

**Gabriel Garcia Marquez's One Hundred Years of Solitude as
a Metaphor of Reality in a Magical Realist Way**

مائة عام من العزلة لغابرييل غارسيا ماركيز كاستعارة للواقع بطريقة
واقعية سحرية

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Abstract

In literature, writers work with magic, their works treat magic as a force that is acquired through studying books and also to depict their real life in a “*magical realist*” way. Magical Realism is commonly associated with Latino American literature. Authors like Gabriel Garcia Marquez (1927-2014) used magical realist techniques to propelled Latin American literature to the front stage of the world literature. The present paper is an attempt to render García Márquez’s *One Hundred Years of Solitude* as a means of depicting the writer’s real life experience in a fictional narrative way. It aims to analyze how Magical Realism is presented as a vital tool in employing magic and fantastic elements with reality. Garcia’s novel covers the political and cultural struggles of the Latino American life. Magical Realism throughout the story, serves to express the character’s feelings, offers a unique view of the character’s world.

Key words: Art, Fictional, Literature, Magic, Reality.

الملخص

في الأدب، يتعاطى الأدباء مع السحر، وتتعامل أعمالهم مع السحر كقوة يتم اكتسابها من خلال دراسة الكتب وأيضاً لتصوير حياتهم الواقعية بطريقة "واقعية سحرية". ترتبط الواقعية السحرية عادةً بالأدب الأمريكي اللاتيني. على غرار العديد من الأدباء، استخدم غابرييل غارسيا ماركيز (1927-2014) تقنيات الواقعية السحرية لدفع الأدب الأمريكي اللاتيني إلى الصدارة في الأدب العالمي. تهدف هذه الدراسة إلى تقديم رواية "مائة عام من العزلة" لغارسيا ماركيز كوسيلة لتصوير تجربة الحياة الحقيقية للكاتب بطريقة روائية خيالية. حيث تهدف إلى تحليل كيفية تقديم الواقعية السحرية كأداة حيوية في توظيف العناصر السحرية والرائعة مع الواقع. تتناول رواية غارسيا ماركيز النضالات السياسية والثقافية للحياة الأمريكية اللاتينية. تعمل الواقعية السحرية في جميع أطوار القصة على التعبير عن مشاعر الشخصية، وتقدم رؤية فريدة لعالم الشخصية.

الكلمات الدالة: فن، خيال، أدب، سحر، واقع.

1. Introduction

García Márquez's native town of Aracataca is the inspiration for much of his fiction, and readers of *One Hundred Years of Solitude* may recognize many parallels between the real-life history of García Márquez's hometown and the history of the fictional town of Macondo. In both towns, foreign fruit companies brought many prosperous plantations to nearby locations at the beginning of the twentieth century. By the time of García Márquez's birth, however, Aracataca (Colombia) had begun a long, slow decline into poverty and obscurity, a decline mirrored by the fall of the town of Macondo in *One Hundred Years of Solitude*. Within the novel, events went the same, Macondo begins as a very simple settlement, and money and technology become common only when people from the outside world begin to arrive. In addition to mirroring this early virginal stage of Latin America's growth, *One Hundred Years of Solitude* reflects the current political status of various Latin American countries.

2. The Novel as a Mirror of Garcia Marquez's Real-Life

Indeed, *One Hundred Years of Solitude*, then, is partly an attempt to render the reality of García Márquez's own experiences in a fictional narrative way. Its importance, however, can also be traced back to the way it appeals to broader spheres of experience. *One Hundred Years of Solitude* is an extremely ambitious novel. To some extent, in its sketching of the histories of civil war, plantations, and labor unrest, the novel tells a story about Colombian history and, even more broadly, about Latin America's struggles with colonialism and with its own emergence into modernity. García said in a 1988 interview with the New York Times that his books have had political impact in Latin America because they help to create a Latino American identity; they help Latin Americans to become more aware of their culture. He declared within the same interview that there was not a single line from his work that did not have a basis in reality.

3. The Real and the Marvelous in Marquez's Novel

The Colombian history has influenced Gabriel García Márquez in his writings. *One Hundred Years of Solitude* established him as a giant of the 20th century literature, the novel then, is partly an attempt to render the reality of Garcia Marquez's own experiences in a fictional narrative. Its importance, however, can also be traced back to the way it appeals to broader spheres of experience. The novel is an extremely ambitious novel. As with so many authors, Márquez's absolute earliest influences were not literary but familial. His grandfather, in addition to being a renowned Liberal war hero from Columbia's thousand days War, was a spirited raconteur. While his grand father introduced him to the world of storytelling, his grandmother was his link to what had already been known as Magical Realism in literary circles. Her fascination with

ghost stories, omens, and premonitions made its way into his consciousness and eventually into his writing, enabling him to enter the literary traditions of writers like Jorge Luis Borges (1899,1986) and Julio Cortázar (1914,1984). Eventually, fifteen years later, in 1982, Gabriel Garcia Marquez won the Nobel Prize for Literature. The incredible success of the novel rests on the fact that it offers the reader a view of daily life in Colombia and reflects the extraordinary and heartbreaking history of Latin America. The writer writes about ordinary people living during extraordinary times and this has broad appeal for nations of people who have a subverted or interrupted culture. This theme of a “time before” landmark events happen is also apparent in many of his works and the author takes key historical events to highlight these issues with time and how it relates to the daily life of Colombians and Latin Americans. In light of this, it is also important to recognize a few key issues Garcia Marquez brings up about his culture by using history infused with fiction.

“*One Hundred Years of Solitude*” also reflects political ideas that apply to Latin America as a whole. Latin America once had a thriving population of native Aztecs and Incas, but, slowly, as European explorers arrived, the native population had to adjust to the technology and capitalism that the outsiders brought with them. Similarly, Macondo begins as a very simple settlement, and money and technology become common only when people from the outside world begin to arrive. In addition to mirroring this early virginal stage of Latin America’s growth, *One Hundred Years of Solitude* reflects the current political status of various Latin American countries. Just as Macondo undergoes frequent changes in government, Latin American nations, too, seem unable to produce governments that are both stable and organized.

One Hundred Years of Solitude, grew through a century in the lives of one family in the enchanted Latin American fictional town of Macondo, magic carpets fly, ghosts haunt villagers, and trickles of blood from a killing climb stairs and turn corners to find the victim’s mother in her kitchen. The, is then partly an attempt to render the reality of Garc á Márquez’s own experiences in a fictional narrative. Its importance, however, can also be traced back to the way it appeals to broader spheres of experience. Indeed, it is an extremely ambitious novel. Which specific social and historical circumstances disguised by fiction and fantasy as about the possibility of love and the sadness of alienation and solitude are prevailing.

4. The Social Struggles of the Colombian Life Through the Novel

Marquez uses the form of Magical Realism and the content derived from history and politics to address some of the most difficult and meaningful themes. He addresses war, suffering, and dealt with clarity and political slant. Colombia had witnessed in excess of two hundred thousand politically motivated deaths.

La Violencia, (Violence) from 1946–66, can be broken into five stages: the revival of political violence before and after the presidential election of 1946, the popular urban upheavals generated by Gaitan's assassination, open guerrilla warfare, first against Conservative government of the president Ospina Perez (1891-1976), who governed Colombia from 1946 to 1950. *One Hundred Years of Solitude* is an exemplary piece of Magical Realism, in which the supernatural is presented as mundane, and the mundane as supernatural or extraordinary. The novel presents a fictional story in a fictional setting. He carefully balances realistic elements of life, like poverty and housecleaning, with outrageous instances, like a levitating priest. There are many purposes of this. One is to introduce the reader to Marquez's Colombia, where myths, portents, and legends exist side by side with technology and modernity. Another reason for this leads the reader to question what is real and what is fantastic, especially in the realm of politics. It is to force to question the absurdity of our everyday lives. The twisted and meandering world of politics is under a great deal of scrutiny in this novel, too particularly the chapters that deal with the character; Colonel Aureliano Buendia.

Although Marquez has a definite anti-capitalist bent, his purpose in portraying the politics of the region is not to be polemical. Instead, he comments on how the nature of Latin American politics is towards absurdity, denial, and never-ending repetitions of tragedy. The extraordinary events and characters are portrayed. However the message that Marquez intends to deliver explains a true history. The politically charged violence characteristic of Colombia's history is paralleled in Colonel Aureliano Buendia who wages war against the Conservative who are facilitating the rise of foreign imperialist to power. The wealthy banana plantation set up their own dictatorial police force. The use of real events and Colombian history by Garcia Marquez makes *One Hundred Years of Solitude* an example of Magical Realism. Not only are the events of the story an interweaving of reality and fiction, but the novel as a whole tells the history of Colombia from a critical perspective. In this way, the novel compresses several centuries of Latin American history into manageable text. The incredible success of the novel rests on the fact that it offers the reader an intimate view of daily life in Colombia and reflects the extraordinary and heartbreaking history of the Colombian society. The novel is a history, not of governments or of formal institutions of the sort which keeps public records, but of a people and their relationship to a single family. In a sense, José and Ursula are the only two characters in the story, and all their children, grandchildren and great-grandchildren are variations on their strengths and weaknesses. José forever fascinated by the unknown, takes up project after project, invention after invention. He eventually goes mad, refuses to speak except in Latin and is tied to a giant chestnut tree in the middle of the family garden. Márquez creates a

continuum, a web of connections and relationships. However bizarre or grotesque some particulars may be, the larger effect is one of great and good humor and, even more, of sanity and compassion. Gabriel Garcia Marquez asserts that there's not a single line in his novels which is not based on reality. Readers of *One Hundred Years of Solitude* want to explore the sources of his exquisite Magical Realism. He says in a conversation with his Colombian journalist friend Plinio Apuleyo Mendoza (2012) :

*"I was brought up by a grandmother and numerous aunts who all showered me with attention, and by maids who gave me many very happy childhood moments because their prejudices, while not fewer than those of the women in the family, were at least different. The woman who taught me to read was very beautiful and graceful and I used to like going to school just so I could see her. My grandmother . . . used to tell me about the most atrocious things without turning a hair . . . I realized that it was her impassive manner and her wealth of images that made her stories so credible. I wrote *One Hundred Years of Solitude* using my grandmother's method." (Garcia in an interview, later published as *The Fragrance of Guava* 2012)*

From the above quote we notice that Marquez's confesses that his grandmother was his main source of inspiration. Her imaginative world which was full of thoughts and predictions and seems strange for people but magic and real for Garcia, had a great impact on his writing style. That method involves a carefully designed credulity, which makes readers believe the story without questioning, and Garcia Marquez adopted it from the examples of his grandmother In *One Hundred Years of Solitude*, we get a passage narrating the first experience of the protagonists with ice and echoing the events of Garcia Marquez's childhood as put up by Mendoza:

*"For other writers, I think, a book is born out of an idea, a concept. I always start with an image. . . . When I was a very small boy in Aracataca, my grandfather took me to the circus to see a dromedary. Another day, when I told him I hadn't seen the ice on show, he took me to the banana company's settlement, asked them to open a crate of frozen mullet and made me put my hand in. The whole of *One Hundred Years of Solitude* began with that one image. We see, Jose Arcadio Buendia, in that passage, put his hand on the ice and held it there for several minutes as his heart filled with fear and jubilation at the contact with that mysterious thing. Being*

overwhelmed, he paid more so that his sons could have that phenomenal experience". (Marquez : 18).

From the above quote , we notice that from acknowledging his grandmother, Marquez moved to praise his grandfather whose story telling reflects those of Jos éArcadio Buendia . Marquez described the novel's events as images that appears to portray the mysteries and the wonders of *One Hundred Years of Solitude*. The author seems to be letting his people half dream and half-remember their own story and what is best. For Macondo which is an imaginary land, its inhabitants suffer, grow old and die, but in their own way. Marquez's childhood contributed in the use of Magical Realism in his novels.

5. Symbolism in Marquez's Writing

The most famous piece of writing by Gabriel Garcia Marquez, *One Hundred Years of Solitude* a novel that tells the story of a Colombian family's experiences, centered on the patriarch's willingness to create a new world and life for his family in his own image. There are numerous symbols used throughout the course of the novel, some of which are immediately obvious to the reader and others that are more obscure. One symbol that can be seen throughout the course of the novel as a whole is the group of small gold fish that Colonel Aureliano Buendia makes. Initially, the reader sees these fish as symbolic of his creative nature and his ability to create the world around him. When he gives these to his sons, they are symbolic of the influence he has had on them and their individual lives. The railroad is also a symbol in this novel. When the railroad is built, it symbolizes the connection between Macondo, the world created by Aureliano, Throughout the novel, the Buend á family lives under the warning of Úrsula's mother: that a baby born from incest will have the tail of a pig which represents one of the prominent symbols within the novel. For a while, this seems like a merely metaphorical threat. The Buend á family becoming more and more degenerate with each passing generation, and we think about the pigtailed baby phenomenon as just a pithy turn of phrase to describe how inwardly focused on the prediction comes true when the last Buend á, born from yet another episode of incest, really does have the tail of a pig. By this time the parents think a small operation will correct the problem. The curse is real, and the baby is the indicator that the Buend á family has become rotten to the core. So the child comes to the horrific end of being eaten alive by ants and with that, the family is wiped away completely.

6. Time and History as Prominent Themes in the Novel

In his stories Gabriel Garcia Marquez uses varied and changeable themes and in a fashionable way, he joined together the past, present, and future to formulate a statement about his political, cultural and social beliefs. In his fictional works Gabriel Garcia Marquez concepts of time and history are

important. In novels such as *One Hundred Years of Solitude*, time is changeable and the history of one family line is told with frequent allusions to both the past and present. In other tales, such as *Love in the Time of Cholera*, *Death Constant Beyond Love*, and *Chronicle of a Death Foretold*, the past is fictionalized but based on true historical or social events. In *One Hundred Years of Solitude* the author respected and kept the history of Columbia and its people as important elements that cannot be separated from the future or present. Therefore, the story of 'Macondo', is about the Colombian history and Marquez's personal life experience is described through the beautiful use of Magic Realism' in *One Hundred Years of Solitude*. Macondo is the name of banana plantation near Aracataca, Garcia Marquez's birth place which becomes famous as it reflects a mythical community. In this case, readers can understand that the geography and history of 'Macondo' are not different and the imagined world of 'Macondo' which has a real situation in time and space.

7.The Status of Solitude in the Novel

One of the novel's central themes is that of "*The Solitude*" surrounding the Buendía family as stewards of this society. This theme can be recast as a conflict between allowing their society to be open to the outside world, and thus forgetting their past, and closing themselves off from the outside world, and thus not being open to the future, leading the society to be utterly annihilated. This central problematic of the novel is in part driven by the rigidity of normative gender roles with which characters, male and female, struggle; with some characters embodying openness and others closure. Each character has his or her particular form of solitude.

According to the American literary translator; Gregory Rabassa (1922- 2016), Solitude in the novel is not defined as loneliness, but rather a fated seclusion by space or some neurotic obsession. In fact, the danger of being marked by solitude is its affect on others. "If you have to go crazy, please go crazy all by yourself!" Ursula tells her husband. One form of solitude is that of madness-the first Jose Arcadio's solitude is being tied to a tree, speaking in a foreign tongue, and lost in thought. The ultimate expression of solitude, however, is Colonel Aureliano's achievement of absolute power. Consequently, he orders a chalk circle to be marked around him at all times-nobody is allowed near him. Amaranta is another extreme example: Her coldness is the result of power achieved by denial her virginity. Obstinate, she keeps her hand bandaged as a sign of her solitude unto death. All the other characters have lesser forms of these two extremes: they become accomplices in solitude seek consolation for solitude, become lost in solitude achieve an honorable pact with solitude and gain the privileges of solitude.

The saddest expression of solitude is probably the last. The final

Aureliano from the beginning of the world and forever was branded by the pockmarks of solitude. He is literally alone because of the scandal his mother caused Fernanda. He is imprisoned in the house for most of his life until there is no one left to pretend to guard him. He has nothing to do but decipher the parchments of Melquiades. In the process everything is known to him even the obliteration of the world of Macondo. In short, Solitude demonstrates a rather successful employment of Magical Realism as a narrative technique to comment and protest on the way colonization affected the socio-political, economic, and cultural dimensions of the Latin American, especially Colombian, society. The concept gives the reader an opportunity to see certain individual past events, e.g. banana plantation massacre, civil wars, etc., while relying upon the novelist's use of paratextual conventions of historiography to suggest that the so-called objectivity and conviction behind the historical sources of such events can be called into question.

8. The Harmony of Magic and Reality in the Novel

The term Magical Realism, often used to describe Garcia Marquez as a writer as well as his Latin American contemporaries, not only a great appreciation of his work but also devalues that entire body of work. Because of his use of Magical Realism, history, folk culture, and the outside world are able to come together and thus his fiction is a blend of indigenous culture and history as well as modern influences of colonialism and the outside world. The final result of these thoughts on the author's works is that by presenting tales with very lofty thematic goals, Gabriel Garcia Marquez is able to balance history and modernity with a reverence for his indigenous culture and social values. The author often uses the form of Magical Realism and the content derived from history and politics to address some of the most difficult and meaningful themes. He addresses war, suffering, and death with clarity and apolitical slant. Garcia Marquez seems to be the one who looks at issues from the surface, but rather boils every story down to its most vital essence. These themes, like those in other tales, offer a very large message for his readers but perhaps it is this timelessness of theme combined with history and cultures that make his works so enduring today. "Magic Realism" became the term for Garcia Marquez's violation of natural laws through art. And yet the magic of the novel, first and last, is in the power with which it makes the Buendías and their neighbors present to the reader. Through reading the adventure of this family we feel that they are alive. Magic Realism as a technique of transforming the fabulous into true existence is represented by Garcia Marquez throughout his taste for this narrative device: The blend of fantasy and hyperbole exhibited in a context of reality throughout the novel. By telling the story in a serious and natural narrative tone, Garcia Marquez was able to produce a Magical Realism where everything is possible and believable. This is the main reason why the novel

attracts, convinces and seduces the reader. With his manipulation to shape the distinction between the real and surreal, no one would doubt that the masterpiece is a remarkable breakthrough the literary world of fiction. Hence, the opening line presents the future and transitions into the past. This technique of narration, not only foreshadows events, it also gives the events of the story a sense of foreboding.

The opening line draws the reader in and builds interest in a character that the reader presumably sees through to the end of his life. A lot must take place during the span of this character's life. The line predicts a build-up of events by providing a single one, before slowing down and focusing on details of the past. "Many years later, as he faced the firing squad, Colonel Aureliano Buendia was to remember that distance afternoon when his father took him to discover ice. At that time Macondo was a village of twenty adobe houses, built on the bank of a river of clear water that ran along a bed of polished stones, which were white and enormous, like prehistoric eggs".(Marquez1967:1) From the quote, we notice that the author opens his novel with the description of the fictional town of Macondo as a land of continuous and unchangeable events that led the colonel enjoy living in his memories. Insight into thoughts, feelings, and memories provides characterization and a basis of reasoning for the actions of the characters. This technique also shows how opposite a character's viewpoint may be from the one that they project in their actions.. The line predicts a build-up of events by providing a single one, before slowing down and focusing on details of the past:

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The quote, shows that the author opens his novel with the description of the fictional town of Macondo as a land of continuous and unchangeable events that led the colonel enjoy living in his memories. Insight into thoughts, feelings, and memories provides characterization and a basis of reasoning for the actions of the characters. This technique also shows how opposite a character's viewpoint may be from the one that they project in their actions. The story of *One Hundred Years of Solitude* is attached with paragraphs creativities , a land of mountains, tropics and colored seas. We can say that Gabriel Garcia Marquez took motifs and items from the beauty of his mother -land and put them in his fictional work.

Indeed, Gabriel Garcia Marquez's *One Hundred Years of Solitude* is a work of fiction reflects his real life experience in Aracataca. His imagination was elaborated in the description of Macondo the fictional town which in reality is a fruit company in Aracataca, Colombia. The author created an amazing geographical description for Macondo as a land standing next to a river, amongst thick forest, on the western slope of amountain can be found on a map of Colombia ,but there is no town that bothexists there and directly follows the happenings and history of Garcia Marquez's Macondo.

In the novel, the author gives references to real events, such as the discoveries. Marquez makes us travel in describing Macondo, city of mirrors, home and archetype of real facts. This may lead us to say that as an artistic literary genre Magical Realism helped Garcia Marquez in taking us towards endless imaginative thoughts where the unreal becomes real and the real becomes wonderful. Indeed, Gabriel Garcia Marquez's *One Hundred Years of Solitude* is a work of fiction. The Buendías the family whose history it chronicles are an elaborate imagination. Macondo the utopic town, which serves as the back drop is, in reality, nothing more than the name of a fruit company in Aracataca, Colombia. The geographical location fourteen months of hiking westward from Riohuaca, next to a river, amongst thick forest, on the western slope of a mountain can be found on a map of Colombia ,but there is no town that both exists there and directly follows the happenings and history of Garcia Marquez's Macondo. The only undiluted history in *One Hundred Years of Solitude* comes in its references to distant colonial figures and more contemporary authors. Based on this tragic historical event, a magnificent passage of Magic Realism is created by Garcia Marquez in *One Hundred Years of Solitude*:

"It was as if the machine guns had been loaded with caps, because their panting rattle could be heard and their incandescent spitting could be seen, but not the slightest reaction was perceived, not a cry, not even a sigh among the compact crowd that seemed petrified by an instantaneous invulnerability, the panic became a dragon's tail as one compact wave ran against another which was moving in the opposite direction, toward the other dragon's tail in the street across the way, where the machine guns were also firing without cease. They were penned in, swirling about in a gigantic whirlwind that little by little was being reduced to its epicenter as the edges were systematically being cut off all around like an onion being peeled by the insatiable and

methodical shears of the machine guns”.(Marquez: 311).

Therefore, Colombia in *One Hundred Years of Solitude* becomes a generic and celebrated Latin America, a place of innocence, isolation and magic, of high mountains, rainy tropics and ash-colored sea. We can say that Gabriel Garcia Marquez borrows details from his own life as well as phrases and characters from other writers. It is not to say that history and fiction are the same, but that the border is very marginal. Gabriel Garcia Marquez is a refiner of nostalgia into lasting work of literature repairing a broken memory with his ‘ Magic Realism’. In the novel, there are also references to the events, such as the discoveries of a suit of rusty armor with calcified skeleton as well as “an enormous Spanish galleon”; and a bloody civil war . All of them have a real life testimony based on Colombian history. The legendary part of the novel, which includes one hundred and eleven pages of the beginning of the novel, has been written and designed according to the fairy tales and in which the story network tends to imaginary story and ignores the magical realism. Therefore, the real functions of magical realism may prohibit us from considering the fairy stories the same as magical realism.

9. The Study of Magical Realist Elements Within the novel

Magic Realism is all about mixing things up: the fantastic with the mundane, the ordinary with the extraordinary, dream life with waking life, reality and unreality. Márquez's novel is full of magical issues, but it is also full of pretty ordinary, day-to-day aspects that we are all familiar with. The gypsies introduce the Macondo villagers to a telescope. The telescope may seem like a mundane feature. Describing ordinary aspects as if they were extraordinary is another stylistic hallmark of Magic Realist texts. The mundane becomes magical, and the magical becomes familiar. The Macondo villagers are amazed by the telescope, and the gypsy Melqu ádes tells them, science has eliminated distance , in a short time, man will be able to see what is happening in anyplace in the world without leaving his own house”. (Marquez: 56).Garcia blended the everyday with the miraculous, the historical with the fabulous, and psychological realism with surreal flights of fancy. He has proved himself as one among the pioneers of Magic Realism. His *One Hundred Years of Solitude* is a revolutionary novel that provides a looking glass into the thoughts and beliefs of its author, who chose to give a literary voice to Latin America. The use of real events and Colombian history by Garcia Marquez makes *One Hundred Years of Solitude* an excellent example of Magical Realism. Not only are the events of the story an interweaving of reality and fiction, but the novel as a whole tells the history of Colombia from a critical perspective. In this way, the novel compresses several centuries of Latin American history into a manageable

text. The novel tells the story of 100 years in the lives of the Buendía family, who live in the coastal jungles of an unnamed South American country. It could equally be seen as the story of the town they found, Macondo. Yet another interpretation would be that it is the story of the life of Úrsula Buendía; all these aspects are tied intrinsically together.

10. The Novel's Literary Style Analysis

The writer was deserted into his own solitude, suffering the same fate he assigned to the inhabitants of his fictional town of Macondo, in his most famous novel, *One Hundred Years of Solitude*. The narrative of that book is straight forward. Macondo is founded, it grows, catastrophe strikes. Its people, though, experience time not as progressive motion but as circular repetition, engaging in ever more desperate efforts to ward off the forces of oblivion. The climax of *One Hundred Years of Solitude* is famously based on a true historical event that took place shortly after García Márquez's birth in 1928, in the Magdalena banana zone on Colombia's Caribbean coast, not far from where the author was born, the Colombian military opened fire on striking United Fruit Company plantation workers, killing an unknown number. In the novel, García Márquez came to create such a richly composed imaginary world so similar to our everyday one and yet so different from it. He somehow handles a reality in which the limits of the real and the fantastic fade away naturally. This unique style of story-telling is known as Magic Realism and is defined as a narrative technique in which the author emphasizes the fantastic quality of extraordinary events. In the novel *One Hundred Years of Solitude*, García Márquez demonstrates the technique of Magic Realism through the integration of fantasy and reality, and the peculiar description of the events and characters. Narration becomes more readily perceptible when what is related oscillates between impossible and everyday occurrences. Numerous episodes in the novel also illustrate the author's adroit manipulation of language and narrative focus for the purpose of fusing the real and fantastic elements of his fictional world. A striking case in point is his treatment of the mysterious death of Jose Arcadio: After his hunting trip with his wife, Jose Arcadio goes into the bedroom to change his clothes. Moments later the sound of a pistol shot signals his death and its strange aftermath:

“ A trickle of blood came out under the door, crossed the living room, went out into the street, continued on in a straight line across the uneven terraces, went down steps and climbed over curbs, passed along the Street of the Turks, turned a corner to the right and another to the left, made a right angle at the Buendia house, went in under the closed door, crossed through the parlor, hugging the walls so as not

to stain the rugs, went on to the other living room, made a wide curve to avoid the dining-room table, went along the porch with the begonias, and passed without being seen under Amaranta's chair, and went through the pantry and came out in the kitchen, where Ursula was getting ready to crack thirty-six eggs to make bread." (Marquez: 135)

Jose Arcadio's death and its aftermath is utterly ridiculous, but it is made almost believable by the meticulous stylistic precision, and numerous everyday details surrounding the occurrence. This episode perfectly illustrates the author's method of making the fantastic seem real, thus eliminating the barrier between objective and imaginary realities and creating a total fictional universe. Garcia Marquez has erased the distinctive boundary between reality and fantasy by immersing fabulous events indiscriminately with the application of his steady, unchanging tone. When the author narrates the story, he never allows it to become evident, by interjection or amazement, that there may be a substantial difference between the extraordinary and the commonplace. (Gullon: 130). According to Gullon, for Marquez, there is really no difference between what is probable or what is not. He does not doubt or question incredible happenings or facts throughout the story. As a result, under the operation of his imagination and narrative tone, prodigious events and miracles can naturally coexist with the ordinary. Garcia Marquez provides a peculiar, exaggerated description of characters and events in order to give each occurrence a sense of reality. In describing Melquiades, the author says: "He was a fugitive from all the plagues and catastrophes that had ever lashed mankind. He had survived pellagra in Persia, scurvy in the Malayan archipelago, leprosy in Alexandria, beriberi in Japan, bubonic plague in Madagascar, an earthquake in Sicily, and a disastrous shipwreck in the strait of Magellan". (Marquez:6). Apparently, this statement is inconceivable. However, it is important to point out that this "dead pan" depiction of extraordinary people and extraordinary occurrences is indeed one of the principle stratagems the author employs to achieve a comic effect. Events and personal characteristics are spectacularly exaggerated, made quite absurdly larger than life, yet in a style that takes the hyperbole for granted, as though it were a meticulous fact. Hence, this hyperbole serves as an important device to intermingle the strange and exotic with reality. Many of the fantasies of the novel are indeed absurd but logical exaggerations of real situations. Throughout *One Hundred Years of Solitude*, Garcia Marquez exaggerates events to gain fantasy. For example, "it rained for four years, eleven months, and two days." (Marquez: 320) This hyperbole is employed to emphasize the severity of the rainstorm that destroyed the town. Although such a long period of raining is very unlikely to occur, however, in another perspective, its specific numerical values give the incident a considerable sense of reality. Once again, the

overstated description has converted the fantastic element in the situation into an undeniable fact.

11. Conclusion

One Hundred of Solitude tells a story about Colombian history and, even more broadly, about Latin America's struggles with colonialism and with its own emergence into modernity. Garcia Marquez's masterpiece, however, appeals not just to Latin American experiences, but to larger questions about human nature. It is, in the end, a novel as much about specific social and historical circumstances disguised by fiction and fantasy as about the possibility of love and the sadness of alienation and solitude. Gabriel Garcia Marquez established a special method which is called Magical Realism by using the new concept of reality from personal life experiences and the impact of special geography of Latin America and by using his experiences in writing art. This kind of realism which was being supported by American, European and African native cultures and beliefs became common in story writing from the decade of 1920 and finally reached its peak of perfection in 1967 by Marquez's "*One Hundred Years of Solitude*". Because of the global reputation of Marquez, many people around the world were influenced by him.

Marquez borrows details from his own life as well as phrases and characters from other writers. It is not to say that history and fiction are the same, but that the border is very marginal. The novel won a universal appreciation among different readers. However, *One Hundred Years of Solitude* took the readers to a passionate world full of dreams, realities and magic. Gabriel Garcia Marquez fashioned the Latin American literature with a narrative literary style known as Magical Realism, the author has produced enduring stories and comprises both real and imagined facts, he brought life to his books' pages. Tragedy, passion, mystery, love, admiration, happiness, sadness, enthusiasm were overflowing in his readers minds and heart.

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