

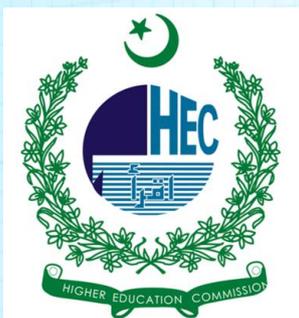
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Magical Realism as a Narrative Technique in *One Hundred Years of Solitude*



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Abstract

As a literary genre magic realism signifies the technique of exploring actuality in a magical, fictional and indigenous cultures paranormal variant. This paper reflects on magic realism as a significant tool in relation to *One Hundred Years of Solitude* by Marquez in the role of marvelous stylistic structure adopted by Marquez to portray his political history, social order and culture. Truth accompanied by mythical facets, the same work adopts as a theoretical framework magic realism to reflect how Marquez orchestrates the same tool to show the real face of colonialism, his cultural heritage and neocolonial era. Through the arsenal of magical realist technique, Marquez writes about death, sufferings, war and loss in his homeland. The aim is to mix magical so as to portray his country, where modern inventions and myth remains the part and parcel of the same background, indigenous culture and modern technology exists hand in hand. The author also aims at to expose his people to the reality rather than to merely depend on West imitation. Literature review serves as data main source in order to discover the gap. The main objective is to authenticate that how magic realism as a literary mode has been utilized in *One Hundred Years of Solitude* by Marquez to adhere to nation's heritage.

Keywords: Myth, Reality, Magic, Realism, National History, Culture

Introduction

The pioneer of the magic realism as a literary construct was Alejo Carpentier , a Cuban novelist when in 1949 refers to it matter-of-fact amalgam of the everyday and fantastic in the fiction of Latin America. He opines “the marvelous real that I defend and that is our own marvelous real is encountered in its raw state, latent and omnipresent, in all that is Latin American. Here the strange is common place, and always was commonplace”(‘Prologue to the Kingdom of This World (1949)’, n.d.). Magic Realism is considered 20th century literary construct which initiated backwardness and it also exposed colonial strategy through which blacks were suppressed (Ashcroft et al., 2003). Magic realism is a mode of writing through which eccentric and whimsical stories are reflected as if part and parcel of the common life. The nature of magic realism is different from the traditional style of fictional events

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sharing. The narrator in magic realism narrates dreams as elements in such a realistic way that assures the reader to observe the willing suspension of disbelief. In order to re-think the world reality, writers adopt artistically magic realism. Magic realism is not considered as source of escapism, from the everyday world reality as it is observed in the poetry of Romantics same as John Keats, P.B Shelly and others, rather it present fantasy as everyday life integral part. Though magic realism hold a number of features, but the most celebrated features of magic realism is that it turns blind eye to future, past and present concurrence which makes it different and unique from fictional, as magic realism is free from the influence of natural and physical world laws.

Extensively it has been assumed about magic realism that it forged in response to European realism. Magic realism according to literary discourse is a mode of writing that mixes marvelous to temporal; this technique in the 1960's was used in the fictional writings of Latin America. As a literary technique Magic realism forges in response to Western realism to erode the occupied (Zamora & Faris, 2003) . Western realism rejection developed a literary vacuum; the writers bridged this gap through magic realism adaptation. Gabriel Garcia Marquez, the prominent user of magic realism and other Colombian writers regards magic realism as:

“a kind of premeditated literature that offer too static and exclusive vision of reality. However good or bad they may be, they are books which finish on the last page. Disproportion is part of our reality too. Our reality is in itself all out of proportion. In other words, Garcia Marquez suggests that the magic text is, paradoxically, more realistic than the real text”.(Simpkins, 1988).

Being a narrative technique, magic realism espouses over appraisal of idiosyncratic, time, moral narrative, history, supernaturalism and uncertain verity. Such perceptions are observed as human life reality vital component and its happenings in the confines of all time.

The prominent concern of the paper is to find out fantastic or marvelous components in Marquez novel, *One Hundred Years of Solitude*. The main emphasis here is to ascertain magic realism main features from the text of the novel and to elucidate magic realism concept along with to consider critical opinions of the scholars about it; along with that it also focuses to find out how the author uses magic

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realism to integrate unusual and magical elements with reality. To explore magic realism features and analyze how Marquez skillfully employ them to portray historical realities in relation to post colonial and colonial theme.

Gabriel Garcia Marquez is undoubtedly regarded as popular known Magic Realist of the Hispanic milieu. He is regarded in Latin America as consciousness originator based on his '*One Hundred Years of Solitude*' as a masterpiece. The author amalgams fantasies, accompanied by realism through such a unique mode, that the marvels and the mythical elements are observed to be commonplace. He captures and hypnotize readers in such a way in his fantastic and magical world that his created reality looks credible than real life everyday truths.

Several happenings of such type are that strange that even knowledge fails to comprehend it, but the miracles and magical things occurs time and again which make it to be observed as real. He makes the unusual as real with his skillful techniques that it loses the touch of oddness and is observed as common life happenings. Magic realism always provides two spheres—the enchanted and the tangibles; the same two realms signify arenas of the living and deceased. Through the same mode of writing reader observe supernatural elements like ghosts which keep constant contact with common people. Other supernatural elements along with ghosts are portrayed in such a normal way that readers avoid believing them as odd and regarding them as real. The custom of traditional stories and myths extremely influence magic realist narration style. Such folklores pave the way for the adaptation of the mystical components. Magic realism during the midst of 20th century context challenges folk uniqueness of the Western version and served the initiation of the post-colonialism. That's how magic realism proceeds dogmatically, asserting with pride its distinctiveness. It reflects Latin America uniqueness which keeps high regards for its heritage even preceding and succeeding the post colonialism as compared to European culture.

In *One Hundred Years of Solitude* Garcia Marquez articulates in recurring intervals his history and the same remains magical-realist distinguished narrative style. The author explores spontaneously without considering time constraints, Macando future, present and past offering stream of consciousness by moving back and forth. He refers to the events of the past in his novels that are linked further to the future

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events because the author holds a strong memory about these events. He posits that: “the generations blighted in *one hundred years of solitude* had no other chance at the surface of the earth”. The Buendias and successive races of the same family transpire cyclically and their lives events are temporal fundamentally, leading ultimately to their eventual fate:

“The Macando family history was a machine having inexorable cycles; forever the wheel could have gone spinning if the axle were not wore out” (García Márquez et al., 1971).

In “*One Hundred Years of Solitude*” Marquez displaces history of America trajectory by accentuating the ruinous role constituted in Macando destruction. It’s a unique story on doctrinal grounds of decay, rebirth and evolution of the generation. Buendia family is consists of different generations having different ideologies and notions. Based on socio-political domain, the same family remains against the government. There are Colonel Aureliano kinds of characters who are marked by inflexibility and callousness and believed on societal defined behaviors due to such characters there was no individual nor community progress. Marquez in his efforts align with socio-political concerns and unable to give literary ones full attention, seeks for perceptive novelists a pause to comprehend powerful events effect and to realize that they observed great work emergence and were deficient in skill and patience to endure time span they required to understand how one should create the best. Without considering in Colombia any prior trails, every writer had to begin from the scratches; no one could suddenly develop a literary trend. Gabriel Garcia Marquez amalgam in ‘*One Hundred Years of Solitude*’ suffering, war history and other facts of his homeland with visions and fantasies, so that he could accomplish his philosophical aspirations. The narrative mode and Buendias family generations are the demonstrations of spoken norms using verbal expression and of fairytales narrated in an elegant and simple style by the narrative agent. Telling story in cycles is one of the striking features of the magical realist. At the ‘*One Hundred Years of Solitude*’ end there is the cyclical approach manifestation to time. The same novel observe Bible style. The narration is all about annihilation and creation. Marquez in the novel portray such kind of his homeland (Colombia) that is even now not aware about the dawn of recent inventions and technology. At the novel end all things go back to their

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root when Macando is vanquished and innate asserts the land whole structure control. In *One Hundred Years of Solitude* Marquez have a number of examples about turning to magic realism for his philosophy reflection. Within the framework of fictional narrative, the same novel creates an imaginary country and a city total history, but the author adopts magic realism tool in such a way which obfuscate and entertain the reader at the same time. Sometimes, to enhance the story total effect author portray event in hyperbolic manner and observe either the viewer is assured about impart of the narration in regard to nationhood, society, history and culture. Stories having this kind of nature are considered unique in a way that it is quiet difficult to comprehend the core idea behind it and it also becomes challenging to grasp events flow but something amazing about such stories is that it set permanently in our memory due to magical and fantastic features in it. Such magical elements also cede a note worthy argument at the narration completes. At the end, the same style of narration leaves everlasting notion on the mind.

In the same novel , the eon of post -colonialism, colonialism, nationwide history, the people and the different generations change with the passage of time and the impart is manifested to develop an in-depth investigation of the homeland and exacting complete history and towards the universe totality as well. The author makes it necessary for himself to reflect specific time consciousness and he wants to demonstrate by means of acquaintance humankind whether it marks in value a decline or a move towards a new phase, only Homo Sapiens will describe it in a better way. The same paper aims at to observe author approach towards politics and culture and his difficult magical realist mode, elucidated situation between Latin American and West societies consists of different traditions and the same defiled politics, their history, myth and ultimately their overall accumulated experience and adventures via the magic realism mode.

Garcia Marquez is master of combining miracle with common place experience, the fantasies with antique events, and magical type of whimsical elements with psychosomatic realism. Marquez *One Hundred Years of Solitude* is a pioneering novel which is observed as his mouth piece if we consider his philosophy and ideology, and through the same narrative he gives Latin America a literary voice. He applies magical realism practices and the concerns taken from the politics and past, to access

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some significant and profoundly difficult novel concerns. He writes about demise, anguish and conflict with mastery without boring the readers. He remains successful in persuading the reader about his incidents reality. He is also observed to alter reader's core beliefs through the amazing power of his writing magical style.

The same novel is also regarded as magical realism masterpiece in which natural is demonstrated as supernatural and supernatural is offered as natural. In fictional setting the novel articulate the fictional story. The writer articulates life realities in the most inviting and balance manner, realities like poverty, war, sufferings and death in the most straightforward manner. The writer is doing all this for the sake to introduce reader to his homeland (Colombia), where myths and fables happen with innovation and machinery. Further intentions are to make reader bewildered to decide what is substantial and what is atypical, specifically in the politics domain. And the writer is doing that for the sake of to analyze our mundane existence strangeness. The incongruity and complexity of routine life and the politics is here subject to analysis, primarily the segmentation that articulates about Colonol Aureliano Buendia. The political context is confounded one. There exist a minor difference between Conformists and the Liberals; both of them are accomplice to some bad and evil activities such as exploitation and killings. Though capitalism is not Marquez cup of tea, his aim in showcasing areas policies is to remain realistic in describing the whole affairs of the state. Though he criticizes Latin America politics dark side, the chronic condition that yet has to be eradicated for the sake of masses well being. This novel includes a story fabricated by author, but it keeps only one reason, to elucidate historical representation realistically.

Colonol Aureliano Buendia manifests violent side of the Colombia politics, who goes to confront Conformists in a conflict who facilitates imperial powers to attain control of public affairs. The economically privileged banana plantation possessed imperial hierarchy, possessed own power and force. They are attributable for three thousand striking wage labors massacre. The Colombian antiquity and real events are mingled together in *One Hundred Years of Solitude* by writer which makes the same novel magic realism perfect modal. In the novel reality is combined with what the author constructs, but as a whole the novel narrates in a crucial manner the Colombian history. The same serves for the author to shrink long history in a

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manageable manner.

The novel shares fictional story of Latin American country established by Buendias family, or its Macando town story constituted by Buendias family. Either of the cycle the same story observes, but every ting moves in an interesting and fantastic manner. In the narrative there are many more examples about solitude various forms and secluded life, feasible within human existence; it reflects resident's unawareness or shows the ease of being with someone you love in life the most. It is also inhabitant's life one hundred year's story – the town's birth, death and development story. Natural calamities and Civil war challenge inhabitant's survival. The novel possesses three kind of mythical features: supernatural, classical stories, and a type of mythical hero's characters. Macando holds a kind of magic where everything was observed as fantastic. It is a kind of place existed in the mind rather than having geographical existence. The text manifests no example about the geographical existence of the same land throughout the story. One can only see fantastic and magical elements and the reality of the land are expressed through such magical elements. The story hero or characters are prompted by looking back and by the time complex nature. Readers observe fantasies and ghosts, which reflect past signs and the same symbolize persistent nature which follows Macando and the inhabitants of Mocando. The supernatural elements and the ghosts remains Latin America history integral part. The same elements remain this region fiction part in order to make the same believable for both, for the reader as well as for the writer philosophical goal. It proves also the fact about Buendias and Macando that to some extent they were the types of supernatural entities who lacked awareness about their own history; they were not good enough to have their own decisions, development and they were no more in position to have strong concern about the basic ideology, due to the same dilemma they left behind socially.

In order to describe characters in the narrative Garcia Marquez adopts magic realism as a tool. He asserts about Malques, "he observed all the disasters and plagues that has ever happened to the humans" (García Márquez et al., 1971). It is a little bit challenging to consider such supernatural things as concrete and real but the writer proclaims further: "while in Persia he survived pellagra , scurvy in the Malaysian archipelago, Alexandria leprosy, Japan beriberi, Madagascar bubonic plague, Sicily

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Earthquake, the Strait of Magellan catastrophic shipwreck ”(García Márquez et al., 1971). He applies magic realism tool so that the reader could accept the naïve things become routine life part.

The same novel provides a lot of opportunities to the readers to enjoy eccentric occurrences which are the prominent features of magic realism. The novel persuade readers at every context about the unprecedented things, butterflies migratory flow, the priest struggle to ascend for chocolate, the affectionate situation of forceful and lustful sex, individual whose flatulence kill all surrounding flowers, Yellow flowers rain example, a child birth to having pigtail, the elevating scene, Jose Arcadio Buendia getting wild and insane, the naïve things like ice discovery in Macando, amplifying glass, the magnet and a number of such other magic realism examples. Critic asserts, “in Garcia Marquez’s narrative the fantastical happenings forms a wide and compositionally varied spectrum stretching from unprecedented yet possible to the polarities of the visually stunning and plausible” (Bell-Villada, 2002).

Garcia Marquez in *One Hundred Years of Solitude* employs exaggeration to append magical features to the vents. The addition of exaggeration is so specific, relevant and balanced that it makes each magical happening real rather to be observed as fantastic (Bell-Villada, 2002) points in the story there are a lot of examples of such exaggeration such as, thirty crushed deserts of Colonol Buendia; torrential rain for more than four years ; and Fernanda sec schedule. Marquez adopts magic realism in such a way which transformed anomalous into reality. He has dexterity to convince reader to believe the naïve and strange things in the narration. Applying magic realism, Marquez provides an authenticity that carries misconception, enchanted, antiquity and religion which are regarded as world integral part.

Gabriel Garcia Marquez shares about his magical realism origin in *One Hundred Years of Solitude* in an interview: “my great grandmother mostly practiced to narrate me about egregious things so spontaneously without changing a hair...I perceived the same as her unique style and her impressive wealth of powerful images which used to make her stories so hypnotizing and incredible. I adopted my grandmother same manners in *One Hundred Years of Solitude*” (‘Gabriel García Márquez Interview by Ana Cristina Navarro’, 2020). The same style keeps a sense gullibility which does have a spirit of inviting the reader to accept without any doubt

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the reality of the happenings, and Marquez adopted the same style from Franz Kafka and his grandmother.

In order to represent the magical moments at the observations of the current discoveries, as Arcadio Buendia keeps his hand on ice for few moments. He gets amazed and felt as over the moon after observing such naïve thing. The same evokes Western technology transfer to the colonized nations. Ice discovery, magnifying glass, railway, magnet and other discoveries are observed in a phenomenal and magical way. Though, Marquez was against the same notion that his community could follow the West. He celebrates reality and genuine awareness as compared to following blindly the European. Even though he is against of Jose Arcadio Buendia behavior and attitude who gets very impressed from the new technologies and the manners through which he expresses disappointment about his land state of affairs: “incredible things are happening in the world... Right there across the river there are all kinds of magical instruments while we keep on living like donkeys” (García Márquez et al., 1971).

He was that much thrilled and excited that even he wished his son could experience and observe such kind of incredible things. Though his refused to observe and touch it, though Aureliano touches it but suddenly due to strangeness and surprise he moved his hand back. Jose Arcadio Buendia gave no attention to his son. He exclaimed in a state of excitement “this may be considered the greatest discovery of this time”(García Márquez et al., 1971). Garcia Marquez recounts colonialism history to highlight the stories and events of how the Imperial power seized other lands for the sake of their granted curiosity. The same lines reflect:

“As Sir Francis Drake the raider attacked Riahacha in 16th century, Ursula Iguarana’s great grand-mother gets very upset as alarm bell rings and canon starts firing her nerves gets s out of control and she sit on a burning stove” (García Márquez et al., 1971).

We realized through an interview with Garcia Marquez about the magical and fantastic elements and events in *One Hundred Years of Solitude* such as, “Remedios the beauty elevates to the heaven”(García Márquez et al., 1971), yellow butterflies flutter around Mauricio Babilonia” (García Márquez et al., 1971) etc. all these are ‘based on fact’. Garcia Marquez shares the source about Mauricio Babilonia, in

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Aracataca, when he was of 5 years, an electrician mostly used to visit his house in order to change meter. At one of such occasions, Marquez shares he observe his grandmother struggling with a duster to extract a butterfly and saying, “as this person visits out home , he is followed by that yellow butterfly”(Living to Tell the Tale by Gabriel Garcia Marquez |..., n.d.). He mentions about the Remedios the Beauty that earlier he had mood when she was busy with Rebeca and Amaranta in embroidery work to disappear her. But he did not observe it an incredible practice, so he ascends her to sky. Whatever the reality may be of such kind of scene but at surface level it is observed extremely remarkable. Marquez asserts that the same scene was observed by him in real life when early in the morning a woman granddaughter runs away from home, in order to hide the reality in the surroundings she says to the community that her daughter elevated to the sky.

The massacre of banana laborers is another scene that actually occurred in author life. The same incidents leaves deep imprint on his psyche though he does not make it his novel story part but includes the same in ‘Living to Tell the Tale’ his autobiography at the context of a visit to his native land:

“My mother shared with me the same day that army killed in 1928 an unidentified number of banana laborers. I knew the event as if I had observed it, heaving heard it recounted and repeated a thousand times by my grandfather from the time I had a memory: the soldier reading the decree by which the striking laborers were declared a gang of law breakers; the three thousand men, woman and children motionless under the savage sun after the officer gave them five minutes to evacuate the square; the order to fire, the clattering machine guns spitting in white-hot bursts, the crowd trapped by panic as it was cut down, little by little, by the methodical, insatiable scissors of the shrapnel”(Living to Tell the Tale by Gabriel Garcia Marquez |..., n.d.).

Regarding banana workers tragic incident the following lines makes its way in a magic realism manner in *One Hundred Years of Solitude*:

“it was observed as the guns were loaded with caps and were firing with blanks, because machine guns painting rattle was audible and the burning spit was visible still the crowd made no reaction and stayed silent without making any sound the crowd looked as if frozen and completely safe then suddenly the panic erupted as the

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machine guns were firing from both sides without stop , a crash of bodies falling started from both sides , the crowd trapped in a giant whirl which kept on getting smaller because the edges were crushed off by the endless firing of the machine guns”(García Márquez et al., 1971).

Gabriel Garcia Marquez asserts about the same incident in the narrative as ‘based on reality’, he means to say that magical and whimsical elements in *One Hundred Years of Solitude* has been observed in reality by people somewhere in the globe especially in Latin America most parts. “This does not mean the same incidents are true but such kind of associations make it near to reality” (Wood, 1990) .

In order to conclude, Marquez recollects majority of the events from his personal life and observe and follows in his style other writers and also even in the development of characters, phrases and the narration manner. Fictitious elements and history undoubtedly are two separate genres, though a thin line exists to differentiate between them. Both reflect the author ideology and philosophy. Garcia Marquez stands as true creative author but being human he also observe humanly frailties. He is the greatest novelist who in his contemplation and with magic realism perfect skill assistance strived to assemble his memory. He portrays real incidents in the same novel under magic realism allegorical cover both to enlighten and entertain his readers, especially those who are Latin American or belongs to his homeland.

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