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BEYOND HUMAN EXCEPTIONALISM: POSTHUMANISM AND MAGICAL REALISM IN *ONE HUNDRED YEARS OF SOLITUDE*

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ABSTRACT

One Hundred Years of Solitude by Gabriel García Márquez has been extensively examined as a work of magical realism, and for its depiction of Latin American history and memory, political violence, cultural identity. But this novel's questioning of humanistic perceptions of life is relatively under-exploited. This article takes a posthumanist approach to García Márquez's story, looking at how it undermines the idea of human exceptionalism by its depictions of human and non-human relationships. The analysis of One Hundred Years of Solitude is based on critical posthumanist theories of Rosi Braidotti, Donna Haraway, N. Katherine Hayles, Cary Wolfe, Bruno Latour and Karen Barad which propose a relational ontology where human beings cohabit with animals, natural forces, material objects, ghosts, and other agents of agency. García Márquez's use of the magical realist approach to writing suggests that reality and fantasy, human and nonhuman, life and death, and subject and object are not mutually exclusive. In the novel, Macondo is described as a network of ecological and material relations, casting light on the fallacy of anthropocentric assumptions as well as on current discussions about posthumanism with its focus on agency, embodiment and interdependence. This article attempts to analyze magical realism as a more than narrative technique, as a philosophical mode which poses questions to human dominance and imagines other modes of being. The study brings a contribution to García Márquez scholarship: the re-positioning of One Hundred Years of Solitude in the current discussions on posthumanism and more than human world.

Keywords: *Anthropocentrism, Gabriel García Márquez, Human exceptionalism, Magical realism, Nonhuman agency, One Hundred Years of Solitude, Posthumanism*

INTRODUCTION

One Hundred Years of Solitude by Gabriel García Márquez has been one of the most influential books of the twentieth century world literature since 1967. Macondo, the Buendía family, and the perpetual passing of the tides of history have inspired a great deal of critical commentary by scholars of magical realism, postcolonialism, Latin American literature and cultural history. The novel has been the subject of critics' work in terms of colonialism and political violence, memory, myth, and identity, making it a complex reflection of the historical experiences of Latin America. In spite of this richness of scholarship, the novel's depiction of the agency of the nonhuman and its interrogation of assumptions about humanity has been comparatively under-explored. In general, the human aspect of the novel has been the focus of analysis in the One Hundred Years of Solitude. Historical trauma, cultural memory and psychological states are often explored within the context of the ghosts, natural phenomenon,

animals and the extraordinary events in the novel. These methods have helped a great deal in understanding García Márquez's novel, but they might have overlooked the radicality of the novel's questioning of the privileged relationship of humans to reality. The world of Macondo continually shows how the human existences are influenced by the interactions between human beings and the factors of nature, material things, other species and that which is not human and is incomprehensible. The critical posthumanism framework is useful to re-think the above dimensions of the novel. Posthumanist theory is a challenge to anthropocentrism and human exceptionalism, which implies that humans are singular, autonomous individuals that exist independently of, and in opposition to, the material and biological world. Hayles (1999), Haraway (2008), Wolfe (2010), Braidotti (2013), Latour (2005), and Barad (2007) advocate that human beings are created through the interplay of animal, technology, environment and material forces. As opposed to seeing humankind as the main benchmark of life, posthumanism focuses on interdependency and distributed modes of agency. This theory is extremely connected to García Márquez's magical realism as the novel constantly challenges boundaries which have been assigned to human thinking. The living and the dead coexist in Macondo, nature has a say in social life, objects hold a memory, and no rational explanation is necessary for supernatural events. These elements do not come as ruptures or estrangements in an otherwise stable reality; rather, they are elements of a world in which there are several forms of reality, all of which contribute equally to the making of experience. Magical realism is thus more than just a literary genre, it is a kind of alternate reality that can be conceived beyond human capacities. Amongst the central concepts of this analysis is that of human exceptionalism. Human exceptionalism is based on the idea that humanity has special attributes (reason, consciousness, self-determination) which set it apart from other living things. The posthumanists dispute this by projecting the fact that humans are very reliant on ecological, technological, and material networks. The Buendía family's search for meaning and control in their world is exemplary and what they discover is the inability to do so in One Hundred Years of Solitude. Humans are not the only ones who have made choices that have influenced their history; there have been social, environmental, historical, and nonhuman dynamic factors involved. The scholarship on magical realism has focussed on its capacity to protest against western rationalism and to depict other modes of knowledge. As can be seen from Faris (2004), Zamora and Faris (1995), Chanady (1985) and Slemon (1988), magical realism challenges and disrupts the norms of reality and fiction by enabling the extraordinary to happen in the ordinary. This element of magical realism has much in common with posthumanist critiques of epistemological dominance as it questions the idea that the human mind's rationality is the only valid way to make sense of reality. A posthumanist analysis of One Hundred Years of Solitude thus allows one to see how the novel's magical aspects have a more philosophical role. The significance of the ghosts, animals, landscapes, objects, and supernatural phenomenon in Macondo is not just metaphoric, but form part of a system of agency. The novel is a representation of something relational, and a way of thinking about existence which means that people are not what they call 'the kings of the world', but they are living in a wider field of relationships. This article proposes that One Hundred Years of Solitude counters the human exceptionalism by creating a "posthuman" view of reality that is distributed among humans and nonhumans. The novel, with its paranormal quality, challenges anthropocentric presuppositions and uncovers the entanglements between man, nature, objects and ghost-like entities. This study introduces García Márquez's work into a critical posthumanist conversation, showing how magical realism can be a transformative and literary tool to revisit the human and its possibilities of other life forms.

Literature Review

There have been a wide range of interpretations on Gabriel García Márquez's One Hundred Years of Solitude, with particular focus on the novel's

historical, political, cultural and aesthetic significance. The text has been analyzed since it was published as a reflection of Latin American history, a rejection of colonial and capitalist systems and a meditation on memory and identity. These methods have underlined the significance of this novel in world literature, but have mostly been done from a human perspective. A posthumanist approach continues these debates by investigating the novel's questioning of the idea that human actors are the predominant actors in the making of reality.

In the book One Hundred Years of Solitude, Bell-Villada (1990) claims that the novel is a Latin American history and experience woven together into a universal story by merging myth, politics and magical realism. He believes that García Márquez is employing unprecedented events as a way to depict historical realities which cannot be sufficiently captured by realism. Likewise, Martin (2008) places the novel in the wider political and cultural context of Latin America, focusing on the novel's attempts to engage with colonialism, violence and modernity. The cyclical form of the novel is a key point to note, as Williams (2010) suggests that repetition and a broken up time in the novel undermines conventional notions of historical progress. The studies offer valuable information on the novel's portrayal of human history, but are mostly human-oriented rather than on the larger systems of life in which societies exist.

Myth and spirituality have been also been subjected to important critical discussions in the novel. Palencia-Roth (1983) explores the effect of biblical and mythological forms on García Márquez, and shows how the creation, exile and apocalypse are influential in the history of Macondo. These readings highlight the symbolic nature of the novel, but can sometimes overlook the novel's supernatural elements as more than just a human reference rather than as an agency in their own right. The posthumanist approach is based on the idea that ghosts, natural elements and material objects are also collaborators in shaping the reality of the novel.

The implications of magical realism offer a pivotal point of reference to help understand García Márquez's effort to dismantle conventional reality. Magical realism differs from fantasy, which sets a distance between the ordinary and the supernatural, since, in magical realism, the extraordinary is woven into the everyday, and no explanation is needed. Magical realism is distinguished from the fantastic, Chanady (1985) states, because supernatural events are not seen as violations of reality, but instead as part of reality and therefore cannot be explained rationally. This feature enables magical realism to critique prevailing epistemic frameworks that favour the scientific rational mode of understanding the world. This is expanded by Faris (2004), who proposes that magical realism results in a world where the distinctions between categories are not fixed. There is no hierarchy between reality and fantasy, nature and supernaturality, the visible and the invisible. This unwillingness to part ways is visible in the presence of ghosts and living characters, miraculous occurrences in the environment, and strange changes in the story that García Márquez describes in his novel. Magical realism thus offers a narrative that can challenge the notion of what is real or not.

Zamora and Faris (1995) claim that magical realism often is a critique of prevailing systems of knowledge, namely the rationality of the West and colonialism. Also, Slemon (1988) understands magical realism as a post colonial discourse which establishes a conflict between different types of knowledge. These studies show that magical realism has always had a critical relationship with systems which would assert that they have exclusive authority over reality. Most of the previous discussions, however, are centered on cultural or political opposition, rather than the ontological issues of magical realism. A posthumanist reading of magical realism builds on this discussion by exploring how the literary genre challenges colonial epistemologies, as well as anthropocentric notions of agency and life.

These are neglected dimensions of García Márquez's work whose understanding is informed by critical posthumanism. Posthumanism is different from the traditional humanism, which is

based on the individual human subject and its centrality.Posthumanism differs from traditional humanism, which focuses on the centrality of the human subject. Hayles (1999) has suggested that the modern human subject has been created by separating consciousness from embodiment. Her work departs from a sense of the human as an autonomous subject in isolation from material circumstances, instead focusing on subjectivity being created by material interactions.

The work by Haraway (1991, 2008) also breaks down the barriers between human and nonhuman. In the concepts of cyborg and companion species, Haraway shows that human life is always intertwined with life and technology. This is especially important for One Hundred Years of Solitude, as García Márquez's fictional universe constantly blurs the lines between humanity and the non-human. The animals, natural phenomena and material objects are not just scenery, but active players in the creation of human experience.

Rather, according to Wolfe (2010), humanism relies on the evocation of the nonhuman other to help demarcate what is human. In the face of posthumanism, subjectivity needs to be reconsidered so that the agency of animals, objects, and ecological systems are acknowledged. The view is significant when examining the García Márquez novel since the characters in Macondo are constantly confronted by forces beyond their control. The novel exposes the inadequacy of human-focused approaches by demonstrating that there is always a more extensive network of relations that envelops human life.

Braidotti (2013) fleshes out the concept of posthuman subject as a relational, always-in-process subject. Instead of considering identity as stable and independent, Braidotti calls attention to the processes of becoming that are affected by biological, social, and environmental relations. The idea of a concept is one that can be used to understand the identities of the Buendía family, which are constantly modified by inherited histories, patterns and relationships that go beyond what could be experienced by one person. The cyclical form of the novel forces a humanistic focus on individual autonomy to a reckoning, and makes the reader consider life as a series of interconnections.

The actor-network theory of Latour (2005) further develops the notion of distributed agency by proposing that social realities are created as a result of interactions between human and nonhuman actors. Objects, technologies and environment play a role in shaping events and do not serve as passive backgrounds. It brings into focus One Hundred Years of Solitude, which narrates the history of the town of Macondo through the lives of its people, the natural world, its inventions, political institutions, and supernatural elements. The idea of agential realism proposed by Barad (2007) also counters the notion of entities existing in a state prior to interaction. She believes that beings are born from relationships, what she calls "intra-action. This is in line with García Márquez's conception of reality, which lacks clear distinctions between categories and identities are constantly emerging through encounters. The narrative is marked by magical realism, as it is a world that is non-separate and relational, without the barriers between humans and nonhumans that characterize the world of the novel. Much work has been done studying One Hundred Years of Solitude from historical and political points of view, as well as from a magical realist lens, but the interaction between magical realism and posthumanism has not been studied. The work has been noted by previous scholars as an assault on the dominant systems of knowledge, but has not often been studied in relation to a challenge to human exceptionalism itself. In this article, using posthumanist theory, I will examine this gap, and show that in García Márquez's novel, agency is shared between human, animal, material, ecological, and spectral existences. This reading extends the definition of magical realism as a mode of literature since it shows how this mode could be used to reimagine the human.

Theoretical Framework

The use of critical posthumanism as the overarching theory in this article aims to defy common humanist thinking and to rethink the human and nonhuman relationship in the work One Hundred Years of Solitude. Posthumanism

arises in reaction to the traditional humanist approach, which has been interested in describing human beings as the central and superior elements in reality. In contrast to a rejection of the human experience, critical posthumanism rethinks the human as a relational being whose identity and agency is produced through relations with animals, technologies, environments, material objects and other forms of life. This framework is especially applicable for analysing García Márquez's novel as it constantly breaches the limits between humans and nonhumans, the natural and the supernatural, life and the lifeless.

One of the themes of posthumanist theory is attacks on the "human exception." Cary Wolfe (2010) proposes that humanism creates the category of 'the human' by excluding otherness – animal, material and ecological. The human can never exist as a separate or superior category as "human" as a being is always dependent on relationships with other beings. This is the view that is crucial to the study of One Hundred Years of Solitude, in which people experience influences beyond their reach over and again. The novel suggests that the human-making of meaning is not the only possible mode of making meaning and that reality is a network of relationships between various types of making.

Another source of information for this study is N. Katherine Hayles' (1999) critique of the autonomous human subject. Hayles' emphasis is on the "material conditions that shape human existence," as he argues, modern humanism has tended to separate consciousness from embodiment, giving attention to abstract thought and ignoring the materiality of human existence. Her focus is always on the subjectivity as always incarnated and formed in relation to the physical. This method is applicable to García Márquez's depiction of the Buendía family whose identities are formed by the bodies and memories, and the environments and history, rather than by the individual will. The novel shows how human beings cannot be divorced from the physical and ecological environment in which they live.

Donna Haraway's work is a development of posthumanism that considers relations between humans and other species of life. Haraway (1991) in A Cyborg Manifesto, questions the boundaries of human and machine, nature and culture, and organism and technology. Later, in When Species Meet (2008), Haraway (2008) stresses that humans are always made by other species. The idea of relational existence is useful for the analysis of the presence of animals and nonhuman beings in García Márquez's novel. Animals and natural forces, not only symbol, but also are active in the community of Macondo, calling into question the hierarchy between human and non-human life.

In addition, there is an important aspect of this framework, which is explored in Rosi Braidotti's (2013) notion of the posthuman subject. Braidotti suggests that subjectivity be seen as an ongoing process of becoming, not an identity. The posthuman subject is an emergent one, bound in networks of biological, social and environmental relationships. It explains the cyclical pattern in One Hundred Years of Solitude, such as names and experiences of the Buendía family. The novel implies that identity does not emerge out of absolute individual autonomy but is forged through intergenerational, historical and material linkages.

The idea of distributed agency is further developed from that of actor-network theory (ANT) developed by Bruno Latour (2005). Latour attacks the traditional approaches that seek to place agency only in human intention by claiming that things, technologies, environments and other nonhumans contribute to the creation of social realities. Macondo can be thought of as an assemblage of human and nonhuman actors, for the study of which this concept is well suited. The narrative of a town does not just happen because people choose to make it happen, but because people, landscapes, inventions, politics and material elements interact.

Karen Barad's (2007) theory of agential realism also plays a part in this analysis as it questions the notion that entities exist in isolation before they relate. Barad believes that reality is created through 'intra-action' – that is, beings are created by their interaction with each other. The view which is especially significant in respect of García Márquez's representation of reality, where there are scarcely any boundaries between categories. All

people, ghosts, objects and forces are not beings unto themselves but are only made meaningful and understood by their interactions with the world of Macondo.

Lastly, Jane Bennett (2010) has developed the idea of vibrant matter as a means of further exploring the phenomenon of agency beyond living things, highlighting the agency of material objects. Bennett proposes that matter has the potential to shape events, and human experience, more than it is just substance. The concept helps to examine the significance of objects, manuscripts, inventions, and physical surroundings in One Hundred Years of Solitude. Material objects serve to hold memories, influence human behaviour, and contribute to the process of meaning.Material objects are constantly shown in the novel as ways of maintaining memory, influencing human behaviour and contributing to the process of meaning.

These posthumanist perspectives form a framework to better comprehend García Márquez's magical realism beyond the literary trick. One Hundred Years of Solitude is itself a magical realist mode of being that dispenses with anthropocentric assumptions and acknowledges more than one kind of agency. This article uses critical posthumanism to explore how the novel depicts reality as a network of relations between human, nonhuman, material and spectral subjects. This lens helps to read Macondo as in its very nature a world of humans, but also one where everything else that lives and breathes plays a part in creating the history and meaning of this place.

Analysis

In Gabriel García Márquez's One Hundred Years of Solitude, the demarcations between human and nonhuman, material and spiritual, ordinary and extraordinary are continually blurred. The novel is an example of magic realism, forming a different perspective on reality where humans are not alone, as they are in control of their environment, but rather part of a greater system of interconnected relationships. As a posthumanist viewer, Macondo turns into a site where agency is shared between the human, the animal, the landscape, the object, the memory and the supernatural. The novel thus assumes a challenge to the anthropocentric view which posits human beings to be the sum and substance of life.

The Buendía family history shows the bounds of man's independence and exceptionalism. As the novel unfolds, the characters try to explain their world to themselves in various ways: by means of personal ambition, scientific research, politics and personal motivation. But from their experiences they learned that identity is never free from outside influences. The names of José Arcadio and Aureliano are passed down across generations, highlighting the importance of individual identity formed by the cumulative inheritances, collective memories, and repetitions. In place of characters as free agents who mold their own fates, García Márquez portrays these characters as shaped by relationships over time.

The representation is based on the posthuman subject as a process of becoming as prescribed by Braidotti (2013). The Buendías are part of networks of biological, historical, and social relations which shape their experiences. They try to break out of isolation, out of the inherited patterns, so we see the weaknesses of the humanistic concept of independence. In the novel, humans are ever linked to histories, environments and other beings, and are thus essentially relational.

Further, the setting of Macondo poses a challenge to perspectives that focus on humans, as it is not just a backdrop for the story. The town evolves as an active character who is formed by and forms the very lives of the characters. Its genesis, evolution and demise are a product of human activities, ecological factors, technological advancements and historical events. Macondo therefore is an assemblage that is composed of multiple forms of agency. This point of view aligns with Latour's (2005) theory that there are social realities created by networks built from human and nonhuman actors.

The significance of the role of nature in the novel lies in this, that it does not accept the traditional concept of nature as a resource to be used by the human being. Macondo's nature has a metamorphic power and affects mankind's destiny. The unprecedented weather phenomena,

environmental shifts and ecological conditions reflect nature's role in creating reality beyond passively serving as a setting for human endeavors. Macondo's people rely on an ecology about which they have limited control.

This relationship between humans and nature gradually disturbs when capitalist modernization comes, especially by the banana company. Its land and labour practices are founded on a worldview that is anthropocentric and based on domination and extraction. Nature becomes a product and human society is re-organised in terms of the economic interests. García Márquez depicts this change as a bad separation between human society and ecological networks.

The banana company incident is a case in point of the effects of the human exceptionalism point of view from a posthumanist standpoint. This company's self-confidence in its power to control resources, labour, and history, is representative of the general humanistic assumption that people can manipulate the world around them. But, through the social and environmental devastation that ensues in the novel, it shows the flawed nature of this ideology. In trying to obliterate the memory of the massacre, too, there is an expression of the relationship between political domination and control over reality itself. The company does that by negating the experiences of the victims, trying to create a human-centered narrative that does not include alternative knowledges and memories.

The posthuman view extends even further in One Hundred Years of Solitude, where animals play a significant part in the novel's story. Animals are not just a symbol of human emotions or attributes, they are also characters in the world of Macondo. Their presence calls into question the human-exclusive notions of meaning and agency. Animals are present in the same ontological world as humans in a magical realist manner, thus challenging the hierarchies between species.

An understanding of this aspect of the novel can be gained from Haraway's (2008) idea of companion species. Haraway believes human beings are not in any way separate from other species, but are formed by those species. Similarly, García Márquez depicts a life that is connected; in every life, there are relations with other forms of life. This novel, in this way, attempts to transcend a human-centred approach and acknowledge the significance of nonhuman in shaping experience.

The material world also challenges the human exceptionalism in an important way. In One Hundred Years of Solitude, objects are often more than what they seem to be; they are more than symbols or tools. The relationship between man and material object is exemplified well with the insomnia plague. The people of Macondo forget their memories, and they start naming things so as to save the knowledge. This event is a proof of a material relationship in human understanding and of the objects' role in upholding social reality. The moments can be understood within the framework of Bennett's idea of 'vibrant matter' (2010). According to Bennett, objects have agency and can affect human actions. Objects become agents to remember and shape human experience in García Márquez's novel. They show that meaning is not a solely mental phenomenon but is created when people relate to material things.

The most complicated case of material agency in the novel is that of Melquíades's manuscripts. The manuscripts are not only a record of Macondo's history but it is in the process of the history unfolding. The life of these is a questioning of the usual ideas about time, as the past, present and future seem to be linked throughout the written text. The manuscript becomes more of an agent of reality than a record of human experience.

This relation of text and reality shows a connection with Barad (2007) who stated that entities are not products of their own but are products of relations. History, writing, and life are intricately related in One Hundred Years of Solitude. Melquíades's manuscripts show that knowledge is not alien to the world it is about, it is a part of creating that world.

The ghosts of the novel are also a means of disrupting conventional understandings about the nature of being. Dead characters continue to be around, thus there must be more than just biological life. Ghosts are still present and active in the society and emotional life of Macondo and affect the living. This is because they question the notion that when we die, our identity is limited to

our physical body, and imply that relationships continue beyond the physical realm.

That's the ghost of Prudencio Aguilar, who exemplifies this expanded notion of being. He keeps appearing after his death and influences the mind of José Arcadio Buendía, as well as the psycho-social atmosphere of the novel. Prudencio is not just a sign of guilt or remembrance but is in an ambiguous state between the two. His life refuses preconceived labels and helps to envision an identity as a relational and dynamic process.

Thus, posthuman is at the heart of the magical realism of One Hundred Years of Solitude. In offering a "reality" that is not to be explained in rational terms, García Márquez is challenging the authority of rational systems responsible for the definition of reality in terms of human categories. The novel never delineates between reality and fantasy, but rather depicts reality as multi-layered and infinitely imaginative, even unknowable.

Faris (2004) states that magical realism allows for an interweaving of conflicting realities, without the need to resolve them. With this feature, García Márquez can set aside the prevailing ideas of knowledge and being. Macondo's supernatural elements are not subterranean or escape from reality but alternate forms of reality. The novel takes an imaginative approach that acknowledges the ways in which things are not, or cannot be, thought of as human.

Also undermined are human notions of progress, as the novel has a cyclical progression of time. History is frequently told in modern stories in terms of progress and progress towards control. Time, on the other hand, is seen as a sort of cycle and interconnection with García Márquez. The Buendía family exemplifies how people are linked to past generations and history. Humans are not timeless, but are formed by more than personal relationships in time.

This is the idea of human life which can be understood from the focus on embodiment in Hayles (1999). The novel demonstrates that identity is not a product of discrete consciousness, but rather entails a relation to body, space, memory and materiality. The Buendías' problems stem from not being able to see these relationships completely. They feel isolated, both emotionally and in terms of an understanding of their role in a broader network of living.

The loss of Macondo is the worst outcome of this failure. The end of the town is not just due to political conflict or historical accident; it is a sign of failure of the relationship between humans, nature, memory and material forces. The apocalypse of Macondo brings to light the restrictions of a separation and domination worldview.

One Hundred Years of Solitude suggests anticipations of central themes of the postmodernist concerns, a sense of interconnectedness of being. The novel implies that people are not masters of reality alone, but instead, that reality can be complex and is made up of a network. People, animals, objects, environments and supernatural beings all interact with each other to create the world of Macondo.

In the end, Garcia Marquez's magic realism provides a vision that transcends human exceptionalism and extends the limits of what is considered to be 'meaningful' life. The novel shows that there is no hierarchy of human dominance but that reality is created through the relations between various types of agency. In so doing, One Hundred Years of Solitude not only becomes a magical realism record of the century but also a literary investigation of the world of 'more than man'.

Conclusion

One Hundred Years of Solitude, Gabriel García Márquez's most famous work, is a literary assault on the doctrine of human exceptionalism, in which he illustrates reality as a poly-network of relations between human and nonhuman beings. The novel has been traditionally analyzed from the points of view of magical realism, history, politics, and cultural identity, but a post humanist analysis brings out the novel's deeper level of engagement with issues of agency, embodiment, materiality and ecological interdependence. The Macondo world attempts to teach us that humans are not subjects, separate from their environment, but are being continually formed by their interactions

with nature, animals, objects, memories, and others in the world.

In García Márquez's magical realism, he disrupts the limits that have permitted traditional human conceptions of reality. The ghost scenes and presence of living beings, the agency of nature, the significance of physical objects, and the circular temporality all invite one to question the human rationalistic paradigm of understanding of being. Supernaturality is not a disruption of reality, rather it's an extension of reality – add multiple types of knowledge, experience.

The posthuman view also shows how the novel is critical of anthropocentric ideas of progress and modernization. The destruction of the banana company shows what the impact of a dominating and exploiting worldview is. The company's land grabbing, labouring and appropriation of the past are symptomatic of a general inability to appreciate the interrelated systems, upon which human life depends. In the collapse of Macondo, García Márquez proposes that human life is possible only by recognizing connections to the more extensive material and ecological world.

The posthuman nature of the novel is also enhanced by the portrayal of the nonhuman, as agency is often given to these figures as well.The portrayal of nonhuman agency further reinforces the posthuman vision of the novel. Animals, landscapes, objects and supernatural creatures are not just extensions of the human concerns but are themselves actors that help to construct the world of the narrative. This awareness is in line with the modern theories of posthumanism, which doubt the distinction between man and his surroundings. As the Buendía family history is intimately connected with the history of its materials, species and generations, the concept of identity becomes relational.

This investigation shows that along with its narrative function, magical realism can be understood in relation to the posthuman theory as a narrative phenomenon. It turns into a philosophical style that questions prevailing ideas in the fields of reality, knowledge and the human subject. In García Márquez's vision, there is no hierarchy of existence as such, allowing him to contrast anthropocentric views, where humans are in control and separated from the rest of the world. But above all, One Hundred Years of Solitude is important because it is a reflection of the historical and cultural complexity of Latin America, and because it poses questions about basic notions of "humanity. The novel looks forward to the modern-day posthumanist questioning of existence, its interconnectedness, its instability, its constant making and unmaking via relationships. It is a vision of Macondo for the reader to rethink his or her role in the other strands of life, matter and history. García Márquez' imagination is magical, his is a story that goes beyond man and gives life to a literature in which everything takes part in the construction of meaning.

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