



Storytelling and the Point of View: The Study of *In Evil Hour* (1779)

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ABSTRACT: Since ancient times the study of ‘point of view’ has occupied major attention of the men of letters. Officially, it is Henry James who pioneered ‘point of view’ study in the context of literature as enumerated in *The Art of the Novel* (1934), a collection of his critical essays and prefaces. Structuralists, especially Genette, began a new chapter in the history of the study by redefining its redefining of its paradigms. Genette in his book, *Narrative Discourse: An Essay in Method* redefines ‘point of view’ and terms it as ‘focalization’. He comments that traditional studies on the subject are confusing as they do not differentiate between ‘who speaks?’ and ‘who sees?’ One of the aspects of ‘structuralist narratology’ is to analyze how the ‘distance’ and ‘perspective’ set the narrative ‘mood’, i.e., the regulation of narrative information which plays one of the fundamental roles in the way story is narrated. In this paper *In Evil Hour* (1962) will be studied in the light of Genette’s concept of ‘focalization’ traditionally called ‘point of view’.

Keywords: Point of View, Focalization, Perspective, Mood etc.

STORY

The novel recounts the story of a town called Macondo which is haunted by laments. The story opens with Father Angel and a nun Trinidad discussing the song which Pastor had been singing for his beloved, the wife of Cesar Montero. On October 4, Cesar Montero killed Pastor as a lament pasted on the door of his house revealed that his wife had an affair with Pastor. Montero is arrested by the local police headed by the mayor of the town. He was severely beaten and was kept without food for days. Father Angel, the Christian missionary, worked day and night to maintain peace and make the people adopt Christianity. He preached that the laments and the ensuing unrest could be tackled if people started going to the mass daily. The wife of Judge Arcadio complained that it was Don Sabas who ruined her youth, sucked her juice and deserted her. This was the fate of many other girls in the hands of the rich. The rich people like Don Sabas, the Asis family, the Mayor and others went to the mass only for the sake of ostentation. The purveyors of Christianity themselves did not follow their religion righteously. They forced their way of life on the natives, who since the time immemorial, had been living without any sense of organized religion.

The Mayor demanded bribe from Montero to get himself released. The mayor also imposed curfew after arresting and killing Pepe Amador, a native, who was caught with propagandist material. The curfew further added to the woes of the residents of the town. He also tried to hide the murder of Pepe Amador. The mayor would recruit criminals to guard the streets. He would kill the innocent people over petty crimes and confiscate their belongings. The people were forced to leave the town to settle in other countries and cities. The mayor also denied curfew passes to the people including the judge Arcadio. Many of the villagers would migrate because of the fear of the laments, violence, and the terror and for the fear of atrocities being unleashed by the police and the government. Almost every member of the family had extra-marital affairs. The laments exposed their affairs and illegitimate children. Even the most powerful family – the Asis family was not spared and the recent lament about them revealed that Roberto Asis’s children were not his. This led to wide public discussions and his humiliation. His wife went to the extent of going for confession in the church to prove her loyalty to her husband.

There were many such cases in which people went to Father Angel to confess whether the exposed things were true or not. The women of the town wore short dresses and escaped the notice of Father Angel who admonished them for it. The mayor and the manager of the theatre of the town discussed that there was nothing as boring as a good movie and vice versa. Father Angel would decide as to which movie would be allowed on box office. He also stressed the need of legal marriages. Nora Jacob had been deserted by her husband in favour of another resourceful woman. She was secretly sleeping with the store keeper Mr. Benjamin. She also had an affair with Mateo Asis. At the time of her death she confessed to Father Angel that her husband Nestor Jacob was not the father of her only daughter.

Don Sabas, a businessman dealing with the sale and purchase of donkeys, became richer through equally immoral and shameful deeds. He would insert pistol in the donkey's asses and shoot them in their insides. This would increase the demand of donkeys that he would sell at higher prices.

Health and the sanitary conditions were very deplorable; the streets were dirty and stinking for want of proper drainage system. The natives were nostalgic about the peaceful existence in the town before the advent of the colonizers. Toto Visbal said to Father that there had been no progress since colonizers came in the town and that people lived in the continuous fear of being killed anytime. The efforts of the Church to cure the town of its spiritual and moral diseases had come to nothing. The mayor, after declaring a rich widow Montiel mad, arrested her steward, Mr. Carmichael who was the only heir to her property and grabbed the whole of the Montiel's belongings.

To get justice, people were totally dependent on violence. They waited for their political parties to come into power. Once in power they would slaughter their opponents and purchase their estates at the prices being fixed by them. The state of siege and the censorship of press were common features. The town had been in the same state of affairs for longer than people can remember. The natives also constituted guerilla groups to cope up with the corrupt system. The government raided the houses of the suspects and recovered huge ammunitions. The Government used every technique to curb the local voices including funding the local informers like Don Sabas.

I. INTRODUCTION

Point of view deals with a stance from which a story is told. Henry James, for the first time, formally talked about 'point of view' making it one of the most talked about topic ever since. He wrote about it in a series of prefaces to his novels which were later compiled as *The Art of the Novel* (1934). Susana Onega in his essay "Narrative theory before 1950" point out that James also distinguished between voice and point of view stressing that a novelist must not tell rather show the story to the readers [4]. James forbade a narrator stepping in a story and make comments. For him, showing through the third person narration is psychologically immediate and terms it as 'centers of consciousness', 'vessels of sensibility' or 'reflectors', and which Genette studies as 'focalization'. He suggested that a writer must show rather tell a story. His successors like Henry James, Percy Lubbock have Wayne Booth who did not add anything significant. But it was Gerard Genette who takes the credit for updating and introducing a systematic study of 'point of view' which he prefers to call 'focalization'. He studied it under the heading of 'Mood' (161) having two aspects 'distance' and 'perspective'. Genette differentiated between the position of the narrator (the point from which the story is told) and the position from which events of the narrative can be viewed i.e., differentiated between 'focalization' and 'narration' (189). Focalization studies 'who is the character, whose point of view orients the narrative perspective?' and narration analyzed 'the other question, 'who is the narrator?'" (186). Genette further simplified that the eyes through which we see the narrative is perspective which, he said, is the research area of 'mood'. On the other hand 'who speaks?' is voice (186). It studies how narrator is implicated in the narrative. Genette, therefore, introduced the term 'focalization' for the analyses of narrative perspective. Accordingly, he identified three types of narrative – 'non-focalized narrative', 'internal focalization' and 'zero focalization'. 'Non-focalized' narrative or narrative with 'zero focalization' (189) is where the omniscient narrator, who knows more than any other character, is employed (ibid). Secondly, in 'internal focalization', the vision of the narrator is equal to that of the character who speaks (ibid). The narrator depends upon what a character knows. Genette has further categorized 'internal focalization' as 'fixed', 'variable' or 'multiple' (189, 190). The narrative where everything is narrated through the eyes of a single character is said to have 'fixed internal focalization' (189). If the character through which action is narrated or in other words if the focal character changes through the course of the novel, then it is 'variable internal focalization' (ibid). In such a focalization different perspectives are employed for different situations and events. Genette further introduces the concept of 'restriction' as a key term to make the reader realize focalization. With respect to restriction Genette calls 'internal variable focalization' "omniscience with partial restrictions of field" (194). Moreover 'restriction' is the key term

used to make the reader realize focalization, and to distinguish ‘variable focalization’ and ‘non-focalization’ (192). Further, ‘focalization’ is also defined as a restriction imposed on the information provided by a narrator about his characters. The narratives with ‘multiple internal focalization’ narrate the same event several times through the eyes of different characters (190). Lastly, the third type of focalization is ‘external focalization’ (ibid) where the narrator does not know much about the characters. His knowledge remains limited (189) and follows the actions of the characters but does not know their thoughts and feelings (ibid). The narratives usually regulate information ‘according to the capacities of knowledge of one or another participant in the story [1,2].

MOOD

In the novel *In Evil Hour*, the ‘mood’ is generally determined by the ‘free indirect style’ within which there are regular shifts towards ‘immediate speech’ which shows an apparent presence of the narrator as a mediator. Therefore, this general ‘mood’ is hampered in the use of ‘immediate speech’, deliberate and random shifts from one story to the other. The narrative uses the memory of Father Angel as a window to narrate several stories. The dialogues of the characters are also the part of the stream of consciousness activity. Therefore, the dialogues become a subject of free indirect style rather a medium of information. This is instrumental in the study of the ‘‘mood’’ of the novel. The narrative represents reality that is experienced, imagined, lived and memorized through the narrator’s objective, impartial and unwavering tone.

The narrative of the novel *In Evil Hour* consists of ‘free indirect style speech’, and ‘‘immediate speech’’. The narrative is dense and rich in information and the mimetic effect is more heightened by ‘free indirect style’ narration, and the ‘immediate speech’.

One of the narrative ‘mood’s of the novel is to tell the experiential history of Macondo and to make space for politically motivated thoughts and ideas through the mode of telling that is journalistic in nature. The narrative style hints at the minimal presence of the narrator in the story and the narrative. In addition, the objective narrative style minimizes the role of the narrator as intermediary and the reader and the text interact with each other with the least intervention of the narrator. The self of the narrator is negated and made an instrument to voice the memory of Father Angel and other characters. The polyphonic nature of the text shows that it is a faithful representation of the experience of the people of Macondo and the outsiders which differ and subvert each other without any hegemony and hierarchy between them. The whole of the narration reads as if the readers witness the narrative scenes themselves. The narrator furnishes the readers with the narrative information through lesser/least distance from the story it contains. The temporal distance between narrator and the narrative action is zero in the fashion of simultaneous narration. The omniscient narrator narrates both the mental and the physical without any apparent boundary between them.

According to Genette the temporal speed of the narrative has determining effect on its ‘mood’ i.e., ‘distance’ and ‘perspective’ of the narrative. Applying the same parameters we observe that the temporal speed of the novel reaches almost zero because of its achronic and iterative nature. Further, it may be mentioned that the structure of the novel is montagic where stories from different periods overlap and appear simultaneous to confuse the normal sense of time. The figurative time-concept of the story makes time appear cyclic, which does not progress, rather turns around to form a circle with no order, duration or speed – an alpha and omega, an end in itself. The temporal speed almost disappears and is replaced by sense of repetition and recurrence. The repetitive references to the same events create a condition of the ‘‘maximum of the information and minimum of the informer’’ (Genette 166) that enriches the mimetic effect. This minimizes the narrative speed to virtual zero. Different montagic passages are like different chunks of memory – a mental hodgepodge, stored in mind devoid of order and spacio-temporal limitations. The novel is, therefore, a mimesis of memory in its original form and the structure creating a unique textual experience of the same by weaving in words, a memory imprint of the experiences, of the characters. The narrative action is perceived through the consciousness of the characters with the help of the narrator being a privy and a reporter.

Both the ‘immediate speech’ and the ‘free indirect style’ differ in terms of their style because in the former the presence of the narrator is visible whereas in the latter the narrator remains present in a disguised manner, his perspective becomes dubious, which is either that of himself or that of the character or one or both at the same time. The characters remain the main source of information in the novel. The ‘narrating’ keeps shifting from the ‘free indirect style’ to ‘immediate speech’ while remaining omniscient and hence it is categorized as ‘zero focalization’. This is also the fact that the presence of the narrator is a constant feature as source, guarantor, and organizer of the

narrative, “as stylist ... and particularly—as we well know—as producer of “metaphors” (Genette 167). As illustration, the narrative passage from the very beginning of the novel has been invoked:

Father Angel sat up with a solemn effort. He rubbed his eyelids with the bones of his hands, pushed aside the embroidered mosquito netting, and remained sitting on the bare mattress, pensive for an instant, the time indispensable for him to realize that he was alive and to remember the date and its corresponding day on the calendar of saints. Tuesday, October Fourth, he thought; and in a low voice he said: “St. Francis of Assisi.”

He got dressed without washing and without praying. He was large, ruddy, with the peaceful figure of a domesticated ox, and he moved like an ox, with thick sad gestures. After attending to the buttoning of his cassock, with the languid attention and movements with which a harp is tuned, he took down the bar and opened the door to the courtyard. The spikenards in the rain brought back the words of song to him.

“The sea will grow larger with my tears,’ ” he sighed. (*IEH 1*)

The narrative continues in the ‘free indirect style’ and gives us the information about Father and his routine habits. In the meantime the narrative shifts to nun Trinidad telling about her setting up of traps for the mouse in the church. She comes across Father Angel in the morning:

“Good morning, Father,” Trinidad said.

His baritone voice didn’t register. The desolate square, the almond trees sleeping in the rain, the village motionless in the inconsolable October dawn, produced in him a feeling of abandonment. But when he grew accustomed to the sound of the rain, he made out in the rear of the square, clear and somewhat unreal, Pastor’s clarinet. Only then did he respond to the good morning.

Pastor wasn’t with the people serenading,” he said.

“No,” Trinidad confirmed. She approached with a box of dead mice. “It was all guitars.”

“They spent almost two hours one silly little song,” the priest said. ““The sea will grow larger with my tears.’ Isn’t that how it goes?”

“That’s Pastor’s new song,” she said. (*IEH 3*)

This is how the narrator reports the dialogues made by the characters after beginning the narrative in omniscient ‘free indirect style’. The overarching narrative ‘mood’ is ‘free indirect style’ within which ‘immediate speech’ is subordinated and forms the part of its overarching ‘mood’.

Memory plays fundamentally structural role in the novel. Readers are made to see the innards of memory formations, see/hear the thoughts of the characters. The kind of role memory plays and the simultaneous representation of multiple temporalities make the reader feel that nothing “is more explicitly mediated, avouched as memory, and as memory very old and very recent, perceptible anew after years of oblivion” (Genette 167), for instance, it is reported about Father Angel that “For fifteen years he had eaten that way, alone in his study, repeating every movement with scrupulous precision. He never felt ashamed of his solitude (*IEH 15-16*), and at another stage of the narrative the narrator informs that “He was sleepless in the middle of the day, bogged down in a town that remained impenetrable and alien, many years after he had taken charge of its fate” (*IEH 143*). These extracts bring to the light that the text does not deal with the story as chronological narration rather it is about the image of the story which lies in the memory of the characters. Genette calls such narration as iconographic document.

It is inherent characteristic of ‘free indirect style’ that there remains an ambiguity whether it is ‘uttered’ or ‘inner’ speech i.e., whether the speech is of the character or that of the narrator. This permits the narrator for veiled intervention into characters’ point of view. The narrator adopts the voice and the perspective of the characters while maintaining his own objectivity. The distance between the narrator and the represented reality in ‘immediate speech’ and the ‘free indirect style’ remains the same throughout. In the novel, like all other novels, Garcia has displayed that a change in speech may not necessarily lead to different degree of distance of the reader from the story.

The reader always remains tied to the zero degree of the narrative without any spacio-temporal limitations, and the higher (i.e., narrating) instance is annulled. The novel shows, in a typical Garcian style, the marked mental ‘hodgepodge’ (Genette,) - an inner speech, “represented by an infraverbal flux reduced to the ‘syntactical minimum’ ” (Genette 180). Like ‘immediate speech’, the inchoateness of ‘free indirect style’ also immediate speech guarantees transparency and faithfulness to the deepest eddies of the characters’ psyches.

The beginning of the novel suggests that the narrative is the representation of the inner world of Father Angel, the world experienced by him in the town and the way it lies in his memory which is also a reality ever fresh and living. This does not mean that the language of the novel is “dream language” (Genette 181), and it also cannot be placed between that of language of dream and the alert consciousness:

Three houses beyond, Caesar Montero was dreaming about elephants. He'd seen them at the movies on Sunday. Rain had fallen half an hour before the film was over and now it was continuing in his dream.

Caesar Montero turned the whole weight of his monumental body against the wall while terrified natives fled the herd of elephants. His wife pushed him softly, but neither of them woke up. “We're leaving,” he murmured, and recovered his initial position. Then he woke up. At that moment the second call to mass sounded (*IEH* 4).

Here, the dividing line between the reality and the dream is erased thereby making it metaleptic narration.

The ‘narrating instance’ and the narrative action involve no distance making it more mimetic and nearest to what is called ‘immediate speech’. Moreover, the narrator also behaves like an outsider adopting stance of ‘external focalization’. The narrator, in external focalization, follows the actions of the characters but does not know their thoughts and feelings (Genette 189). What is ‘external focalization’ in the context of the narrator is internal focalization in the context of the characters through whose perspectives the story is told because Genette speaks that “External focalization with respect to one character could sometimes just as well be defined as internal focalization through another” (Genette 191). For instance, when Caesar Montero leaves his house in early morning, the narrator remains external to what he tells using Caesar Montero’s wife as a ‘window’, but after that the narrator becomes a stealthy privy to Caesar Montero’s thoughts. Caesar heard his wife when singing: “She was following Pastor’s melody in a low voice” (*IEH* 5). After leaving his house Caesar Montero happens to read a lampoon exposing his wife’s affair with Pastor. Here, the narrator follows Caesar Montero minute by minute, through ‘external focalization’, till Montero kills Pastor. This shows that the narrator shifts focalization at ease revealing several angles and voices. The narrative employs different perspectives for different situations and events which Genette calls ‘variable internal focalization’ (Genette 189) and further he describes it as “omniscience with partial restrictions of field” (194). The novel confuses the notions of several categories of focalizations as all of them share the same as well as different point of view at the same time. The narrative uses ‘multiple internal focalizations’ (Genette 190) to represent the multiple views about the cause of the unrest and violence in the town. Genette’s typology of focalizations consisting of three parts is based on a diminishing degree of access to the psychology of characters. But the sentence structure of the narrative is such that all types of ‘focalization’ are brought down to the one and the same level where they co-exist without any confusion. The novel, therefore, can be analyzed as a narrative having allegiance to no particular type of focalization. It is narratologically complex and deals in ‘variable focalization’, though it seems that it is narrated in ‘free indirect style’.

The magical realist elements like reading future in the palm of the hands, the mystery behind the pasting of the lampoons, the dreams dreamt and the reality lived are part of the one and the same world. All are expressed with perfect linguistic coherence. The logical and the limpid lose its transparency if we look upon reality from a holistically combined perspective of magical and the real. The narrative legitimizes both the logical and the ontological as equally reliable, legal and real thereby creating a concept of reality based on its own terms. This reality is alogical in nature, thus Garcia’s narrative is, thus, “never composed of the speech of a supposedly alogical depth (Genette 180), but is only the means of representing, by a sort of transitory and borderline misunderstanding, the gulf between two logics, each as distinct as the other. The ambiguous transfusion of speeches, that confusion of voices is deeply rooted in his style marked by the predominance of ‘free indirect style’ and immediate speeches in what is called ‘objectivized language’.

Father Angel’s writing letters and anonymous lampoons and their reading by the public suggests that the novel also deals with the theme of language and both written and spoken; written in the form of lampoons and the writing of the letters by Father Angel and spoken in the form political speeches hinted at by the text and by the conversation between the characters. The natives do not understand the decrees read out in the public but one thing they know that no reading of decree had brought any good to the town. To make their voices heard, the natives take to writing the lampoons which involve gross socio-political and moral commentary. The narrative also deals with the relationship between language and power.

There is no resolution to the struggle between silent power and those on whom it imposes silence, but the struggle for a voice continues beyond the last page of the text. The illusion of mimetic effect does not apply as the text imitates the form and the content of the lampoons which the text, eventually, becomes. Here the distance disappears and the narrative and the narrated become one: the mirror images.

The narrator of the novel remains merely a reporting entity. In nutshell, it can be said that the narrator's free indirect style of telling minimizes the distance between the reader and the story. The novel is like a 'stream of consciousness' narrative representing interior world view thought, and perceived by the characters, that is why the narrator uses phrases like 'he remembered, thought, realized etc. creating an illusion of reality which is more real than verbal speech. Such non-verbal representation of the story makes us feel and experience the reality of the characters especially in their individual ways. Therefore, the novel is more than an illusion of mimesis. It deals with the language of interiority which precedes any action.

It is evident from the above discussion that the narrative deals in 'free indirect style' which points out that the narrator's remains omniscient adopting the perspectives and voices of different characters to narrate their stories. The narrator does not participate in the story and remains an objective reporter. But the nature of free indirect style is such that it gives the narrator enough freedom and space to switch perspectives constantly throughout the narration. For instance, sometimes he speaks from inside the minds of the characters, and sometimes from outside it sharing the space and time with the characters. The narrative, therefore, gets filtered through the consciousness of the characters themselves and it is the characters perspective which orients the narrative perspective.

Since the narrative is merely thought and experienced, it appears like an 'immediate speech' or interior monologue and hence the most mimetic and real. In the representation of thought and perceptions the use of third person he/she become merely a mechanical tool to render explicit the silent voices of the characters. And it would not be an over statement to say that the characters themselves are the silent narrators. By adopting the ever-shifting perspective the narrative also reveals and exposes the hidden designs of Christian missionaries, that of the rich and the powerful, that of the West and it also renders explicit the inability of the natives to come up with a mechanism far more powerful, unified and acceptable. The town remains under the subjugation of the West because the natives are too nostalgic and cannot disassociate with their past which becomes their present and future as well.

From the point of view of 'perspective' the 'mood' of the narrative is 'zero focalization' within the purview of which the narrator shifts to external and internal focalization. This is an instance of 'paralipsis' where the information is provided less 'information than is necessary in principle (Genette 195). Till the end of the novel, the mystery regarding lampoons remains unresolved both for the readers and the mayor. The mayor of the town vows in frustration and assures the judge: "This won't last for whole time ... By Sunday we'll have the clown who's behind the lampoons locked up. I don't know why, but I keep thinking that it's a woman" (*IEH* 126). The fact was that there was no single person behind the lampoons. The mayor wanted to punish someone arbitrarily to maintain the credibility of the government and, therefore, maintain public order:

"It might not be a man or a woman," Judge Arcadio concluded. "It might be different man and different women, all acting on their own."

"Don't complicate things for me, Judge," the mayor said. "You ought to know that in every mess, even a lot of people are involved, there is always one who's to blame." (*IEH* 126)

The mayor would use any means of extreme measure "to preserve the principle of authority" (*ibid*).

The narrative also employs 'paralepsis', a term coined by Genette where more than required information is provided to the reader. For example, detailed description of the places and the physical appearances of the characters is supplied by the narrator through external focalization:

He got dressed without washing and without praying. He was large, ruddy, with the air of domesticated ox, and he moved like an ox, with thick, sad gestures. After attending to the buttoning of the cassock, with the languid attention and the movements with which a harp is tuned, he took down the bar and opened the door to the courtyard. (*IEH* 1)

The information supplied in this quote is redundant and much more than required towards the resolution of the lampoons which is the central motif of the narrative. Such descriptions in the novel are focalized externally halting the story time to a virtual stillness. The repeated employment of 'paralipsis' and 'paralepis' not only frustrates the expectations of the reader and enhances his curiosity, it also emphasizes the fact that the experiences of the characters in *IEH* are 'sylleptically' connected.

Given that the narrator shifts perspectives in this narrative, there are instances of external focalization where narrative holds back implicit information. In such cases, the reader is invited, in Genette's term, for 'interpretation' to draw implicit information than explicit. Such excess of implicit information is something Barthes terms as 'indices'. In this context, Genette writes, "Narrative always says less than it knows but it often makes known more than it says" (Genette 198). It can be illustrated with the help of the following extract from the text:

Pastor appeared in the front of the door, screwing off the moustache of the clarinet. ... When he saw Cesar Montero with his heels planted on the earthen floor and shot gun at the waist level pointed at him, Pastor opened his mouth. But he did not say anything. He turned pale and smiled....Cesar Montero first firmed his heels against the ground, then the butt, with his elbow, against his hip; then he clenched his teeth, and at the same time, the trigger. The house shook with the explosion, but Cesar Montero didn't know whether it was before or after the commotion that from the other side of the door he saw Pastor dragging himself with the undulation of a worm along a furrow of a tiny bloody feathers (IEH 8).

In this case, Pastor's opening his mouth on seeing Caesar Montero carrying a gun implies that he was under the grip of extreme that he could not utter a word. The sentence, 'the house shook with explosion' implies two things, one that Caesar has shot at and killed Pastor and the other that he has shot in air. The death of Pastor gets confirmed only when the narrator reveals that Caesar saw 'Pastor dragging himself with the undulation of a worm along a furrow of a tiny bloody feathers'.

Garcia's fiction is an instance of storytelling that marks the shift from pre-modern to the modern, giving precedence to the former through memory and in memory. It tells and represent what is natural, human, indigenous and original. Against the time that is perceived in modern times, Garcia Marquez gives precedence to the time of memory. He uses popular memory to undermine the history of the world by exposing its selfish and false slogans. Oral history is also treated as authentic and it is given precedence over the written one that is officially recorded.

Garcia, through his fiction, undertakes to recreate the native world free from the so called ethics of progress and development. Garcia's fiction highlights the violence of the so called meta-narratives and experiments fabulatory strategies thereby taking the discourse beyond modern paradigms of logic making his fiction a vitriolic criticism of Christianization and modernization of the world.

The stories of Gabriel Garcia Marquez cannot be explained factually. They are based and can explained on its own paranormal and alogical perspective which is set by telling and retelling of the mythical and remembered. Against the traditional concerns of knowing the world Garcia's fiction deals with modes of being. It represents shift from epistemology towards ontology. Garcia's world of reality is esoteric, mythical, and magically real, a part of everyday life. Owing to the metaleptic nature of the fiction of Garcia, it situates between life and death, inside and outside, history and imagination – the reader has to make his own choices. The reader also acts as narrating instance witnessing and tacitly deciphering the repression in the novel and outside, its causes and loneliness, taking fiction and life back to reality-making, sure that next hundred years will not pass the same [3].

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