perceptions are right in their own way. Therefore, no one should try to impose one’s vision on others.

The new world portrayed by the narrator has endless rain, which affects his mother Amina Sinai considerably making her imagine all manner of strange things. The narrator says:
Endless rain, water seeping in under windows in which stained grass tulips danced along leaded panes. Towels, jammed against window frames, soaked up water until they became heavy, saturated useless. The sea: gray and ponderous and stretching out to meet the rain clouds at a narrow horizon. Rain drumming against my mother's ears, adding to the confusion of fortuneteller and material credulity and the dislocating presence of strangers' possessions, making her imagine all manners for strange things. Tapped beneath her growing child, Amina pictured herself as a convicted murderer in Mughal times...22

Indeed, the world described in Midnight's Children is magical and mysterious. Vanishing seems to be the distinctive feature of this world. Nadir Khan, for example, vanished from an underworld, leaving a note behind. Aadam Aziz vanished before his wife got up to feed the geese. The narrator himself disappeared in a basket. The narrator says:

Vanishing seems to be yet another of those characteristics which recur throughout my history... And now here we are, disappeared- off-the-face-of-the-earth. The curse of vanishment, dear children, has evidently leaked into you...23
One Hundred Years of Solitude deals with the solitude of the Buendia family. Here one may ask; what is the source of the solitude of the Buendia family. The answer is that the members of Buendia are strange people. Some of them are eccentric and egoist. They can neither love others nor, can they be loved by others. It can be safely said that inability to love is the source of the solitude of the Buendia family. In an interview Márquez admits this viewpoint:

From their lack of love, I think. You can see in the book that in a whole century the Aureliano with the pig’s tale is the only Buendia to have been conceived with love. The Buendias were incapable of loving and this is the key to their solitude and their frustration. Solitude, I believe, is the opposite of solidarity.

Solitude, as explained by Márquez, is a state of being alone away from companionship. When we look into the private history of the Buendia family, we find that most of the members of Buendia family are lonely; they in fact work in solitude. Here it is desirable to examine the lives of main characters in One Hundred Years of Solitude so that we can feel the intensity of their loneliness. To begin with, take the character of José Arcadio Buendia, the head of the Buendia family. He buys a magnifying glass of the size of a drum with
the money of his wife against her wishes. His wife cries, but he makes no attempt to console her. He spends much of his time in laboratory where he makes many experiments, at the risk of his own life to produce a weapon of war out of the magnifying glass. Once he makes an attempt to show the effects of the glass on enemy troop, he does not succeed. On the contrary, he exposes himself to the concentration of the sun’s rays and suffers burns, which turned into sores that took long time to heal. When his wife protests against his experiment, he is ready to set his house on fire.

Next, José Arcadio Buendia collects maps and several instruments of navigation from the gypsy. He works hard to learn the use and manipulation of the instruments. Then he makes a plan to navigate across unknown seas and to visit uninhabited territories. During that period he acquired the habit of talking to himself. The villagers does not trust him as a scientist: ‘The whole village was convinced that José Arcadia Buendia had lost his reason...’ Besides, José Arcadio Buendio resolves to discover the existence of God so that he can get a photograph. Soon he realizes that god does not exist and stops his pursuit of the image of God.

His older son, José Arcadio, has his father’s impulse for growth but he lacked his father’s power of unbridled imagination. Obviously, he is not interested in his father’s
search for the philosopher’s stone. He has withdrawn himself. He seeks solitude to enjoy. He is completely charged:

From an accomplice and a communicative person he had become withdrawn and hostile. Anxious for solitude, bitten by a virulent rancour against the world, one night he left his bed as usual, but he did not go to Pilar Ternear’s house, but to mingle in the tumult of the fair. After wandering about all kinds of contraptions without becoming interested in any of them, he spotted something that was not a part of it all; a very young gypsy girl... 

Aureliano Buendio, who later became the colonel of the army of Liberal, was the younger son of José Arcadio Buendia. He has the mysterious power of intuition. He is an adolescent. Strangely, adolescence has taken away the softness of his voice and has made him silent and solitary.

Aureliano Buendia led a group of twenty-one men under the age of thirty. He protested against the authority of his father-in-law, attacked his house and killed the captain and four soldiers who had killed a woman before. He ordered that he should be called Colonel Aureliano Buendia.

Colonel Aureliano Buendia, it is reported, organized thirty-two armed uprisings and he lost them all. He had seventeen male children by seventeen different women and they were
exterminated one after the other on a single night before the oldest one had reached the age of thirty-five. He survived fourteen attempts on his life, seventy-three ambushes and a firing squad. He is tormented; he knows well that whatever he did, he did for the satisfaction of his pride. His torment is described as follows:

In the fury of his torment he tried futilely to rouse the omens that had guided his youth along dangerous path into desolate wasteland of glory. He was lost, astray in strange house where nothing and no one now stirred in him the slightest vestige of affection. 27

Colonel Aureliano Buendía has relationship with many women, but he never loved them. Similarly, he fought many battles; not for helping his group but for satisfying his ego. Usula, his old mother, observes:

She realized that Colonel Aureliano Buendía had never loved anyone, not even his wife Remedios or the countless one-night women who had passed through his life, and much less his sons... she reached the conclusion that the son for whom she would have given her life was simply a man incapable of love. 28

In Midnight’s Children also characters feel loneliness mainly for two reasons. First, they have the vision of modernity and
modernization. Secondly, they lack the feeling of love. Dr. Aadam Aziz, the grandfather of the narrator, returns to Kashmir valley after his study of medicine. He is not liked by traditional people like Tai and the other boatmen. Tai has scorn in his face, in disgust he says: ‘You know sir, a thing like an elephant’s trunk’. Tai’s behaviour has desolating effect on Dr. Aziz; in fact it ruins Dr. Aziz’s good relations with the lake’s floating population. As a child Dr. Aziz had chatted freely with the fishwives and flower sellers. After his arrival in Kashmir valley they have started suspecting him, they really ostracized him. Such a behaviour hurt Dr. Aziz badly. It forced him to leave the valley.

Dr. Aziz accepts a university job at Agra, goes there with his wife, settles there and brings up his children with vision of modernity. His wife called Reverend Mother does not like it. She wants her children to be educated by Mullah. Dr. Aziz turns a deaf ear to her request. So she decides to remain silent, her lips were sealed.

Amina Anin, the narrator’s mother, does not love Ahmed Sinai, yet she marries him because she thinks that she would get children from him. Ahmed Sinai loves Alia, Amina’s sister, but he marries her because he considers that he would get many children through her. Amina’s marriage lacks love. That is why Amina and Ahmed Sinai live in their own world. While in Delhi Amina likes the company of Lifafa Das and
trust his brother Ramram Seth. Ahmed Sinai also does not pay much attention to her. He is happy to receive letters from his ex wife whom he had divorced; he first with his secretaries in the office.

Saleem Sinai, the narrator, is also an unlucky boy because he is not loved by his parents. His father loses all interest in him because he got his toes hurt at the time of his son's birth. Saleem has intriguing features in his early life. He was comparatively a very large child. Within a few months he drained his mother's breasts of milk. A wet nurse was appointed for him, but she resigned within a fortnight, she accused Baby Saleem of trying to bit her nipples with his toothless gums. It is amazing that Baby Saleem does not blink.

Saleem, however, justifies his strange physical features. He says that he is large because he is destined to face bigger problems in future. Similarly, he learns to blink, it is his first and foremost lesson of life. It shows that nobody can face the world with his eyes open all the time.

Saleem has a purpose to live. The purpose is to work for the development of the country. Unfortunately he does not succeed because he does not get full support and cooperation from his fellow Midnight's Children. Particularly Shiva frustrates his efforts. Circumstances force Saleem Sinai to live in Solitude.
The Monkey, his sister, reacts violently to any declaration of affection. Though she could speak the languages of birds and cats, the soft words of lovers roused in her an almost animal rage.

His writer uncle Hanif marries actress Pia. But his wife is not satisfied with him. She feels that she had been abandoned by her husband. She confesses that her heart is broken. She slams the door and goes out of the room. Saleem enters Pia’s head to know her thought; he learns that she has been his fancy woman. He starts hating Katrak because Katrak seduced his aunt.

Saleem Sinai’s son, Aadam Sinai, was born during the period of emergency imposed by Mrs. Indira Gandhi. Aadam Sinai was a child of a father who was not his father. He was born with high and wide ears like his father. Aadam Sinai was also forced to be silent and live in solitude. The narrator says:

He was born with ears which flapped so high and wide that they must have heard the shootings in Bihar and the screams of lathi-charged dock—workers in Bombay... a child who heard too much, and as a result never spoke, rendered dumb by a surfeit of sound, so that between then and now from slum to pickle factory, I have never heard him utter a single word. 30
Aadam Sinai has a grave and good nature. He refuses to cry or whimper. His adaptive father Saleem Sinai does not laugh at his son's grotesque ears. He finds that his son suffers from the disease of tuberculosis, but he is not worried. He knows that his son is stronger, harder and more resolute than himself. He says that when his son sleeps he has no dreams. He hopes that his son will turn the darkness of Midnight into light, even though he is ignored and is forced to live in solitude.

IV

Politics is the part of everyday life; so Márquez and Rushdie deal with it. They, we are told, are committed to the ideology of socialism. But as writers, they have a comprehensive approach. They do not aim at only exposing oppression and injustice prevailing their society; they also create awareness and raise consciousness of the readers to remove or to bridge the gap between the have and the have-not. They, however, express their purpose in terms of the outstanding features of novel.

Let us see how socio-political realities are narrated in One Hundred Years of Solitude. Columbia has witnessed the most devastating civil war of a Thousand Days, which ended with the defeat of the Liberals. The war claimed the lives of over 100,000 people. In One Hundred Years of Solitude Colonel Aurelianó Buendia fought thirty-three wars for the liberals and
lost them. It indicates the political frustrations of the people of Latin America. Márquez’s perception of a war is that it is futile, and it makes the leaders despotic and dictator.

The prevalence of banana industry and the massacre of 1928 certainly influence the publication of One Hundred Years of Solitude. In October of 1928, over 32000 native workers went on strike demanding payment in cash rather than company scrip. One night a huge crowd of workers gathered to hold a demonstration. In order to quell the incident the conservative government sent in the troops, which fired on the unarmed workers, killing hundreds. Later, the whole incident was officially denied. Márquez, however, narrates this incident to create awareness about political suppression.

The protests of the workers this time were based on the lack of sanitary facilities in their living quarters, the no existence of medical services and terrible working conditions. Further, they stated, that they were not being paid in real money but in scrip... José Arcadio was put in jail because he revealed that the scrip system was way for the company to finacé its fruit ships...³¹

The army was sent to crush the workers and it succeeded in doing so. José Arcadio saw the man corpses, woman corpses, child corpses who could be thrown into the sea like rejected bananas. The official version, however, was different.
According to it, there were no dead, and the satisfied workers had gone back to their families.

Rushdie also refers to major political happening like Jaliawala massacre, communal riots at the time of partition, the assassination of Mahatma Gandhi, agitation for the formation of linguistic states and declaration of emergency. Of course, he does not follow the chronological order and certain incidents take place on wrong dates. He is aware of this fact; that is why he says that in his version of history Gandhi will die on the wrong date.

It is worth noting that Rushdie uses metaphor to present social realities. He says that realities can have metaphorical content that does not make it less real. A thousand and one children were born, there were a thousand and one possibilities...  

Midnight's Children may represent many things. They can be seen as retrogressive in our myth ridden nation; so their failure or defend was desirable in the context of a modernizing, the twentieth century economy. They may also be taken as the true hope of freedom.

We are told that one thousand and one children were born at the midnight when our country got Independence. Of them four hundred twenty children failed to survive because of malnutrition, disease and the misfortune of everyday life. The
children who survived fail to unite themselves, they quarrel and fight.

Saleem Sinai was a rich Midnight’s child. He had the gift of intuition and foresight. He arranged a conference of Midnight’s Children to discuss and decide the purpose of Midnight’s Children. Shiva does not agree with him. Shiva says:

_What purpose, man? What thing in the whole sister-sleeping world got reason, yarr? For what reason you are rich and I am poor? Where is reason in starving man? I will tell you – You got to get what you can; do what you can with it, and then you got to die. That’s reason, rich boy. Everything else is only a mother sleeping wind!_ ³³

V

Solitude of everyday life is the central theme of _One Hundred Years of Solitude_ Márquez claims that everything narrated in the book is based on real life. Some critics do not agree with Márquez on this point. In the novel, it is said that Remedios the Beautiful ascends to heaven. What, they ask, is the basis of sending in Remedios the Beautiful to heaven?

- 55 -
Márquez says that Remedios ascent to the heaven is based on real experience. Once, the grand daughter of a woman had run away from home in the early hours of the morning. To hide this fact she told others that her daughter had gone up to heaven. This is the source of Remedios story.

Similarly, it is said that yellow butterflies flutter about Mauricio Babilonia. This description is also based on a fact. When Márquez was about five years old, an electrician came to his house several times to change the meter. On one occasion the grandmother of Márquez, trying to shoo away a butterfly, with a duster, said whenever this man comes to the house, that yellow butterfly follows him. That was the basis for the narration of Mauricio Babilonia.

In short, both Márquez and Rushdie write the family history, which is interwoven with the history of the country. They represent the incidents of everyday life adding the colour of imagination to these incidents. So what is ordinary seems to be magical and extraordinary. Also, they describe a world, which is degenerating and dying as Macondo is finally found to be; 'Macondo was already a fearful whirlwind of dust and rubble being spun about by the wrath of the biblical hurricane.'

Like Macondo the Buendia family is also doomed strangely each member of the Buendia family is aware that others have weakness and are doomed to failure, but none of them knows
about his/her weakness. The reason is racial. If you call a child Aurelianó, he will turn out like an Aurelianó. There is no escape, and no second chance. Problems of under development, dependency or imperialism never occur to these characters. They are blissfully unaware of historical reality and know nothing of the world, which has determined their destiny. Seen in this light, the novel One Hundred Years of Solitude seems less concerned with any magical reality than with the general effect of a colonial history upon individual relationships.

Márquez is writing neither a novel about the bizarre and fantastic thing nor is he concerned with the Nineteenth Century concept of reality. He describes the strikes, as we have mentioned before, against the Banana Company and the ensuing massacre. His purpose is not to prove that he is concerned with realism or social realism. He describes the strike to suggest proletarian struggle against exploitation and injustice. We know that the historic massacre of the workers of the Banana Company took place in 1928. It is about the same time that Meme Buendía’s son, the illegitimate Aurelianió, is born in the novel. His mother had been forbidden to see Manuricio, his father because he was from an inferior class. Mauricio’s surname is Babilonia because the proletariat, whom he represents, will bring about the historical destruction of Macondo. We must note that Macondo is not merely a place but a name given to an era as well.
We find that the yellow train brings the multinational Banana Company, the United State’s imperialism and eventual disorder. The Banana Company brings temporary prosperity around the time of the First World War. But its profits are threatened in the late 1920’s when workers decide to go on strike. José Arcadio Segundo, great uncle of the baby Aureliano Babilonia, and the first foreman in the Company, becomes a trade union leader and plays a leading role in the conflict. He is one of the few survivors of the massacre, he gives and eyewitness account of the death of more than three thousand demonstrators. His last words are ‘Always remember that there were more than three thousand and that they threw them in the sea.

The massacre, however, had been denied by the authorities. It is officially declared that in Macondo nothing had happened nor would anything happen there. All history and all memory were blotted out by the rain, which lasted for four years, eleven months and two days. After the interminable rain, Ursula’s own ‘one hundred torrential years’; come to an end. When she dies, Macondo’s decline accelerates and the doom of the entire Buendia family rapidly approaches. Nevertheless, the tragedy of the massacre is not completely forgotten. Aureliano Babilonia keeps the memory of the worker’s struggle. He interprets the parchment of one hundred years of Macondo and of the Buendia family in his own way and comes
to the conclusion that both Macondo and the Buendia family were doomed because of the self-centredness and ignorance of the people as well as the suppression of the struggle of the proletarians.

Like Márquez, Rushdie also provides a depressing vision of India. In Midnight’s Children he traces the history of India from the very first day of its Independence on 15th August 1947 to the day when Emergency was declared (26th June, 1977). The thirty-one years of Saleem Sina’s life parallel the thirty-one years of India’s Independence. Saleem’s face resembles the map of India. Saleem is the son of at least three fathers and two mothers – Muslim, Hindu and English Blood run in his veins; as such Saleem is India with her mixed and multiple traditions. Against this vision of wholeness and unity, we find the reality of modern India. First, it is partitioned into India and Pakistan under pressure from the fundamentalist. Then it is fragmented along narrow linguistic line. Unfortunately the process of fragmentation of India has not come to an end. So Saleem foretells that he shall eventually crumble into approximately six hundred and thirty million particles.

True, nobody has foreseen the fragmentation of India. Yet it does take place. Regionalism, communal riots, corruption, poverty, starvation and selfishness of the people and leaders have divided India into many fragments. Due to these factors
the development of India has been considerably hampered. These factors also have frustrated the efforts of 1001 gifted Midnight's Children for achieving unity for the removal of the poverty and the caste and class distinctions in India. So the talented Midnight's children live in the darkness of midnight:

*Endless night, days, weeks, months without the sun, or rather beneath a sun as cold as a stream ranged plate, a sun washing us in lunatic midnight light; I am talking about the winter of 1975. In the winter, darkness and also tuberculosis...*
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14. One Hundred Years of Solitude, P. 52.
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25. *One Hundred Years of Solitude*, P. 5.
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