

Cyclical Time and Repetition In Gabriel García Márquez's Work: An Exploration Of Temporal Poetics In One Hundred Years Of Solitude

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Abstract: This research encompasses an artistic investigation of the concept of time in Gabriel García Márquez's "One Hundred Years of Solitude." The study analyzes the temporal labyrinth created through cyclical temporal structure, repetition motifs, and magical realism instead of linear chronology. The distinctive temporal poetics reflecting the historical consciousness of Latin American peoples is examined through narrative techniques, grammatical devices, and narrative pace.

Keywords: Narrative pace, magical realism, cyclical time, temporality, temporal velocity, linear temporality, "One Hundred Years of Solitude."

Introduction: Gabriel García Márquez's "One Hundred Years of Solitude" is one of the most important works of Latin American literature, the artistic originality of which is manifested not only in the system of plot and images, but also in the complex temporal poetics of the temporal structure. This research aims to comprehensively analyze the artistic features of the concept of time in the work, its cyclical nature, and the motifs of repetition. Instead of the traditional linear chronology, the author creates a complex structure of time, depicted as a labyrinth, where cycles are repeated, the past and the future are expressed without strict boundaries. Elements of magical realism replace the objective flow of time, creating mythical temporal perception.

Main Part. The most important temporal feature of the work "One Hundred Years of Solitude" is manifested in its cyclical structure. Despite depicting the history of generations, the novel creates a concept of cyclical time through the repetition of certain names - especially "Aureliano" and "José Arcadio." The naming of characters by similar names is not a coincidence, but a conscious artistic device of the author.

This nominal repetition indicates predictability and

cyclical repetition of character types. Aurelianos are introspective and intellectual, rebellious, sometimes capable of understanding the inner laws of the world. José Arcadio is characterized by activity, physical strength, and a desire to engage in worldly affairs (García Márquez, 2003).

The regular repetition of these images means that the fate of individuals is determined by family genetic trajectories and the laws of historical repetition (Janes, 1981, p. As a result, the possibilities of humanity's progressive development or changing destiny through personal will are limited.

García Márquez demonstrates his mastery in creating a temporal structure through various narrative techniques. The specific application of verb tenses and aspects plays an important role in the formation of temporal perception.

The author's choice of preterite (complete past) and imperfect (continuous/descriptive past) tenses in the Spanish language deserves special attention (Comrie, 1976; Comrie, 1985). While the preterite tense expresses clearly defined actions, the imperfect tense creates a sense of continuity and repetition. The frequent use of imperfect tense gives the story a

mythical quality, as temporality obscures through a sense of a continuous and boundless past instead of specific moments.

The techniques of prolepsis (foreground views) and analepsis (return) create a remarkable expression of temporal flow (Genette, 1980). The famous opening line: "Many years later, encountering a rifle detachment, Colonel Aureliano Buendía recalled after that long dream when his father took him to discover ice" - sharply violates the expectation of linear temporality (García Márquez, 2003, Ch. 1). Here, the future event (firing squad) is linked to the recollection of past events, and their temporal unity is shown.

The seamless combination of supernatural elements of magical realism with realistic events occupies a special place in the temporal poetics of the novel (Zamora & Faris, 1995). Phenomena such as the plague of insomnia and the epidemic of forgetfulness have a direct impact on memory and historical consciousness, severing the connections of characters with the past (García Márquez, 2003, Chapter 6).

The ascension of Remedios la Bella is described as an event that denies natural laws and linear time (García Márquez, 2003, Chapter 12). The introduction of these mythological elements into everyday life interrupts the traditional chronological understanding and shows the flow of life in the city of Macondo under a different temporal logic (Menton, 1993).

In Melquíades' predictions, temporal determinism finds its final expression. On Sanskrit papers, the entire history of the Buendía family is written a hundred years ago (García Márquez, 2003). This indicates that time is not organically developed, but is only being deciphered.

Aureliano Babilonia's climax, reading the prophecies as the final events unfold, represents the final collapse of time: the past (the writing of the prophecy), the present (what is happening), and the future (the predicted catastrophe) merge into a single, inescapable moment (García Márquez, 2003, final chapter).

García Márquez reflects the subjective and mythical quality of time in the Macondo by manipulating the speed and duration of the story. The endless civil wars in which Colonel Aureliano Buendía participated, or the decades-long existence of the family, are squeezed into short paragraphs or even sentences.

In contrast to this, special, often symbolically charged moments - the arrival of nomads, the discovery of ice, moments of intense love or loneliness, the expansion of the banana workers - are described in detail over a long period, for several pages (Bell Villa, 1990).

This uneven pace reflects the subjective experience of

time within the epic scope of the story (McNerney, 2000). Historical time - usually measured in years or decades - may seem less important than experimental time.

Conclusion

In *The Hundred Years of Solitude*, García Márquez uses a complex range of styles and language to create a nonlinear, cyclical and mythical time experience. Through the creation of the repetition of names and events, the selection of special words, the use of magical realism, and the subjective manipulation of narrative speed, the author establishes a temporal pattern reflecting the perceived historical realities of Latin America. At the same time, it gives us a deep reading of our memories, presentations, and relationships with the past (Vargas Llosa, 1971). Temporal poetics in the work can be considered not only as an artistic device, but also as an expression of the collective memory and historical experience of the peoples of Latin America (Bloom, 1998).

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