

A Post-Colonial Study of Magic Realism Blended in Superstitions in One Hundred Years of Solitude by Gabriel García Márquez

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Abstract

Marquez Gabriel Garcia Marquez's One Hundred Years of Solitude is a novel that is widely regarded as a masterpiece of the literary genre known as magical realism. The goal of showing regional politics is to make a statement about how inclined Latin American politics are to irrationality, ignorance, and tragic recurrences. But although some researchers dug into the novel regarding magical realism they missed the basic elements of superstitions that are dominating the novel as well as the magic realism of the novel. Marquez used superstitious magic realism in the novel and through the use of superstitious magic realism, Gabriel Garcia Marquez explores conflict, pain, and death in Colombia in the middle of the 1960s, a country that had seen two hundred thousand deaths due to political reasons. This superstitious magical touch combines with everyday reality as well as superstitious life and brings the reader to Colombia, a country where superstitions, myths, omens, and tales coexist with technological advances and modernity. Along with other themes and events, these superstitions, myths, and real-life stories in the book record a significant section of Colombian history. In One Hundred Years of Solitude, Marquez uses superstitions to create a sense of mystery and wonder in the world he has created. The novel is set in the fictional town of Macondo, and its inhabitants are deeply superstitious.

Key Words: Novel, Magical realism, superstitions, supernatural components, modernity|, superstitious

Introduction:

Throughout the novel, Marquez weaves together elements of real-life events with fantastical elements, creating a world that is both grounded in reality and filled with magical occurrences. But because superstitions are also a key part of the novel's fabric, and they are often intertwined with the magical realism elements so it is proved in the research that Marquez is using magic realism differently superstitious magic realism that is a new thing in some novels because earlier magic realism is not used in this way. Thus, Marquez used a different type of magic realism that is superstitious magic realism to show the superstitious elements in the particular society of Columbia as well this superstitious magic realism shows the attitudes of the people towards superstitions and the roles of superstitions in their lives. Moreover, this novel also depicts how this superstitious magic realism impacts the lives of that particular society and the events in the novel to shape that particular story. The significance of discussing "One Hundred Years of Solitude" as a superstitious magic realist novel, we can explore how Marquez uses magical elements to represent the history, culture, and social realities of Colombia and Latin America. The novel is

not just a work of fiction, but also a commentary on the political and social issues that plagued Latin America during the 20th century, including colonialism, capitalism, and the struggle for independence. Furthermore, discussing the novel as a superstitious magic realist work allows us to appreciate how Marquez blends the magical, superstitions, and the mundane, and how he uses this technique to create a sense of wonder and mystery in the novel. By doing so, Marquez also encourages us to question our perceptions of reality and to be open to the possibility that there may be more to the world than what can be seen or explained by science. There is an antiquated belief or a superstition that names have great power. Knowing someone's name has always been regarded as a way to either control him or break his power. We see in the novel some characters with superstitious symbolic names who show different elements of magic realism in the novel to shape the plot of the novel. So, the research will show that Marquez used Magic Realism in a different way to blend it with the superstitious elements of society and gave a new meaning to magic realism as well as the novel.

Research Objectives:

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- i) The researcher wants to find the importance of superstitions in the novel.
- ii) The research will focus that how the author uses magic realism with superstitions.
- iii) The research will provide the meaning of the text through the use of superstitious magic realism through superstitious symbolic names of the characters.

Research Questions:

- i) Is there some important superstitions used by Marquez, in the novel?
- ii) Following dreams and premonitions in a society is a superstitious element, how do these things with magic realism shape the plot of the novel?
- iii) Do the main characters have superstitious symbolic names?
- iv) If the main characters have superstitious symbolic names, what do these names have to do with magic realism?

Literature Review:

Gabriel García Márquez's novel, "One Hundred Years of Solitude," has captivated readers worldwide since its publication in 1967. Widely regarded as a masterpiece, the novel has garnered significant critical attention and analysis. The article "Apathy and the Politics of Identity: Garcia Márquez's One Hundred Years of Solitude and Contemporary Cultural Criticism"

examines the themes of apathy and identity politics in "One Hundred Years of Solitude" by Gabriel Garcia Marquez within the perspective of modern cultural criticism. The work, according to the article, can be seen as a critique of identity politics and presents a novel viewpoint on how personal identity and social history interact. The article discusses the novel's various interpretations and offers a thorough study of the novel's literary devices and narrative structure. Overall, the study offers a careful and perceptive analysis of the ideas of the book and their importance in modern cultural criticism. One of the key themes of "One Hundred Years of Solitude" is the complex relationship between memory and history. The novel explores topics relating to the subjectivity of memory and the construction of personal and societal narratives through the mingling of historically real happenings with mythical occurrences.

In the Review: Literature and Arts of America, Philip Swanson's Piece "Pop Goes the Boom: One Hundred Years of Solitude and the Latin American New Novel" was published. According to the article, the book was crucial to the growth of the Latin American New Novel. The article discusses the novel's various interpretations while

analyzing the novel's literary devices and narrative structure. The article concludes that "One Hundred Years of Solitude" is a powerful work of art that redefined the Latin American literary tradition and offers a unique perspective on society and culture. Another prominent area of study revolves around the role of language and storytelling. Márquez's use of vivid and poetic language, combined with his unique narrative style, has been widely praised. Scholars have examined how the author employs oral storytelling traditions and folklore to construct the mythical town of Macondo and its inhabitants. The novel's narrative structure has been explored as a reflection of the Latin American literary tradition and a critique of historical linear narratives.

The article "One Hundred Years of Solitude in Moscow" is an essay written by Natasha Lvovich, a Professor of English at Kingsborough Community College, CUNY. The essay was published in *New Writing, The International Journal for the Practice and Theory of Creative Writing* in 2009. The essay explores the impact of Gabriel Garcia Marquez's novel "One Hundred Years of Solitude" on Russian literature and culture. Lvovich discusses the novel's themes, narrative structure, and literary constructs and explores its multiple interpretations. The

essay also examines the novel's influence on Russian writers and readers, and how it has been received in Russia. Lvovich concludes that "One Hundred Years of Solitude" is a powerful work of art that transcends cultural and linguistic boundaries and offers a unique perspective on society and culture. The exploration of power dynamics and political themes has also been a focal point in the critical analysis of the novel. Márquez's portrayal of the Buendía family's rise and fall mirrors the history of Latin America, particularly its struggles with colonialism, capitalism, and authoritarian rule.

The article "One Hundred Years of Solitude: From Colombia to the World and Back" published on BBC Culture explores the impact of Gabriel Garcia Marquez's novel "One Hundred Years of Solitude" on Latin American identity and history. The article argues that the novel is a powerful allegory of the Latin American identity and explores many of the predominant issues in the region's troubled history. The article discusses the impact of the Cuban revolution on the novel's tone and how it gave Garcia Marquez hope for the fate of Latin America. The article also examines the novel's narrative structure and literary constructs, including its use of fact and fiction and its dense social fabric. The article concludes

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that the novel is a powerful work of art that reinterpreted the nature of Latin American culture and offers a unique perspective on society and culture. Overall, the article provides a thoughtful and insightful analysis of the novel's themes and its significance in Latin American literature.

In summary, the literature surrounding "One Hundred Years of Solitude" showcases the depth and complexity of Márquez's magnum opus. Scholars have delved into various themes, including history and memory, language and storytelling, power dynamics, gender and sexuality, and the symbolism of the novel's setting. Through their analyses, they have shed light on the novel's significance as a work of magical realism and its broader implications for understanding Latin American literature, history, and culture.

Hussein Jasim Mohammed wrote an article in 2018 with the name "Gabriel Garcia Marquez's Use of Magic Realism in One Hundred Years of Solitude" and this research aims to examine instances of magical realism in Gabriel Garcia Marquez's novel One Hundred Years of Solitude and determine the distinction between magical and magnificent realism, only. In the same, some other researchers like B.J Geetha also

wrote about magic realism in "One Hundred Years of Solitude" and connected it to Columbian history but because nobody worked on the role of superstitions regarding the perspective of Post-colonial magic realism so in this article it is tried to bring out the connection of superstitions and superstitious characters with magic realistic elements to understand the happenings commotions of the novel.

The article "Fiction as History: The bananeras and Gabriel García Márquez's One Hundred Years of Solitude" by Eduardo Posada-Carbo is a critical analysis of the relationship between fiction and history in Gabriel García Márquez's novel "One Hundred Years of Solitude." The article revises the ways in which the fiction in the novel has been accepted as history and raises questions about how literary critics and historians have accepted the novel as a historical account. The article examines the repressive nature of the Colombian regime and of the strike itself, and it explores the themes of violence, accumulation, and comparative historical analysis. The article is well-researched and insightful, providing a nuanced analysis of the representation of history in Márquez's novel. The article adds to the critical conversation about Márquez's

work and is a valuable contribution to the field of Latin American literary studies.

The article "The Dark Side of Magical Realism: Science, Oppression, and Apocalypse in One Hundred Years of Solitude" by Brian Conniff critically examines the darker aspects of Gabriel García Márquez's use of magical realism in the novel. Conniff delves into the portrayal of science, oppression, and apocalyptic themes in the context of the magical realist narrative. The analysis sheds light on the tension between progress and devastation, as well as the impact of false progress and the repressive nature of the Colombian regime. Furthermore, the article explores the hybrid reality depicted in the novel, emphasizing the synthesis of different world views and the inextricable link between magic, science, and religion. Conniff's critical analysis offers a thought-provoking exploration of the complexities of magical realism in "One Hundred Years of Solitude," providing valuable insights into the novel's thematic depth and its reflection of historical and social realities.

"Ascent to Glory: How One Hundred Years of Solitude was Written and Became a Global Classic" is a book by Alvaro Santana-Acuña that explores the journey of

Gabriel García Márquez's novel "One Hundred Years of Solitude" to becoming a global classic. The book sheds new light on the novel's imagination, production, and reception, providing a comprehensive overview of the novel's significance, its impact on readers and writers, and its enduring legacy in the literary world. Santana-Acuña examines the factors that contributed to the novel's success, including the author's background, politics, and international networks. The book is well-researched and insightful, providing a nuanced analysis of the novel's journey to becoming a classic. It is a valuable contribution to the field of Latin American literary studies and offers valuable insights into the complex process of how a literary work attains classic status. Overall, "Ascent to Glory" is a readable and enjoyable scholarly book that provides a fresh perspective on the enduring appeal of "One Hundred Years of Solitude."

Research Methodology and Theoretical Framework:

The analysis was completed using a textual analysis technique and the study was conducted using a qualitative approach. In response to the cultural legacies of colonialism, a critical approach known as

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postcolonial theory was created in the second part of the 20th century. According to Charles E. Bressler's book "Literary Criticism: An Introduction to Theory and Practice," the theory of postcolonial criticism is focused on English-language literature produced in colonized countries that were ruled by Europeans but remained outside of their political, cultural, and philosophical tradition. The idea makes an effort to bring attention to the subject of colonizers' oppression and suppression of the colonized. Bressler's work "Literary Criticism: An Introduction to Theory and Practice" places the thirteen primary schools of twentieth-century literary theory and criticism in their respective historical and philosophical settings. The impact of colonialism on civilizations and cultures is a topic of postcolonial theory. The impact of colonialism on language, literature, and culture is examined, as well as how these effects have affected and are influencing the postcolonial globe. In addition, postcolonial theory investigates how colonized people have resisted, subverted, and developed their own cultural identities. It focuses on how colonialism affected different cultures and societies and how these consequences continue to have an impact on the postcolonial world. Postcolonial criticism is

a theory that focuses on literature written in English in colonized nations that were under the control of Europeans but remained outside of their political, cultural, and philosophical tradition, according to Bressler's book "Literary Criticism: An Introduction to Theory and Practice".

The literary trend known as "magic realism" first appeared in the 1940s and is known for its use of realistic storytelling while including fantastical or supernatural happenings without questioning their impossibility. Both the nature of reality and the process of creation are intended to be called into doubt. Magical realism writers contribute to a reimagining of culture as dynamic and complex by making daily experiences seem remarkable. However, magic realism also includes magical or supernatural happenings that are depicted in an otherwise realistic setting. It is set in a genuine, current world with realistic human and societal features. Franz Roh, a German art critic, used the phrase "magic realism" in 1925 to describe the return to a more realistic aesthetic following Expressionism's abstraction. Although it is frequently linked to Latin American writing, it has also been utilized in South Asia, Africa, and the Middle East. It has also impacted several writers in the United States and England.

The literary world continues to find magic realism to be relevant as a tool for creation. It challenges the nature of reality and draws attention to the creative process by originally combining truth and fiction. But Marquez blended superstitions with magic realism to show a clear picture of Columbia and hence shaped the characters as well as the events of the novel in a different way. The researcher tried to find these blended superstitious magic realist elements in the characters as well as in the incidents of the novels. The research gives a textual analysis and tries to prove that these are the superstitious powers of the superstitious names as well as the superstitious characteristics or events which excite the magic realism in the novel.

Textual Analysis:

One Hundred Years of Solitude by Gabriel Garcia Marquez is a novel that is deeply rooted in the traditions, beliefs, and superstitions of Latin America. Some of the most challenging and important subjects are addressed by Marquez using a sort of magical realism with superstitions and substance drawn from the past and politics. This novel is known for its magical realism and dreamlike narrative style, where reality, superstitions, and fantasy merge.

The patriarch persuades everyone to stay after a "supernatural echo" (Marquez 25) in his dream refers to the village they are now resting in. It becomes apparent that this family's destiny is determined by dreams, which intensifies the magic's influence. Following dreams and premonitions in a society is also a superstitious element and the novel is filled with many premonitions and dreams that are told by various characters throughout the book. For example, the prophecy of the founding patriarch, José Arcadio Buendía, who dreams of a city of mirrors, which he interprets to be the city of his dreams. He sets out to find this city, which leads to the founding of the town of Macondo. This "truly Happy" (11) place, named Macondo, is built through a dream with twenty riverside houses and has magical elements with it and some of its habitants also possess magical characteristics as we see that José Arcadio Buendia has a "hereditary memory," (179) in which a relative instantly transmits knowledge to blood relatives and Aureliano, who "wept in his mother's womb," (16) arrived on earth with open eyes and had intuitive skills. The town of Macondo was superstitiously found near a river, too. So all magical elements in different ways are connected to the

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superstitions around them. The recurring dream of Aureliano Buendía, who dreams of a firing squad executing a group of people is yet another example of believing in dreams like superstitious people, which foreshadows the political violence and civil wars that plague Macondo. The prophetic dreams of Melquíades, who appears to several characters throughout the novel, including José Arcadio Buendía, Aureliano Buendía, and Remedios the Beauty. Melquíades's dreams often contain warnings and advice about the future of Macondo and the Buendía family. The dream of Amaranta Úrsula, who dreams of a blood-stained wedding dress, which foreshadows the tragic fate of many of the women in the Buendía family. In a superstitious way, the only way to move around the home naturally, in Remedios the Beauty's opinion, is while nude. The premonition of Remedios the Beauty, who has superstitiously a vision of her death, and later, disappears into the sky which is an example of magic realism, leaves behind a sense of loss and longing among the men of Macondo. But these all things make her a superstitious magical realist character. This whole superstitious magical realism creates the story of Remedios the Beauty, in the novel, and the story of the novel takes a different

perspective through the character. These premonitions and dreams add to the magical and mystical atmosphere of the novel and often serve as warnings or prophecies of the future in a superstitious way.

In "One Hundred Years of Solitude," Remedios the Beauty is portrayed as a superstitious character, primarily because of her mystical and otherworldly qualities. She is seen as a special being, almost angelic, and her presence in Macondo is seen as a sign of hope and renewal. However, her otherworldly qualities also contribute to her reputation for being superstitious. For example, Remedios is said to have the ability to communicate with animals and to have a strong intuition about the future. She is also believed to have the power to heal, and her beauty is seen as a sign of her supernatural qualities. Her disappearance into the sky after her death is also seen as a supernatural event, further cementing her reputation as a mystical and superstitious figure. Additionally, Remedios's character is often associated with traditional superstitions, such as the belief in the power of amulets and the idea that certain actions can bring good or bad luck. For example, when Aureliano Segundo gives her a corset as a gift, she throws it away because she believes it will bring bad luck. She is also

said to have a fear of mirrors, which is a common superstition.

The ghosts play a significant role in the magical realism and superstitious elements of the novel. The ghosts represent the persistence of the past and the inability of the characters to escape their historical and familial legacies. The ghosts in the novel are associated with superstitions in several ways. First, the characters in the novel often view ghosts as supernatural beings that have the power to affect their lives. For example, when Remedios the Beauty dies, her ghost is said to have caused a plague of insomnia in the town. The characters believe that the ghost is responsible for insomnia, and they resort to various superstitious rituals to try to exorcise it. Second, the ghosts in the novel are often associated with rituals and traditions that are steeped in superstition. For example, the tradition of putting a red mark on a newborn's forehead to protect them from evil spirits is mentioned several times in the novel. The characters also believe that the ghosts of their ancestors can intervene in their lives and offer guidance or protection. Finally, the persistence of the ghosts in the novel is itself a superstition. The characters believe that the ghosts will continue to haunt them until they can break free from their past and move on. However,

this is often easier said than done, as the characters are deeply rooted in their familial and historical legacies. So, the ghosts in "One Hundred Years of Solitude" represent the persistence of the past and the power of superstition in shaping the lives of the characters, and characters, as well as the events of the novel, are affected by them.

We can say that the belief in naming in "One Hundred Years of Solitude" is associated with superstitions in the novel. In the novel, the belief in naming is associated with superstitions in several ways. The characters in the novel believe that names have a powerful influence on a person's destiny, and they often use superstitious rituals to choose names for their children. The characters in the novel believe that a person's name can affect their fate. For example, the character Remedios the Beauty is named after the Virgin Mary and is believed to have a divine destiny. Similarly, the character Aureliano Buendia is named after his grandfather and shares his destiny of fighting against an oppressive regime. Remedios's name itself is hilarious because the word "remedio" implies "remedy" or "treatment," yet she incites passion in nearly all the males who come into contact with her, but she feels pleasures or 'remedy' of passions for herself. We see many minor

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characters like a patron at Catarino's tells us his belief in the power of names as he says that "You don't deserve the last name you carry" (108) as he wanted to convey that Arcadio's character suffers as a result of power, and both strangers and his family feel embarrassed of him.

The opinion that "a man's name is the essence of his being" stands out among the ideas that are unmistakably associated with the faith of superstition (according to two different Hebrew writings, "a man's identity is his persona" and "the name he bears is his soul"). There is a quaint notion or a superstition that names have enormous influence. Knowing someone's name has long been thought of as a method to manipulate him or undermine his influence. The idea has been used in the paranormal, where individuals attempt to summon the strength of gods, angels, and demons by using their names. There is an antiquated belief that names have great power. Knowing someone's name has always been regarded as a way to either control him or break or know her/his power. The idea has been used in the paranormal, where individuals attempt to summon the strength of gods, angels, and demons by using their names. The names of the characters often have symbolic meanings that are rooted in

superstitions and folklore. For example, if we see the name Aureliano Buendía, Aureliano is derived from the Latin name Aurelius, which means "golden". In the novel, Aureliano is the last male descendant of the Buendía family, and his golden skin is seen as a symbol of his purity and nobility. However, his name is also associated with the Latin word "aureola", which means "halo" or "glory", suggesting that he is a Christ-like figure who sacrifices himself for the sake of his people. Having the name of superstitious value, Aureliano Buendía exhibits several elements of magic realism throughout the novel. Firstly, Aureliano Buendia is born with the ability to see into the future, which is a common element of magic realism. He has a prophetic vision of the city of mirrors and a second vision of his death, which both come true later in the novel. Secondly, another element of magic realism is the distortion of time. Aureliano Buendia experiences this when he reads the parchments of Melquiades and becomes lost in time. He says, "Everything is known" (357) to convey that when others doubt Aureliano's encyclopedic knowledge, he often replies that he reads a lot to demonstrate that he is familiar with the book's contents. He can access memories and experiences from his ancestors, blurring

the boundaries between past, present, and future. Thirdly, Aureliano Buendia becomes a skilled alchemist, which is a magical practice that turns base metals into gold. His alchemical experiments represent the transformation of the mundane into the extraordinary, which is a common theme in magic realism. Fourthly, Aureliano Buendia can communicate telepathically with his twin brother, Jose Arcadio Buendia, which is another element of magic realism. This psychic connection represents a mystical bond between the two brothers that transcends normal human communication. Lastly, Aureliano Buendia is associated with mythical elements throughout the novel, such as the golden fish that he catches and the ghost of Prudencio Aguilar that haunts him. These elements blur the boundaries between reality and fantasy, which is a defining characteristic of magic realism.

José Arcadio Buendía has also a superstitiously symbolic name as José is a common Spanish name, but "Arcadio" is derived from the Greek word "arkadios", which means "of Arcadia". Arcadia was a region in ancient Greece that was associated with pastoral beauty and simplicity, which reflects José Arcadio's desire to create a utopia in Macondo. Amaranta is a Spanish name that means "flower that never fades",

which reflects her stubborn and unyielding nature. However, her name is also associated with the amaranth flower, which in folklore represents immortality and eternal life.

In Chapter 4, the concept that drives the story is that Rebeca can transition from familial love to romantic love as a result of burying her deceased parents' remains. Melquades' passing appears to be the catalyst for José Arcadio Buendia's spiral into lunacy. Harmony in the home is disturbed by romantic passion. When Pietro fixes the pianola that the grandfather improperly disassembles and assembles, Rebeca falls in love with him all over again. She resumes her unhealthy habit of eating soil because she is lonely. Here, in these lines, Melquades' triggering of madness, burying the bones to get romantic love, and eating earth as a bad habit are some superstitions that show the characters of the novels as superstitious which later with the elements of magic realism shape the plot of the novel.

The novelist through the use of superstitions as well as superstitious characters with magical realism undermines the religion too, as in chapter 5, Father Nicanor performs a levitation feat "six inches" (82) above the earth during an unplanned mass and then

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repeats it door to door to solicit funds for the church. The manipulation of the church is demonstrated through the employment of magic realism in this financial predicament.

Conclusion:

Marquez's work is known for its use of magical realism, which is a literary style that combines elements of magical or supernatural events with realistic settings and characters. The use of superstitions as well as superstitious characters in the novel serves to blur the line between reality and fantasy, allowing Marquez to explore complex themes such as the cyclical nature of time, the impact of colonialism, and the power of memory and storytelling. In addition, the use of superstitious characters also reflects the cultural and historical context of Latin America. Many Latin American cultures have a rich tradition of superstition and folk beliefs, which are often deeply intertwined with Catholicism and indigenous spiritual practices. Marquez draws on this cultural background to create a world that is at once familiar and strange, inviting readers to explore the complexities of Latin America's past and present. A narrative with such a dismal subject matter is given optimism and hope via magic realism and superstitions. When José

Arcadio Buendía dies, it pours yellow flowers, giving the impression that nature is grieving the deceased patriarch. Marquez's blending of superstitions and magical realism in *One Hundred Years of Solitude* serves to create a world that is both familiar and strange. The superstitions ground the story in a kind of reality that readers can understand, while the magical realism elements push the boundaries of that reality, creating a sense of wonder and amazement. Together, these elements make *One Hundred Years of Solitude* a unique and captivating work of literature. The superstitious belief system that Ursula Iguaran held when she learned that her kid would be born with a pigtail is also established by the repeat of incestuous marriage in the final generation. The superstitious idea that Aureliano II and Amaranta Ursula give birth to a child with a pigtail and name it Aureliano III is also revealed in the novel's conclusion and another superstition is proven as reality. There is a medieval belief or superstition that names have a significant impact. Character names sometimes have symbolic connotations that are derived from beliefs and folklore, and the story also demonstrates this. The magical realism and superstition in the book are greatly influenced by the

ghosts. The ghosts stand in for the past's tenacity and the individuals' incapacity to escape their historical and family legacy. In the book, there are various ways that ghosts are connected to superstitions and that is the way of Marquez of blending superstitions with magic realism.

Findings:

Based on all textual analysis, we can enlist our findings:

- There are some very important superstitions used by Marquez, in the novel, which shape the characters as well the events of the plot.
- Dreams and premonitions in society are superstitious elements, these dreams and premonitions with magic realism shape the plot of the novel, and Marquez uses this technique in a novel way.
- The main characters have superstitious symbolic names which influence their actions in the novel and impact the events of the plot.
- The main characters have superstitious symbolic names and these names have to do a lot with magic realism. Only the character of José Arcadio Buendía is discussed in

the research in a detailed way due to the word limit.

Further Research:

Further research can be done on other different main characters' symbolic and superstitious names and the researchers can find links with magic realistic elements of their actions, in the novel. Different characters believe in the power of omens and signs, such as the appearance of a large number of butterflies signals an impending death, etc. So with these superstitions, the research on the power of omens and signs can also be done because these omens and signs are often used to foreshadow events in the novel, adding to the sense of magical realism that pervades the story.

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