

Magical Realism as Social Protest in Gabriel García Márquez's *Of Love and Other Demons*

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ABSTRACT

This article is an effort to explore the relevance of the technique of magical realism as well as the postcolonial reality to the assertive mode of social protest in the Gabriel García Márquez's novella *Of Love and Other Demons* [Del amor y otros demonios, 1994/1996]. Hypothesizing that the author has been successful at employing the technique of magic(al) realism as a vehicle of social protest in order to register his observations regarding the prevalent socio-political situation, the research investigates slavery as a major theme of the text in question. While the study highlights the significance of fiction as a powerful means to unveil and thus comment upon the demonic backdrop in which the same has been written, it also takes on various postcolonial themes in the novella, for example, language, displacement, identity, race, exploitation, gender, hybridity, etc.

Key Words: social protest, magical realism, slavery, postcolonialism, Latin America

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INTRODUCTION

The Colombian Caribbean Coast (CCC) has always been a major attraction in Latin America for a number of reasons. Its rich colonial history is capable enough to invite the attention of any individual towards the fact as to what happened that it took its present shape. According to Cunin and Rinaudo (2008, 267), the social, cultural, political and economic conditions of this place have a serious background in slave trade, colonial past, and the black identities. Cooper (2005, 27) argued that, “the principal meaning of colonization has come to involve people rather than land: coercive incorporation into an expansionist state and invidious distinction”. Among the intentions behind this article is to highlight the demoniac condition of the cities and towns situated on the CCC deep rooted in the Postcolonial reality, which is equally found in the common local mentality as well as the indigenous narrative structures. Magical Realism (MR) is one of these structures and is helpful for the indigenous writers to give vent to their dissatisfaction over the un-stoppable process of (passive-) colonization. Gabriel García Márquez is also one of the writers, who use the technique of MR to express their concern over the after-effects of colonization through the fiction they produce. This article aims to evaluate his novella *Of Love and Other Demons*, in an attempt to demonstrate that it exhibits the Postcolonial reality in nearly all senses of the term.

First published in Spanish in 1994 by the title *Del amor y otros demonios* and then translated into English by Edith Grossman in 1996, Gabriel García Márquez's *Of Love and Other Demons (Demons)* is apparently a story of the love of a priest for a twelve-year old girl of renowned parentage, but the novella has serious political/social implications deep-rooted into the far troubled history of Latin America. Bitten by a rabid dog the priest's services are sought to heal the girl. Both of them fall in love with each other and the girl is miraculously healed, not by the exorcism of the priest, but out of the happiness she experiences on the latter's love for her. Locked into a cell, one day, the girl is found dead. The setting of the novella is significant in that it enabled the author to communicate a lot more serious things. The place where the story originally belongs is the CCC. With Colombia in between and stretched on almost 1,600 kilometres from the western border of Venezuela to the eastern border of Panama, the CCC has been a major source of trade and commerce in the colonial era. Whereas the coastline was the main route through which the colonizers transported raw material out of South America, it was the same way to import modernity to the native land on so huge

a scale as to vaporize its original culture and tradition. As the novella is manoeuvred at exposing the effects of colonialism in the region, at times the author seems to have wrapped various serious themes related to the colonial process ruthlessly continued in the town, e.g., slavery, exploitation, otherness, etc. There are certain portions in the novella where the reader feels bound to think as if the author had deliberately kept something hidden from him/her, which otherwise would have been very much relevant to the novella if the maxim of 'cause and effect' was observed.

Márquez's *Demons* has been isolated as it addresses one of the most disturbing truths of our past, i.e. slavery, which continues to exist even today, although in an indirect and different form. The (mis-)treatment of the Black, smuggled from Africa and subsequently enslaved by the native bourgeois community has been reflected in the writings of the Caribbean intellectuals (See for example, Allende 1985; Márquez 2004), who has condemned the slavery both in mind and practice. The novella is in particular relevant to the traditional Indian/Pakistani society, where, still, there is at work a feudal mindset to enslave the 'other' of the society both physically as well as psychologically. Although the Black of the *Demons* has been replaced by the Brown and the White by the intellectual progeny of the colonial masters, slavery is still practiced in the South Asia.

Whereas the present study is an interdisciplinary one and falls in the broader category of qualitative research, the general method used for undertaking this research is Close-Reading. The close reading of a written text is writing an essay that responds to or builds upon the ideas in the original text and takes both historical and textual context into account (Brummet 2010). Rather than merely extracting facts from the text, a close reading initiates a critical analysis/response through writing. The researcher has undergone the four stages of Close Reading in order to respond to the research questions/details of the study formulated on the basis of the first three of the four stages of the technique of Close Reading, i.e. Pre-reading, Interpretation, Critical Reading, and Writing. At the pre-reading and interpretation stages, it was found that in some parts of the *Demons* the device of MR had been used both at sentence and paragraph level and that it worked towards gaining a significant effect of social protest. After having highlighted/marked certain parts of the novella, what was undertaken at the critical-reading stage was a questioning, examining, and expanding upon what the author says with the reader's (myself) own arguments. The last stage of close reading was 'Writing'.

It enabled the researcher to define García Márquez's position in the broader Latin American literary context. The researcher has presented his own critical analysis at this stage by applying the aforementioned methodology on García Márquez's selected text. Thus, a close reading of the material isolated for the present study makes possible the latter's in-depth analysis. Moreover, the present study is an interdisciplinary one in that it keeps on fluctuating between postcolonialism, MR, and the socio-political and geographical realities of Latin America. Through the application of the postcolonial theory, attention was drawn to certain significant themes, such as identity, history, exploitation, protest, and social injustice in the Latin American writings. MR has been relevant in that it is used as a significant device to unveil the above mentioned themes.

As a major Latin American fiction writer, Márquez has earned a reputation for a purposeful use of the technique of MR, which enables him to give vent to his experience regarding the way Latin America, in particular, and the Third World in general, have been affected by the colonial process. On the whole, a magical realist is primarily concerned with the social problems faced by the marginal groups in a society. S/he uses fiction as a platform to project a feeling of disapproval regarding the misuse of power and authority. The Latin American magical realists have made it replete with the political commentary on the past and present of their locale. Such fiction is of particular significance in that it gives the future of the region a peculiar direction, making the past and the present of a nation stand responsible for altering the path into the future. Márquez's use of this technique provides an example of its use in that he makes a full use of the technique by making a full utilization of the same. His works, therefore, invite multidimensional criticism/interpretation: They not only address the regional political issues, but are relevant to those of the whole Third World as well. Along with commenting upon the turbulent past of his own locale, his fiction is set to question the rapidly changing present, and, thus, is a living organism that evolves with the passage of time.

Márquez's *Demons* has been isolated for a close reading in the current study, as it reflects the response of its author –a major representative of the collective Latin American/Third World conscience– to various undesirable social practices (such as slavery, exploitation, marginalization, etc.) in the backdrop of the postcolonial paradigm by expressing his specific view of the colonial experience and by challenging the official readings of history with the help of the technique of MR. As the present study was a close reading of Márquez's *Demons*, the researcher offered certain

observations resulting from the findings he came up with during a minute reading of the text. A theoretical framework was developed from readings in Postcolonial Studies (e.g., Ahluwalia 2001; Ashcroft, Griffiths and Tiffin 2001; 2002; 2003; Schwarz and Ray 2005; Young 2001) and the particular conditions of the region in which Márquez produced his fiction. The same was then used to foreground the author's assertive mode of the aforementioned protest in his isolated text.

ANALYSIS AND DISCUSSION

The subversive power of MR as an agent of decolonization has been acknowledged by Salman Rushdie (as quoted by Faris 2004, 38) when he described it as the expression of the genuinely "Third-World consciousness". The technique not only does challenge the absoluteness of the so-called truth by making the reader live the fantastic-real experience by transporting him/her right in the midst of the world of fiction, but poses a serious threat to the very belief that the colonial realities experienced by the Third World had been anticipated and thus welcomed by the colonized in the view of their so-called superiority complex in the realm of philosophy, theology, technology, etc. In other words, the technique of MR inculcates in the minds of the Third-World 'other' a sense of rebellion, forcing them to unconsciously reject the colonial bindings, which are ultimately responsible for making the former think of themselves as inferior to the colonizers. This trend subsequently keeps them in a state of perpetual subordination. The magical realist fiction is helpful to register the protest of the underdogs of the society against the colonial experience and makes them realize about the problems prevalent in the society.

Whatever Márquez wrote in *Demons* provides significant evidence in the support of the argument presented above. The novella is not only the voice of the colonized against the colonial experience, but a mirror in which the society can see its own image to correct the scars and scratches responsible to ruin its beauty. On the one hand, it is deeply embedded into a distant memory of how the author's grandmother narrated a Latin American legend to him, and, on the other, it takes a firm root out of a real event in the author's life. On the basis of the abovementioned fact, it can be argued that, if deconstructed, MR lies at the very structure of the novella.

According to Márquez (as quoted by Ousby 1992, 624) "you can get

people to believe anything if you tell it convincingly enough". In other words, the technique of MR is employed as a tool to challenge the official version of history in order to unveil the view-point of the 'other'. It is significant that the novella is an attempt to re-construct the Colombian history in many respects. Whereas the novella is about the undeniable love of a priest towards a thought to be possessed young girl, the author records his protest against the social evils/problems prevalent in that day society. It is magical realist at its very roots when the reader is told that the origin of the novella lies in a real archaeological excavation and its connection with a story told by the author's grandmother. According to Márquez (1996[1994]), the novella is based upon a legend of a twelve-year-old girl with hair that trailed behind her like a bridal train and who had died of rabies caused by a dog bite and was talked about in the town along the Caribbean Coast for the miracles she was famous for.

At the very outset of the novella, the author employs the technique of MR in order to verbalize his feelings of protest against certain social problems –such as exploitation of the Black, human-trade– prevalent in that time society. To make the readers believe in the fictional tale presented in the novella, Márquez paints different objects in colours and uses certain dates and numerical figures with so confidence that the reader takes the whole amalgam as reality. By doing so, the author intends to question the authenticity of various historical propositions as well as protest against social evils/problems. The story opens with an 'ash-grey dog with a white blaze on its forehead' running violently on the 'rough terrain of the market on the first Sunday in December' (5). The magical effect achieved in the first half of the sentence is made to cross the line of the 'magical' and enter into the realm of the real.

An ash-gray dog with a white blaze on its forehead burst onto the rough terrain of the market on the first Sunday in December, knocked down tables of fried food, overturned Indians' stalls and lottery kiosks and bit four people who happened to cross its path. Three of them were black slaves. The fourth, Sierva Maria de Todos los Angeles, the only child of the Marquis de Casaldueiro, had come there with a mulatta servant to buy a string of bells for the celebration of her twelfth birthday (5).

The dog bites four people, three of whom are black slaves and the fourth is Sierva Maria de Todos los Angeles. The proportion is much significant in the context of the colonial/postcolonial debate in that the same is the ratio of the colonizing and the colonized world, i.e. $\frac{1}{4}$ Whites and $\frac{3}{4}$ blacks (and that too slaves). The dog may be taken as a symbol

of colonization. When gone mad, the dog of colonization bites –and in other words affects– the whole world. The presentation of the beast as having an ‘ash-gray’ colour and ‘a white blaze on its forehead’ is also significant; ‘ash-gray’ colour is symbolic for something peaceful, quite and sombre, while the ‘white blaze’ on the very forehead of this ash-gray animal is a bad omen, telling a great deal about the forthcoming terror that it is about to unleash upon the world. People, who presented themselves as the most civilized of all and the carriers of the sacred torch of knowledge, at once turned into the worst of the exploiters. It is beyond the imagination of public that the process of colonization would be of so far-reaching effects even after the end of the real-time process of colonization; the descendants of the actually colonized people still suffer from a particular state of mind responsible to alter their course of thought and action, making them feel themselves inferior to the colonizers’ descendents. The opening sentence of the novella, therefore, smacks of the over brimming feelings of disapproval and protest against the colonial process carried out in Latin America first by the Spaniards and then the North Americans.

It is quite ironic that the families involved in the slave trade did not give even a single thought to the threat they posed to the whole humanity, but were concerned about the threat of a plague and that too of rabies. The irony is redoubled when it is revealed upon the reader that the families involved in slave trade, who in fact had never accepted the fact of the slave-families’ honour, were worried about their own so-called honour that “even a simple dog’s bite might damage the family’s honor” (12). Whereas the Marquis does everything to save his family’s honour, the slaves did not have resources and freedom to cure the infected;

Yet the most terrible dramas did not pass into the annals of history, for they occurred among the population of blacks, who spirited away the victims to cure them by African magic in the settlements of runaway slaves (12).

Immediately after describing the setting, i.e. the South American Seaport during the colonial era, the reader is exposed to, although narrated in the extraordinarily lightest manner, the extraordinary event of the trade of slaves abducted/smuggled from Guinea. A strong sense of disapproval of the way the slaves are treated in that day society. The maid was “attracted by the crowd at the slave’s port, where a shipment of blacks from Guinea was being sold at a discount” (ibid.).

The reader is able to live in two worlds simultaneously: in the world of fiction and his own real world. A life in the world of fiction is only

possible through the subtle use of the technique of MR. The reader believes in the fictitious as if it were real. And at the same time, the author makes the reader share the former's intense feelings of protest that have been made noticeable with the skilful use of the abovementioned technique. It is worth noting that in the world of the novella, the contagious disease spread by the rabid dog is attributed to be a plague. The idea of plague is much relevant in the present discussion on the basis of its social and moral implications along with the medical one. According to the Athenian conception, plagues inflicted upon a nation which –either on individual or collective level– has been indulged in a heinous crime of moral nature. Mitchell-Boyask (2008, 2) emphasizes the presence of a complex interplay between the theme of morality and the imagery of disease in the 5th Century Athenian drama. Giving examples from various dramas of that era, he concludes that,

[...] an imbalance of bad over good brings disease for the city, and most link the malfunctioning of the social and political orders to illness. Disease here is associated with disturbance in the city, and wise speech or song can bring a cure, presumably by restoring order (127).

The residents of the town too fear a plague. Although the background of the fear is not given, yet the absence of the same not only makes it appear to be significant, but makes the readers to unconsciously search for it. In other words, the fear lest a plague is inflicted upon the townspeople is the indirect result of their guilty conscience regarding their un-ethical and immoral practices, such as exploitation of the enslaved and smuggled black community. Right after the readers are told about the rabid-dog-plague, another kind of plague is introduced to them: the 'African plague' that is feared to be out broken on the vessel that lay anchored outside the bay and that ultimately turns out to be mere food poisoning. The vessel is not allowed to be ashore until the town's prominent people make sure that the reason of the Negro slaves' death is not the African plague, but food-poisoning. In other words, the slaves were not provided with proper food by the people who enslaved them. This inhumane treatment of the black is an ample evidence of the racial discrimination and exploitation on part of the colonizers. The black were not only forcibly used for rowing the ships –that carried the looted raw material including minerals, fruit, artefacts, etc.– from Africa to the Americas and Europe, but later on were sold in auctions. The discrimination on the basis of region and race is manifested in the act of the townspeople to force the ship to anchor and unload the goods and people on the port, but remain on

a reasonable distance from the coast. O. Horton and E. Horton (2005, 27) described the horrific situation of human trade in the following way:

About 40 percent [of the slaves] were landed in Brazil, where Portuguese colonial slave masters used huge numbers of Angolan and Congolese slaves to cultivate sugarcane. Sugar was also the major crop in other parts of Latin America and in the Caribbean, where slaves working in the cane fields produced the sugar that sweetened European food and drink and generated great wealth for European merchants and American slaveholders.

Doak (2006, 6) argued that the history of African slave trade in Europe and the Americas can be traced back to 1619 when about 20 Africans were sold in Jamestown, Virginia. The major motives behind slavery were banana and sugar and coffee plantations in the coastal regions of Latin America. These plantations were run by the Portuguese, French, and the British colonizers who kidnapped the black community from Africa and smuggled them to these areas in order to make them forcibly work. This free of cost labour caused them huge profits, which they spent in their native lands. The coastal town in the novella also conforms to the above notion of uplifting its socio-economic condition by indulging in the slave-trade. The enslaved Negroes are abducted from Africa and brought here in order to be used as free-labourers: the female as maids and 'comfort girls', and men as servants and labourers in the farms and plantations. As Sierva Maria "had begun to blossom under a combination of contradictory influences" (Márquez 1996[1994], 10), the influence of her rich parents and the extraordinarily African slaves in her household. It is worth noting that whatever the girl inherited from her parents is of negative nature, whereas she learnt a number of positive habits from the slaves.

She inherited very little from her mother. She had her father's thin body, however, and his irremediable shyness pale skin, eyes of taciturn blue and the pure copper of her radiant hair (10).

Unlike the adults, Sierva Maria does not have any ulterior motives leading her to suppress the black community/servants/maids in her household. She likes to spend most of her time in the servants' courtyards playing and helping them in the daily chores. The socio-cultural as well as politico-economical superiority that is the driving force behind all the activities on part of the local community in the town has not yet affected the lass. It is from here that she learns the strange and mysterious ways

of the African culture;

This afternoon, however, she looked for Sierva Maria in the servants' courtyards. She was helping to skin rabbits, and her face was painted black, her feet were bare and her head was wrapped in the red turban used by slave women (14).

So materialistic has become the approach of the adults of the town that even love, the most significant and delicate of all emotions, has happened to be meaningless to them. The relation between parents and children is usually considered to be a powerful one, but in the miniature world of 'love and demons' even this relation has failed. The reaction of the parents of Sierva Maria on the knowledge of her being bitten by a rabid dog leaves the reader in a shock. Due to the indifferent attitude of her parents, the girl too has lost any soft corner for them.

He always believed he loved his daughter, but the fear of rabies obliged the Marquis to admit to himself that it was a lie for the sake of convenience. Bernarda, on the other hand, did not even ask herself the question, for she knew very well she did not love the girl and the girl did not love her, and both things seemed fitting. A good part of the hatred each of them felt for Sierva Maria was caused by the other's qualities in her (15).

In a world where the purest and magical of emotions, e.g. love and hatred, are over-shadowed by the most worldly-driven factual thoughts, one can expect anything to happen at any cost. The way Bernarda undergoes a transformation after her marriage also hints at the power and play of a patriarchal society, where women had to be submissive to their better halves. MR works at the root of the protest against the subjugation of the woman-folk when the narrator makes the fantastic appear as factual by presenting numbers and names of biblical importance while describing Bernarda's situation. Bernarda's stomach-ulcer can be interpreted as a result of the mental stress she was experiencing as a wife. She "took as many as three consolatory enemas a day to extinguish the blaze in her belly or sank into as many as six hot baths with perfumed soaps to soothe her nerves" (20). The narrator again uses MR to enhance the effect of social protest when he explains the situation in a little more detail. By this time there was nothing left of the person she had been when she married [...] the ill-fated afternoon she met Judas Iscariote and was swept away by misfortune." (ibid.). It is the spirit of MR that makes the reader believe in what is almost or entirely unbelievable; the

miserable life of a rich woman, who has everything except a successful married life. The world of *Demons* betrays of uncertainty of one kind or another, especially the one related to Sierva Maria. An example of such uncertainty lies in the magical real passage telling about the time when the Marquis was coming back after she was handed over to the clergy at the Convent of Santa Clara. The juxtaposition of the magical and the real is quite noticeable here;

From the windows of his carriage he contemplated the desolate streets, the children playing naked in the puddles, the garbage scattered by the turkey buzzards. The carriage turned the corner and he saw the ocean, always in its place, and he was assailed by uncertainty.

The realistic description of the surroundings and the dreamlike vastness of the ocean create a magical real effect to reveal the narrator's concerns regarding the uncertainty of life. It also tells about the difference between the gross nakedness of reality and the silky touch of dream or fantasy.

Apart from individual instances, in *Demons*, the reader encounters the problem of subjugation of one segment of the society by another. One of the main reasons behind the usurpation of the rights of the Indians or the hybrid community –called mulatto– in the world of *Demons* is the so-called superiority complex on part of the usurpers. But, the fact is that they suffer from an acute inferiority-feeling that makes them act in certain ways, e.g. declaring certain parts of their houses prohibited for the hybrid community; making the latter realize that they are inferior to the former; and considering them to be the source of all evil in the society. As a matter of fact, they consistently feel threatened by the abilities of the hybrid community. A prominent critic, Armstrong (1994, xi), highlighted the same paradox inherent in the practice of slavery by borrowing an example from Virginia Woolf's 1927 novel *To the Lighthouse* in which one of the characters, Mrs. Ramsey, is shown as thinking of the “social inferiority of the liftman who both literally and metaphorically facilitates his ability to move upward. He recalls, in a quickly repressed moment of guilty recognition, that the achievements of ancient civilizations were dependent upon slavery”. She furthers her argument by concluding that the irony of this reflection lies in the fact that, in reality, slavery was historically much closer to Mr. Ramsey himself. In other words, to try to uplift oneself by oppressing the ‘other’ is both an ironical and paradoxical idea, which should not go side by side. The identification and the subsequent condemnation of this trend are quite important. Mansbridge (2001) noted that along with implementing some historical and culturally derived or

borrowed strategies to condemn various forms of domination, it is mandatory to develop an ‘oppositional consciousness’, which is partially dependent upon recognition of “some of the ways a dominant group uses power to initiate and maintain its position” (15).

Although the setting of Márquez’s *Demons* is the South American Seaport during the colonial era, the author has made it relevant to today’s post/postmodern world, as well. Parallel can be drawn between the colonial society, as depicted in the *Demons*, and the present day post-9/11 society in a number of respects, e.g. the enslavement of the Black/Brown community and an exploitation of their resources, creating superiority on linguistic, psychological and physical levels. Language has been a major tool for creating an inferiority complex among the colonized. On the other hand, in establishing a linguistic superiority on the native population, the colonizers have always found a significant means to smoothen the process of colonization. Whereas, this linguistic superiority effectively suppresses the colonized, it does not cease to affect the minds of the ‘other’ even after such processes actively end. The very term “Latin America” itself provides explicit evidence in support of the argument. As Latin is at the root of the major languages spoken in this region, e.g. Spanish and Portuguese, the origin of the term can be traced back to the French incursions in Mexico around 1860, when desperate to extend the French rule to this region, Napoleon the Third and his ministers deliberately and repeatedly used the term to propagate a kind of cultural similarity between this region and France.

At places in *Demons*, the author seems to be attempting to re-assert the lost linguistic identity of the region when he condemns the use of Latin language in the ordinary discourse. For example, when Sagunta, an Indian vagabond woman called on the Marquis to tell him about the threat of a plague of rabies, but while doing so she made so many ‘twists and turns’ that the latter lost patience and asked her “Whatever it is, just tell me with no more Latinizing” (Márquez 1996[1994], 13). As Sagunta belonged to the ‘other’ of the society, she used Latin in her effort to convince Marquis, the addressee, about the truth of the horrible news she was about to break. At yet another place, Dr. Abrenunico’s obsessive use of Latin has been ridiculed by the author, when the former’s classical sentences of greeting and farewell are not understood by Marquis. The implied meaning of the episode is the irony posed by the author that no substance of great knowledge can exist in any indigenous language, but in the Latin only. Scientists, doctors and physicians do not find any expression in their native tongue that is appropriate to any given situation.

Abrenunco's reply in Latin to Marquis's aforementioned apologetic-ironic statement reveals the psyche of the educated towards the potency of the Latin tongue. MR comes into play when a juxtaposition of ordinary and the extraordinary works together to initiate the feelings of protest on part of the narrator when the latter tells that upon reaching the house, Abrenunco said goodbye at the door with a sentence from Horace" (20). The act of bidding farewell is an ordinary one, but saying goodbye with a sentence of Horace is extraordinary. What adds to the irony of the matter is that the authenticity and forcefulness of arguments presented in bible, the accepted religious scripture of the region, was attached to the translation of the same in Latin. The unnecessary use of Latin by certain groups of the native population resembles the efforts of the colonial masters to establish a linguistic superiority over the 'other'. The same practice can be noticed in the Sub-Continent, where the words of the English language are still spoken as a status symbol and to show that the speaker is well-educated and that his/her discourse carries enough weight to be accepted as a word of wisdom.

The sweeping attacks of the masters on the so-called degenerated moral character of the slaves are meant to disguise the former's own wrongdoings. The presence of the slaves has been attributed to be negative and unacceptable in the civilized society of the masters. The slaves are driven out of the rooms of the house of the Marquis with a broom when they are discovered "committing calamitous acts of sodomy or fornicating with battered women" (Márquez 1996[1994], 10). But, the desire of making 'them' just as 'us' is also present in the slaves. The young slave girls would blacken Sierva Maria's face with soot and she was able "to dance with more grace and fire than the Africans, sing in voices different from her own in the various languages of Africa, agitate the birds and animals when she imitated their voices". "In the oppressive world where no one was free", a sort of counter-colonization, confined to the children only, was underway by the oppressed slaves (ibid.).

From slavery to the issues of gender and race, the theme of exploitation has been manifested throughout *Demons*. Even a casual reading of the text reveals that exploitation on the basis of colour and creed has been strongly condemned. It is highly unjust to assume that certain people, who belong to a particular race and have a coloured complexion, are not 'civilized' and it is the "White man's burden" to spend all his energies to whitewash the former's cultural values and replace it with his own in the guise of an educator.

CONCLUSION

Márquez's fiction is much helpful in the construction of an oppositional consciousness in that it condemns certain forms of domination by identifying the methods and manners of the dominant to control the 'other'. The findings of this article indicate that Márquez's *Demons* is helpful in unveiling the forms of dominance, e.g. the role of language in creating patterns of dominance, and how displacement of the African Black slaves caused the development of an acute identity crisis among the latter. The research revealed that at the root of the exploitation of the Black community there exist various factors, such as language, racial superiority, and gender discrimination, etc. As a matter of fact, the miniature world of the novella could achieve the desired effect of social protest only with a subtle use of MR, which works at both the structural and the thematic level. The use of myth/fantastic is there in that the idea of the novella was derived from the tales told by the novelist's grandmother regarding a girl who had extraordinarily long and beautiful hair; whereas, the use of the fact/realistic has been publicized by the author in the preface of the novella, where he tells about how, as a journalist, he witnessed the shifting the dead body of a young girl having extraordinarily long hair to another place. Taking this incident as the point of departure, García Márquez builds the multidimensional fictional prism of the novella through which maltreatment of the 'other' has been highlighted. He juxtaposes the fantastic with the real in order to achieve the desired effect of social protest. The findings also show that the world of *Demons* is not limited to the Latin America only, but is relevant to the whole of the Third World, e.g. the Sub-Continent, where slavery is still being practiced, however, in an indirect manner.

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