



Raining Time 1

**SAMPLE
FINAL ESSAY**
[Used with the student's permission]

Raining Time

F..... U.....



Hum. 201 Major Works

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Imagine a young, jocose demigod filling a huge brown bag with all kinds of nasty stuff, banana companies, flying carpets, ugly trains, gold chamber pots, Aurelianos, Arcadios, women, children, firing squads, prostitutes, flood, and one hundred years ...Then he is just dumping these at one instant over a town. Try to catch the ‘things’ falling from the bag. Try to keep track of the hundred years pouring from the bag, which are not just consecutively following each other, but turning in vicious circles. Try to touch this intermingled bunch where every effort is doomed to be futile and deep under magical realism.

Good grouping. 😊

Good!

Good change.

Yes, *Italics*.

Similar to this picture of the imaginary, humorous yet sarcastic demigod, Gabriel Garcia Marquez creates a crazy town of his own, Macondo, not by pouring things from the sky, but by simply writing them down in his book, *One Hundred Years of Solitude*. This paper will deal with the very idea of futility in this circular reality in the frame of history, politics, religion and sexuality enriched by several myths and symbols.

OK.

Checked Thesaurus?

Since every page of this epic is nourished by magic realism, firstly I'll focus on magic realism lying at the hearth of the book. Magic realism is defined by two conflicting perspectives, one based on a rational view of reality and the other on the acceptance of the supernatural as habitual reality. Magical realism differs from uncontaminated fantasy, principally because it is set in a normal, modern world with bona fide descriptions of humans and society. Nowadays, one cannot study magical realism by leaving Marquez aside because he is one of the most influential writers of this movement. Marquez has indicated that he learned the tricks of his trade from his grandmother, in his own words, "The tone that I eventually used in *One Hundred Years of Solitude* was based on the way my grandmother used to tell stories She told things that sounded supernatural and fantastic, but she told them with complete naturalness" (Hart, 2003).

Why changed prosaic?

Addition ?

GREAT !

!!! 😊

Marquez has not referred only to his grandmother as a real facilitator; as Hart points out he claimed that the Caribbean was an invaluable source to give him the ability to see the magical side of life, "In the Caribbean, to which I belong, the unbridled imagination of the black

African slaves got mixed with the beliefs of the pre-Colombian natives and then fantasy of the Andalusian.”(2003). Thanks to his grandmother and the Caribbean culture, Marquez tells the epic of Macondo in a humorous way, beautifully enriched by magical realism.

Much refined!

After an overview of Marquezean magical realism, I want to discuss how history is an important ingredient in the context of circularity and futility. From the very names that appear generation after generation to the repetition of personalities and events, time in *One Hundred Years of Solitude* refuses to divide neatly into past, present, and future. In this case, history becomes another weird Marquezean theme. Ursula Iguaran, the devoted mother of the Buendias, sadly notices that time in Macondo is not finite, but, rather, moves forward over and over again. In a strange way, this simultaneity of time leads to amnesia, when people cannot see the past any more than they can see the future. One form of insomnia sweeps Macondo after the arrival of Rebeca, the adopted daughter of the family, and only the natives diagnose the symptom, suggesting that they have already faced the epidemic. This insomnia is not just a case where someone cannot sleep, but also cannot remember the past anymore. During those days, Pilar Ternera, the fortuneteller, reads the past from her cards, like she used to read the future. However, the very same cards, now spawn wavering interpretations, make the town people even more lost than they have ever been before. The insomniacs can now faintly remember a father as the dark man who had arrived at the beginning of April, and a mother is recalled as the dark woman with a gold ring on her left hand (p. 49).

Better!

More specific!

New!
Good revision.

Another wave of insomnia takes place after the “banana massacre”. Jose Arcadio Segundo witnesses how the army shoots down three thousand banana plantation workers on strike, but nobody seems to remember anything about the incident. However this incident is not a virgin product of Marquez’s imagination, but has actually taken place in Cienaga, Columbia in 1928. Marquez has indicated that when he visited the scene 10 years after the scene, nobody could remember exactly what had happened. Hence, in the novel we see the lapse of memory:

The woman measured him with a pitying look. “There haven’t been any dead here”, she said. “Since the time of your uncle, the colonel, nothing has happened in Macondo. In the three kitchens where Jose Arcadio Segundo stopped before reaching home they told him the same thing: “There weren’t any dead.”(Hart, 2003).

Indication of source!!! 😊

Good!

Excluding the times of insomnia, the future becomes as easy to recall as the past. The foretelling of Melquiades proves that events happen in a continuous flow of time. From the beginning of the novel, the old gypsy is able to see its end, as if the various events were all occurring at once. Similarly, the presence of the ghosts of Melquiades and Jose Arcadio Buendia show that the past in which those men lived has become one with the present. But the sadness lies in the helpless efforts of family members who are struggling in the ever-tightening spirals that draw the Buendia family inward down like a slow-paced tornado. Marquez finishes his book with the striking sentence, "...races condemned to one hundred years of solitude did not have a second opportunity on earth" (p.422).

Period outside!! 😊

Very descriptive.

"theme" deleted 😊

Having dealt with the elements of history, I'd like to articulate the politics as treated in the novel. Macondo meets with institutional politics with Don Apolinar Moscote's arrival and witnesses the rise of politics as he finally succeeds in bringing armed soldiers to help govern. This disturbs the autonomous peace that the town has always enjoyed. Once Macondo's innocence is lost, efforts to regain it by overthrowing the new leaders only make things worse. For example, Arcadio's revolution against Don Apolinar Moscote's regime only results in worse dictatorship. And, in addition to showing how impossible it is for the town to

Careful additions

regain its innocence, Arcadio's dictatorship also shows what can go wrong when well-intentioned governments have cruel leaders who become power-obsessed. This commentary applies outside of the fictional world of *One Hundred Years of Solitude*, criticizing dictatorial regimes in the twentieth-century Latin American countries like Cuba and Panama. Jose Arcadio Buendia's Macondo is a utopian portrait of what an ideally communist society might be like. He has mapped out the city so that every house has equal access to water and shade, and he tells the magistrate, "in this town we do not give orders with pieces of paper" (p. 57). Further in the novel, we see that this early utopia cannot last, and Macondo becomes enmeshed in a revolution by a severely regulatory government.

Bravo!

Much better!!

Having discussed institutional politics, I want to focus on the religious elements in the novel. The most recognizable religious myths in the book are the creation, flood and apocalypse. At the very beginning of his book, Marquez introduces us his town Macondo while it is in Edenic days of innocence, recalling the biblical tale of Adam, naming the animals. However, as the will of fate turns out, Macondo meets an apocalypse with a cleansing flood in between. Throughout the novel, we witness the enormous rise and tragic fall of Macondo with the

family of Buendias. With all the struggles, the Buendias generate not only pathos but also personify solitude and inevitable tragedy with evanescent possibility of happiness, which are all foreseen in the Bible. In the beginning, Jose Arcadio Buendia and Ursula establish Macondo as a kind of Eden. However, Macondo slowly loses its Edenic Innocence by seeking too much knowledge. When the shocking massacre occurs, in which three thousand people are killed, it rains for five years in order to cleanse the Earth like in Noah's biblical flood. Finally, the book ends with an irreversible, apocalyptic destruction. Like all other institutions, religion does not bring happiness to the Buendias, either. In the case of 17 Aurelianos, the crosses that the Father draw on their foreheads at the Ash day, remain like signs of a deathly curse and eventually lead to their inevitable ends. Another religious myth character Remedios the Beauty, who is the chosen one to ascend to the sky, spreads damnation to mankind with her animalistic beauty. In both cases, religion is not the way to salvation, in its strange ways; it leads the way to destruction.

Changes!!

Summative!

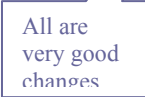
Having concentrated on the idea of history in the novel, as well as the institutional politics and religion, let me focus on sexuality at Macondo. Sexuality in the novel is also hyperbolic and kind of weird. Incest is the 'original sin' of Macondo, which is evident in its foundation similar to the "Creation" as seen with Ursula Iguaran and Jose Arcadio Buendia. Macondo's destruction in a way identifies with Amaranta Ursula and Aureliano. While Ursula is the devoted mother who gives birth to the Buendia men as her children, it is Pilar Tenera who raises them into adulthood, playing mother by deputy to the Buendia men, allowing them to fulfill their Oedipal complexes and the cycle of incest in their families. Where Ursula is portrayed as the matriarch of the town, Pilar is the sexual matriarch of the town. She bears two children from Aureliano Buendia and Jose Arcadio. She also has sexual relationships with Aureliano and Arcadio. This shows that her power in the novel manifests sexually, it seems that attraction to her is passed on through generations, and even after marriage, sexually provoked men always seem to return to her.

Appropriate Corrections!

OK.

After an analysis of Marquez's *One Hundred Years of Solitude*, from historical, political, sexual, and religious perspectives, we can conclude that the novel is an outstanding portrayal of repetitious corruption in society due to harsh institutionalization. From each point of view, institutionalization disturbs the very initial Edenic state of Macondo. As the writer tells the story of the town Macondo through the family Buendias, we can see how history repeats

itself in shrinking circles, drawing the fall of the Buendia family. Instead of expanding, the family tree, flinching, due to the repeated mistakes of the Buendias. In this case, every action seems futile, leading to the inevitable end foreseen by the Bible. As time repeats itself in circles, like a pig's tail, we progress through our reading. However, Marquez suddenly takes the carpet under our feet, and the text plays a trick on us. First, we are outsiders, looking at the text from a distance, following the words of the writer, suddenly at the end we find ourselves standing right next to Marquez. We sadly find out that our reading makes Macondo to meet its end. In the highlighted themes of circularity and futility, as we read through and annotate, we see history, politics, religion, and sexuality intermingled with symbols and myths making the text one of the best representations of magical realism.



All are
very good
changes

References

Hart, S. M. (2003). 'Magical realism in the Americas: Politicised ghosts in *One hundred years of solitude*, *the house of the spirits*, and *Beloved*'. *Journal of Iberian and Latin American studies*, Vol. 9, No. 2.

Marquez, G. G. (1967). *One hundred years of solitude*. London, U.K: Penguin Books

SAMPLE Electronic Feedback for Encouragement

Dear F..... ,

Your visit to the Writing Center after a full semester delighted me. I always knew you liked writing and could compose wonderful texts although you were a FENS student and you always said you weren't satisfied with your choice of words. Your "Workshop" attendance was excellent with smart questions in the analysis of Sample Essays

This is a good essay, Fatma. So, now you see that engineers also write good PAPERS!

I love your imagination and also your determination to use your annotations, your interpretations instead of referring to many secondary sources.

Thank you for your efforts in revising such a good text and also thanks for caring about format. I hope it wasn't difficult to count the five spaces and start at the sixth space in your reference documentation.

I am looking forward to seeing your longer papers near the end of the semester...

There is a new Yo-Yo Ma CD in my drawer, let's enjoy it together!

Love,
D. Tokay