

Review of Artistic Techniques in One Hundred Years of Solitude

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Abstract

Marquez's *One Hundred Years of Solitude* has caused a literary earthquake in the western literary world. Its ideological content and expression techniques have their own unusual features: the transplantation of myths and legends, artistic exaggeration, absurd description, symbolic techniques, the use of fables and reincarnation. The use of magic realism techniques above makes the story, magic and allegory of the novel stronger, and the way of expressing or allegorizing history and reality is more sophisticated and clever.

Keywords

One Hundred Years of Solitude; Marquez; Myth and Absurdity.

1. Introduction

One Hundred Years of Solitude is the most important masterpiece of The Colombian writer Garcia Marquez. It was this novel, published in 1967, that caused a literary earthquake, or literary explosion, in western literature. It is no accident that it has such a powerful shock power. There must be something unusual in its ideological content and expressive technique.

From a small point of view, it tells the history of one family: seven generations rise and fall, rise and fall, for a hundred years, until the tail of a pig is devoured by ants. Broadly speaking, it describes the transformation of a small town from primitive desolation to modern civilization, where fate does not have a second chance to appear in the world. ①In allegorical terms, its story is a microcosm of the social changes in Colombia and Latin America over the past century. Artistically, the story is fantastic, confusing, reality and fantasy intertwined, full of magic, magic color, can be regarded as a classic work of magic realism.

As a classic work of magic realism, *One Hundred Years of Solitude* uses a variety of magic techniques, ingenious and peculiar, which shows the unique and artistic realm of Garcia Marquez's novel creation. His magical realism in *One Hundred Years of Solitude* can be summarized into the following six methods.

2. The Transplantation of Myths and Legends

It is described in the novel that Arcadio Buendia and Ursula were Cousins. After marriage, they were afraid to give birth to a child with a tail, so they had different beds. As a result, they were laughed at by their neighbors. Arcadio became angry and killed him. Soon the ghost of the dead began to haunt him day and night. This description of ghosts comes from Native American legends about ghosts who return to haunt their enemies in revenge. The novel goes on to say that many years later the ghost felt lonely in the underworld and feared that another kind of death was approaching. So, he decided to go to his former neighbor and met Arcadio in his bedroom one morning. The two enemies broke their swords into plowshares and talked till morning. The description of this kind of ghost can be seen in many places in the novel. This kind of description is the usual technique of magic realism writers. In the pen of writers, there is often no distinction between man and ghost, life and death. In fact, it is an ancient concept of

The Indian nation. In their opinion, there is no absolute boundary between life and death. Death is the continuation of life. This superstition is so deeply rooted in Latin America that it is not surprising that writers write about home visits.

3. Artistic Exaggeration

This kind of gimmick is based on real event and phenomenon, borrow imagination and fantasy, seize the characteristic of thing to try to exaggerate or render colours, cause a kind of bizarre feeling, strengthen artistic effect thereby. How to write Jose Arcadio was shot, blood flow through the sitting room, flow into the street, along the uneven pavement, flow to the corner, then cross the street, across the pavement on flow and flow to another corner, again through the street corner, finally climbed up the steps, from Boone's closed door to squeeze into, around the living room, down the corner of the room through the living room, He drew a curve around the dining room table, snaked along the porch of begonias, slipped under Amaranda's chair and flowed into the kitchen. Ursula is breaking eggs to make bread. The blood flowed back the way it had come, and Ursula followed it to the spot where Jose Arcadio was found dead. The smell of gunpowder on him was so strong that nothing in Macondo could dispel it, and his tomb still smelled of gunpowder years later. In the author's pen, the blood of the dead seems to have intelligence, can turn around the corner, up and down the steps, report the news, not for not strange. The smell of gunpowder on his body was so strong that it would not go away for many years, even when people were in the ground. This kind of hyperbole description and extraordinary imagination is an innovation and adventure of the author's expression technique. As Mr. Garcia Marquez himself said: Up to now I have taken a relatively safe path in my creative work, without taking any risks. Now I think I should go along the edge. Listen to me. One of my books got shot dead. A stream of blood ran through the town to his mother.②

4. Myth About

There are so many fantastic phenomena in the novel, how incredible it is. In Macondo, for example, the Buendia couple had their second child, Aureliano Buendia, who was born with his eyes open and who cried in his mother's womb. When the umbilicus was cut off, his head turned as if probing the room and looking curiously at the people around him without fear. Like a big kid, not a baby. It is strange and strange to weep in the womb. There is also a strange story: Amaranda Ursula of the fifth generation and Aureliano of the sixth generation are incestuous and have a child with a pig's tail. This is an anti-patriarch phenomenon, but it is rare. Or Petra Cote had a singular function: her sexual appetite was so intense that her passion stimulated the growth and reproduction of domestic animals. The mares she fed could produce three foals, the hens she fed laid eggs twice a day, the rabbits she raised laid their babies in the yard overnight, and the pigs she fed fished up endlessly. In addition, the hurricane mentioned at the end of the novel was so violent that it wiped out the whole of Macondo. Such descriptions are fantastic, fantastic, utterly inconceivable. These phenomena generally lack scientific basis and do not happen in real life, and even if they happen, they are rare. They are often the product of the author's imagination, fabrication and fantasy, but they generally have a certain basis in reality and can receive artistic effects that cannot be achieved in general description. The emergence of pig tails, for example, shows how ignorant and backward the inhabitants of remote areas of Colombia are.

5. Symbolism

This is an important technique used in *One Hundred Years of Solitude*. It is characterized by a phenomenon to symbolize or metaphor for a certain reality, the expression of creative intention.

For example, the most terrible thing about collective insomnia - amnesia, described in chapter 3, is not that people can't fall asleep because they don't feel tired, but that it inexorably develops towards a more serious direction: forgetting. Sure enough, at first, they could not sleep for days and nights, and then they forgot all that had happened, and at last they did not even know the name of the object in front of them. To make a living, they had to label things with names and uses: This is a cow, milked every day, the milk must be boiled and coffee added to make milky coffee. First Buendia dipped his brush in ink and wrote the name of everything in the house: table, clock, door, wall, bed, pot... Then he went to the corral and the fields and gave his name to the animals, poultry and plants: cow, goat, pig, cow, chicken, cassava, banana. Pilar Tenella used to play cards to treat amnesia, and Buendia wanted to create a memory machine that would pin together cards of events in his life and turn them around. But none of this helped.

This stubborn amnesia is clearly the author's imagination. But with the help of this imaginative art exaggeration symbolically reminds the world that the history and reality of the nation has been and is being forgotten. The danger is self-evident. Years of civil war between liberals and conservatives, disasters brought by violence to the people, poverty and backwardness of the nation, ignorance and numbness of the common people, are unforgettable history and reality of the people, people should be good at summing up historical experience, drama lessons, to avoid the recurrence of historical tragedy. Numbness and forgetfulness only make a nation stand still and lose hope. It will even be swept away by the wind, like Macondo, without a second chance on earth. The author once said, Not only is the history of the Buendia family an interpretation of Latin American history, but Latin American history is also the sum of all the great but futile efforts and dramas predestined to be forgotten. There is also amnesia among us. Times have passed, and now no one admits that the massacre of the banana workers was real, and no one remembers Colonel Aureliano Buendia.

6. The Use of Prophecy

In the novel, when Colonel Aureliano was three years old, his mother brought down a pot of boiling soup from the stove and put it on the table. Little Aureliano stood in the doorway and said, the pot is going to fall! As soon as the boy had spoken, the pot moved by itself, as if by an internal force, toward the table, and fell with a thump to the floor. When he came of age, he was away at war. Suddenly he sent home a letter asking his mother to take good care of his father, saying that he was dying. A few days later, sure enough, his father died. The language the author writes is incredibly mysterious. Its intention is nothing more than to enhance the magical atmosphere of the story, highlighting a certain feature of people or things. As the author himself said, Mystery is what brings literary value to the work. He never sought the root of this mystery, or else it would vanish.③

7. Your Cycle View

This is one of the main time views of the novel, which is clearly reflected in the story and characters' words and deeds. The whole story of the novel is narrated in the great reincarnation of one hundred years. Macondo did not exist, it was founded by Buendia, it grew from desolation to prosperity, after a long period of turmoil, it was destroyed by hurricanes and ceased to exist. So did the Buendia family: the first generation settled in Macondo and lived for a hundred years, until the seventh generation of pigs' tails were eaten by ants. Among the characters, the most sensitive to the cycle of time and earth is the aged grandmother Ursula. She had experienced everything that had happened in the family and in Macondo, and important events, repeated phenomena, repeated names made the clock spin. For example, when Arcadio Segundo planned to open a river through Macondo, the old woman immediately remembered that her husband had done this before. I remember it well, she cried. Time seems to be going round and round.

We are back to the beginning. When Colonel Aureliano's illegitimate son Trice planned to build the railroad into Macondo, she remembered her husband's crazy plan to build the railroad for the war. This time she confirmed her sense that time was indeed going round.

The repetition of the name caused by the sense of reincarnation and repetition is more obvious. The buendia were a large, fertile family with the same names for generations: Aureliano or Arcadio for the men and Amaranda or Remedés for the women. By the count, there were five Acadios, four Aureliano, three Amaranda, and three Remedés. The repetition of names and their actions creates an objective effect: time turns, characters recur, events recur, the world goes round and round, and everything seems to go round and round, mysterious and absurd.

8. Conclusion

In short, as an artistic means, the use of magic realism makes the story, magic and allegory of the novel stronger, and it is more sophisticated and ingenious in the way of expressing or allegorizing history and reality. Critics generally believe that this technique is a breakthrough and development of traditional realism, based on realism, the fusion of fantasy literature, modern attention and other performance skills. It combines reality and imagination, direct description and metaphor, realistic and exaggerated, serious and satirical, etc., with strong and unique artistic expression, showing Garcia Marquez's spirit of learning and innovation, not confined to tradition in his novel creation.

References

- [1] Garcia Marquez, *One Hundred Years of Solitude*, Nanhai Publishing Company, 2009, P25.
- [2] Garcia Marquez, *One Hundred Years of Solitude*, Nanhai Publishing Company, 2009, P252.
- [3] Garcia Marquez, *One Hundred Years of Solitude*, Nanhai Publishing Company, 2009, P189.