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MYSTICAL TIME AND MYSTICAL PLACE AS AN ARTISTIC DEVICE IN MÁRQUEZ'S NOVEL "ONE HUNDRED YEARS OF SOLITUDE"

This article analyzes the work of Gabriel García Márquez, one of the founders of the magical realism movement. It is established that magical realism is a literary movement that arose from the combination of folkloric and national thinking and historical and political realities. Images and details arising from religious and mystical beliefs are used as a tool to depict certain historical truths. It is studied that Márquez's work "One Hundred Years of Solitude" is entirely based on this motif. The article examines folklore motifs in the context of images of mystical time and mystical place, and also analyzes the ways in which they are used as artistic devices in the ideological structure of the work. The article consists of an introduction, two main sections ("mystical time" and "mystical place"), and a conclusion. The introduction analyzes the characteristics of Márquez's magical realist style and highlights the religious and mystical aspects of magic. The section "Mystical Time" analyzes Márquez's mystical approach to time. It is determined that the writer has two distinct perspectives on time: he creates a literary miniature of time and depicts a folkloric mysticism of time. This section examines both the literary model of time and the literary features of Márquez's style, as well as its characteristics consistent with mythological psychogenesis. The section "Mystical Place" examines the mystical and symbolic properties of the place where the events of the work take place. It is argued that the characteristics of the concept of mystical place, manifested in ancient mythological texts, are compared with the principles it acquires in works of magical realism, and both similarities and differences are subjected to analytical examination. The section "Conclusion" draws conclusions regarding the artistic qualities that the concept of mystical time and space acquired under the pen of Márquez.

Keywords: *mystical time, mystical place, Marquez, folded time, Macondo, repetitive time.*

Introduction. Gabriel Garcia Márquez is one of the founders of magical realism movement in the world literary-aesthetic practice. Magic means *mysterious, spellbound* in ancient Greek. Magic is the sum of religious-mystical views and rituals based on the belief in possibility of influencing people, animals, natural occurrences, as well as spirits and divine forces by the means of supernatural forces. Shortly, magic means that nature as well as metaphysical creatures and mysterious forces that come from folk beliefs interfere with people's business, transform people into rational creatures who are able to judge, reward or punish them according to their deeds. This feature plays a key role in monotheistic religions too, people are rewarded or punished by God according to their deeds. As a result, monotheistic religions have also cherished from folk beliefs through history and blended with the mysticism of these beliefs. But according to monotheistic religions, God doesn't interfere with what people do in this world, He reacts

to the deeds of people not in this world, but in hereafter: sends them either to Heaven or Hell. And according to folk beliefs, mystical-divine forces accompany people in this world: sometimes they direct events how they consider to be necessary or generally impede events etc, but gives reward and punishment in this world. The theoretical and aesthetic principles of magical realism have been studied by numerous scholars (Bowers, Faris, among others). According to the conclusions reached, the most distinctive feature of magical realism is its reliance on folklore texts shaped by mythological and fantastical modes of thinking in terms of artistic and stylistic qualities.

Task statement. The primary objective of this study is to analyze the mythological as well as artistic-stylistic characteristics of the concepts of mystical time and mystical place, whose artistic-ideological structure in Márquez's novel "One Hundred Years of Solitude" is derived from folklore texts. By accommodating the novel within broader mythological and



magical realist traditions, the article indicates that mystical time and space operate as key structural devices that shape both the form and meaning of the narrative.

Analysis of recent research and publications. Gabriel García Márquez's works were comprehensively examined in relation to his life and personal experiences by his biographer Gerald Martin, who approached the writer's oeuvre within a broad contextual framework. Márquez was the first author to generate worldwide interest in Latin American magical realist literature. Following the international acclaim of *One Hundred Years of Solitude*, which was awarded the Nobel Prize, numerous studies were conducted on the theoretical and aesthetic principles of magical realism (Maggie Bowers, Wendy Faris, et al.), with particular attention given to the mystical and symbolic qualities that the concepts of time and space acquire in magical realist narratives. The most detailed investigation of the situations and characteristics that endow the concept of time with a magical dimension was carried out by Juan. Furthermore, Rahil Touansa and Carolina Cubillos defended doctoral dissertations focusing specifically on the distinctive features through which *One Hundred Years of Solitude* established itself as a magical realist novel.

Outline of the main material of the study. In works of magical realism, mystical time may manifest itself in several forms, such as folded time, repetitive time, stagnant time, and others. There is no time definiteness in the work, time has a mystical enigma here. And the thing is, occurrences that have a great time gap compared to one another are limited into a small time zone in the work. For instance, the happiness stage when there wasn't chaos or people had no idea of any evil yet (for example occupations, political interests, death etc.). While this stage which is in the beginning of the work covers the XVI century – European conquistadors came; the events which happen immediately after this period in the work – appointment of magistrate military leader to the village are the XIX–XX centuries. Another example is the fate and life trajectory of seven generations in the row are limited into a hundred years from their births till their deaths. But lifetime of so many people that lived in the row had to cover at least nearly 400–500 years. But the author uses a hundred-year time zone. The digit 100 has been used in ancient religious and mystical beliefs to a great extent. This digit has been referred 95 times in Bible and 5 times in Koran. According to Christian mythology the digit 100 symbolizes divine happiness and patience [8]. At the same time in the mythology of Maya people who lived in American lands in the

ancient periods the digit 10 is considered sacred. As it indicates the end of a group's authority and the beginning of another group's authority, it symbolizes end and beginning at the same time [12]. If we approach the issue from this point of view, in this work where great historical events and chaotic period have been set into the time zone between the beginning and end of a generation, we can conclude that a hundred years is the very mystical-symbolic time zone as well. An important question arises: what motivates the writer to construct such manipulations of time? The movement of magical realism provides the writer with a framework in which the author's artistic attitude toward events can be projected even onto the image of time itself. As a result, by employing the "magical tools" of magical realism, the writer is able to fold or extend time in accordance with his own perspective. Ginuan Xuan refers to this phenomenon as "folded time": "In "folded time", literary techniques produce non-linear time sequences through multi-layered repetition which challenges traditional Western historical chronology. In mythic temporality there exists an overlap or cyclical return of the present and future together with the past. Through temporal folding magical realist texts help readers relive suppressed or overlooked historical events... When authors fold time they can retrieve colonial trauma and establish historical authority based on cultural legacies and ancestral wisdom that preserves their right to retell history in their own words" [10, p. 124]. In essence, by rejecting the linear development of time, the writer challenges the rigid frameworks of Western culture. Here, folded time functions as a magical device through which the author confronts Western traditions. The most striking example of this in the novel is the depiction of the massacre carried out by the banana company (United Fruit Company): "Official history in the novel erases the event, but communal memory retains it—a clear act of resistance historiography. This contrast between institutional erasure and narrative remembrance reflects Márquez's broader project: to reclaim historical truth through fiction, memory, and folded time" [10, p. 127]. The perspectives of magical realism provide the writer with the opportunity to achieve dominance in this direction, since the concept of time in magical realism is rooted in myth: "Within the narrative, myth creates a 'supernatural moment' or 'mythological time,' facilitating the transition from everyday life to mythological time. Thus, as in cosmogonic or creation myths, myth offers the individual the possibility of 'rebirth.' At the same time, by leading the individual back to the mythological, that is, the 'powerful time' in which the first act was performed,

myth reveals the individual's creative potential. The renewal of past time by the present individual through rituals and ceremonies, that is, the 'resetting of time,' generates hope and excitement and helps individuals connect their own existence with that of the world. The individual who believes in myth re-experiences his or her history through rituals and ceremonies not within secular chronological history, but within the ontologically renewed context of the history of being" [2, p. 16]. In short, the defining feature that endows the concept of folded time with mystical power lies in the fact that its formative history is rooted in the collective psychogenesis of humanity, since human psychology possesses the potential to bend and fold time. Human has such a psychology that for him the time period depends on his sensitive and emotional situation. For instance, when a person is in pain, time never seems to pass, a day looks like a hundred days to him; and when he is happy he doesn't feel how the time passes, he lives a hundred days like a day. Or he doesn't want happy events to end quickly, one-day events are spread into a hundred days. We can give an example that weddings go on 40 days and 40 nights according to Turkish folklore. Mystical folklore appears as a result of characterization of these emotions in the frame of people's experiences on its end. This is characteristic for Márquez too. He has used 100-year time zone not because it is used in folklore or some religious books, but because it is the product of people and lands that make time mysterious in this way. The times when outlanders didn't come, when there were no graveyards, shortly, when the people lived happily refer to a very short time zone. Since like other people Márquez can not imagine that happy times can go on too long either. Then even if it is centuries-long, when unhappiness knocks at the door, human will look back and feel as if he lived a day. Márquez limits the fate of a generation into a hundred years that could live more than four hundred years. That generation called the Buendía only brings disasters (wars, immorality, tyranny etc) to these lands and finally disappears due to Melquíades' prophecy and gets erased from the Earth. May be Márquez thinks that such a harmful generation doesn't deserve living on the Earth for centuries and wants to unite them to the end like extinction as soon as possible. But Márquez uses a method we can call **literary template** in both his works ("The autumn of the patriarch", "One hundred years of solitude") which shattered the world to a great extent. Just as in the work "The autumn of the patriarch" presidential palace completely becomes the country's literary template, here the generation the Buendía completely becomes

the literary template of humanity, and one-hundred century time zone – literary template of so many centuries. We can call it *literary-symbolic miniature* of time as well. The writer combines all the details and images with the multi-century events in a single century by folding time.

In the novel, mystical time is not only folded but also repetitive, constantly returning to its point of origin. Just as names are repeated, so too are the actions and destinies of those who bear those names. Thus, alongside folded time, repetitive time also becomes an artistic device reflecting the author's attitude toward events. Because indeed, this is the fate which history of humanity hasn't been able to avoid for centuries, for eras. As long as humans have selfishness, ego and passion no matter how much time passes or situations and circumstances change this will only be a formal change, but the essence will always be repeated: people will fight and shed blood for their personal benefit; will build their happiness upon others' tears; laws will only be passed by the strong; as fame rises, humanity will descend etc. Márquez encodes this history which repeats itself all the time under mystical symbols in his own style. For instance, as the generation grows in number, names given to newborns are the names of the people lived before them. When the newborns grow up they live the fates of the people of the same names, they repeat their sins, experience the same pains they had, and at the end of their lives they get addicted to the same kind of solitude like them. As we see, the author succeeds in creating a distinct image of the repeated time here. There is attitude of the repeated time towards humanity here.

In the work, we encounter time once again in its motionless, inert state: time that goes on as it is for everybody suddenly stops for Jose Arcadio Buendía. Every day he wakes up to Monday. It ends up with his going mad: he destroys chemistry lab, begins to think about the dead (Prudencio Aguilar, Melquíades, Rebeca's parents), "they needed 44 people to calm him down". Because at that moment J. A. Buendía realized the truth – the improvement that leads to chaos. Time stopped because in fact nothing new was happening. The improvement caused interest in a new world, wish for owning it in humans, and this triggered ego on its end. After people experienced this chaotic improvement, the history began to be written with the deeds that are monotonous repetition of one another of craving ego. Here we observe that the writer is also able to assign his artistic-ideological mission to the image of stagnant time. Time stopped, as spiritual-moral growth stopped. People called

it improvement, “new world”. The inventions and “innovations” imported from the West, in fact, triggered the beginning of endless disasters for the local population. J. A. Buendía who is the first to realize this, destroyed chemistry lab that triggers this chaotic improvement. If this attack worked, it would be Utopia. But it was already late. Unlike the images of folded and repetitive time, the image of stagnant time is subject to a certain degree of localization. While time as a whole can be folded or repeated throughout Macondo, in the novel this potential for stagnation is manifested only in the life of José Arcadio Buendía. This, in turn, causes stagnant time to become not only a carrier of the writer’s artistic-ideological mission, but also a means of representing José Arcadio Buendía’s spiritual identity and psychological state.

Alongside the concept of mystical time, the concept of mystical place also exhibits numerous similarities in both mythological texts and works of magical realism. Uncertainty or abstraction is one of them. There is neither time nor place definiteness in the work “One Hundred Years of Solitude”, because the literary principles of magical realism are grounded in mythological modes of thought. In mythological texts, events unfold in imaginary spaces that bear no direct relation to empirical reality. “In the world governed by myth, objects appear to be arranged in accordance with human needs. Space can be adapted to any location; one place can exist in any place” [5, p. 19]. Such indeterminacy also dominates the novel under discussion. The setting in which events occur does not coincide with any location defined by geographical coordinates. The village has a name but there is no more information about the area, region, or even the country, there is uncertainty here. The people are called the same as village: inhabitants of Macondo. The work begins with the movement of the generation the Buendía to Macondo lands. It is not random that these lands are called Macondo. Márquez used to travel to different places by train with his grandpa very often in his childhood. In one of such travels: “...the train stopped at a station that didn’t belong to any village, after a while it passed in front of the only banana farm on his way. Its name was written on its door: “Macondo”. This name and its melodic sound have drawn my attention since my childhood. When I encountered with the meaning of this name in the encyclopedia after long years I had already used it in 3 of my works as the name of imaginative village. The name of the village was taken from the name of cognominal tree. Macondo is a tropical tree that has a huge stock and no flower or fruit. Later on I read in the book “Britannica” that

cognominal ancient tribe also exists and the name of tree can originate from it” [7, p. 31]. As it is seen from the quotation, Macondo is the name of the lands where banana plantations were built. Historical-political events that are in the center of the work are directly related to the banana company. However, the village’s possession of certain mysterious qualities (for example, the absence of a cemetery due to the fact that the inhabitants did not die) and the fact that the events of the novel extend beyond the historical and political boundaries of a single village to encompass broader generalizations transform Macondo into a mystical place. In short, the author merely uses the name of the village of Macondo; the village he creates lacks concrete geographical coordinates. Mystical place also enables the writer to expand the boundaries of his creative vision. Had Macondo been portrayed as a real, non-mystical location, the ideological trajectory of the novel would have been restricted by the historical and political realities of that particular place. However, the geographical indeterminacy of Macondo transforms it into a broadly generalized symbolic space. Macondo is also a symbolic village. It symbolizes not only a village or a country but the whole continent. Even other countries that have experienced similar historical and political periods may recognize their own images in the representation of Macondo.

In both ancient mythological texts and works of magical realism, mystical places are associated with the divine (the Creator) and are believed to carry divine traces; therefore, only individuals capable of attaining spiritual and moral elevation can inhabit them. When demonic forces enter such spaces, the divine presence departs. In the novel, it is shown that Macondo is not the primordial homeland of the people; they migrate there later. Under the leadership of José Arcadio Buendía, the people cross a great mountain range, reach a mysterious forest, and establish Macondo within it. Notably, forests are depicted as sacred spaces in the historical-mythological memory of many peoples. Among Turkic peoples in particular, mountains and forests have been strongly sacralized. According to ancient Turkic beliefs, forests, like humans, possess spirits, and these spirits have laws that punish those who violate them [9, p. 102]. This approach is also reflected in the novel. Those who sever Macondo’s forests from their natural essence and subject them to the corrupting influences of Western urban civilization are ultimately cursed with destruction and erasure from the earth. Nevertheless, in most ancient mythological texts we encounter somewhat different representations of mystical places. These spaces are

not subjected to moral decline at any stage of their existence; from their primordial beginnings to their eternal ends, they preserve their divine and spiritual purity. For example, in ancient Greek mythology we encounter numerous legendary peoples such as the Hyperboreas, the Lotophagio (lotus-eaters), the Phaiakes, and the Aithiops [4]. Interestingly, the novel contains many parallels with the histories of these peoples. The Hyperboreas are described by the poet Pindar as a sacred people—long-lived, free from war, disease, and death, living in happiness like the gods, and often aspiring to return to the heavens. Similarly, in the novel, the character Remedios, depicted as pure as the gods, ascends to the heavens on a white sheet, never to return.

The Lotus-eaters were known for their hospitality and their habit of prolonged sleep. In Márquez's novel, a comparable situation emerges: when José Arcadio II assumes leadership and begins to rule arbitrarily, Macondo is afflicted by insomnia, and the people are deprived of sleep, as if the village is beginning to lose its mystical sanctity. According to legend, the Phaiakes inhabited lands rich in abundance and wealth. Likewise, in Márquez's novel, Macondo is depicted as possessing fertile lands and rich mineral deposits—resources that attract Western powers to the region.

In short, these peoples maintained contact with the divine and preserved their moral and spiritual purity throughout their existence. Hesiod, in "Works and Days", divided human history into five stages and referred to the era of these peoples as the Golden Age. Similar motifs also appear in the folklore traditions of other cultures. For example, according to shamanistic beliefs, there exists in the heavens a luminous realm of eternal happiness called "uçmaq," (flying) accessible only to individuals of exceptional purity: "There exists a world of light that grows ever brighter as one passes through seventeen layers from the earth to the heavens" [11]. Only people of the most pure heart could reach this place. Divine-spiritual creatures that are addicted to moral beauties mainly settle in

these mystical place coordinates and name of which are unknown. These kinds of places that the folklore heroes journey direct heroes and light their ways. However, the creative method of magical realism requires a somewhat different representation of this mythological perspective. The magical realist writer, including Márquez, aims to depict with full intensity the historical and political realities of his homeland, shaped by violence and conflict. Consequently, divine-mystical purity occupies only a brief temporal span in the novel, and the onset of moral degradation rapidly engulfs successive generations. Furthermore, as the mystical places constitute an episode in the life time of hero of the work in ancient mythological texts, mystery, mystical purity of those places aren't highlighted in any action trajectory. But in this work of Márquez mystical place is not a means, but it is essential, and in the center of events all the time. Depending on the occurred events and spirit of time, mystical specification of this place – Macondo is always in motion. That mystical place has mysterious purity at first here (there was no graveyard, people didn't age, there was nothing old, everything was fresh, things had no names etc), but after people get acquainted with world of sins these mysteries disappear (graveyard appears in the area, people age, fences and walls are built among houses etc).

Conclusions. In mythological texts, the concepts of mystical time and mystical place exist in constant unity. Since neither is governed by the dialectical laws of empirical reality, both are susceptible to transformations arising from the author's creative mission. For this reason, in "One Hundred Years of Solitude", Márquez is able to project his artistic-ideological purpose onto mystical time whether it is folded, repeated, or rendered stagnant. Likewise, the image of mystical place in magical realist novels is not merely a product of mythical-fantastic logic, but rather a manifestation of the writer's professional and artistic engagement with events. Mystical time and mystical place thus function both as attributes of the magical world and as artistic-stylistic devices employed by the author.

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Талібова А. С. МІСТИЧНИЙ ЧАС І МІСТИЧНЕ МІСЦЕ ЯК ХУДОЖНИЙ ПРИЙОМ У РОМАНІ МАРКЕСУ «СТО РОКІВ САМОТНІСТЬ»

У статті аналізується творчість письменника Габріеля Гарсія Маркеса – одного із засновників руху магічного реалізму. Встановлено, що магічний реалізм – це літературний рух, що виник у результаті поєднання фольклорно-національного мислення та історико-політичних реалій. Образи і деталі, які зрелігійних і містичних вірувань людей, використовуються як інструмент зображення деяких історичних істин. Досліджено, що твір Маркеса «Сто років самотності» повністю ґрунтується на цьому мотиві. У статті фольклорні мотиви розглядаються в контексті образів містичного часу та містичного місця, а також аналізуються способи їх використання як мистецькі прийоми в ідеологічній структурі твору. Стаття складається з вступу, двох основних розділів («містичний час» та «містичний місце») та висновків. У вступі аналізуються особливості, що виявляються у стилі магічного реалізму Маркеса, та висвітлюються релігійні та містичні аспекти магії. У розділі «Містичний час» аналізується містичне ставлення письменника Маркеса на час. Визначено, що у письменника два різні погляди на якийсь час: він створює літературну мініатюру часу та зображує фольклорний містицизм часу. У цьому розділі досліджуються як літературна модель часу, і літературні особливості стилю Маркеса, і навіть його характеристики, що узгоджуються з міфологічним психогенезом. У розділі «Містичне місце» досліджено містично-символічні особливості місця, де відбуваються події у творі. Доведено, що характеристики концепції містичного місця, що виявляється у стародавніх міфологічних текстах, порівнюються з принципами, які вона набуває у творах магічного реалізму, і як подібність, так і розходження піддаються аналітичному дослідженню. У розділі «Висновки» зроблено висновки щодо художніх якостей, які концепція містичного часу та простору набула під пером Маркеса.

Ключові слова: містичний час, містичне місце, Маркес, складений час, Макондо, час, що повторюється.

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