



Repetition as a Narrative Strategy in Gabriel Garcia Marquez's *One Hundred Years of Solitude*

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Abstract— All kinds of repetitions have some ends to fulfill in a literary work and those ends are attached to different kinds of things. The readers should think it as duty of theirs to bring out those ends, in other words meanings from their respective unexplored domains. The reader's identification of repetitions may be deliberate or spontaneous, self-conscious or unreflective. What is said two or more times in a novel may not be true, but the reader can justify himself if he assumes it to be significant. Repetition as a single entity does not have any existence except in the mind which contemplates it. We can speak of repetition only by the virtue of the change or difference it introduces into our minds. So everything that comes to existence is totally different from each other. It is through the manipulation of time that an author is able to stick together the disparate events in a novel and is able to establish a connection among them by weaving the net of repetition around them. When the events are repeated again and again the time gap between them evaporates gradually. We are affected by the sameness and our judgment becomes biased. That is why we should observe these events as a single whole instead of looking at them as single entities. This particular paper will be making an attempt to place repetition as a narrative strategy by Gabriel Garcia Marquez in his novel *One Hundred Years of Solitude*.



Keywords— Repetition, Time, Memory, History, Inevitability.

Many years later as he faced the firing squad Colonel Aureliano Buendia was to remember that distant afternoon when his father took him to discover ice.

(Marquez, 1967, P.1)

“Years later on his death bed, Aureliano Segundo would remember the rainy afternoon in June when he went into the bedroom to meet his first son.”

(Marquez, 1967, P.186)

These two sentences from Gabriel Garcia Marquez's novel *One Hundred Years of Solitude* are grammatically parallel. They open with the phrase ‘years later’. (p.1) The sentences begin with an event in the distant future and conclude with an allusion to a future event, which in both the cases occurs within the same chapter. These words ‘many years

later’ (p.186) are repeated so often within the novel that they become the heartbeat of the novel. Such is Gabriel Garcia Marquez's use of repetition as a literary device that the readers as they read the novel, gradually enter into a new literary world created by Marquez himself, without their being aware of it. Marquez keeps manipulating the minds of the readers in the direction he wants, in order to extract the maximum effect out of the novel. For that purpose he uses the medium of repetition in a puzzling way. As a result repetition becomes one of the central forces of the novel which binds the various fragments of the novel and makes it a complete one. The treatment of repetition in *One Hundred Years of Solitude* is very different from that found in some other novels like William Faulkner's *The Sound and The Fury* and Toni Morrison's *Beloved*, where repetition functions as an important theme. In those two novels repetition is used as a part of an

attempt to bring out a kind of truth which remains hidden in some of the unexplored domains within the texts up to a certain point till the novelist decides to explore them from some very different perspectives. So there occurs the repetition of the same events from different angles, leading to different realizations. Here the novelists make us search for the difference within similarities, which can lead to the interpretation of the meaning of the novel in parts. Both these novels somehow seem to have a central event around which the story revolves. The same thing happens differently to different individuals. But in *One Hundred years of Solitude* the case is different. There is no hidden truth in the novel which needs to be brought out. The novel is almost linear in its broad outlines. There is a beginning and time moves the story to a total apocalyptic conclusion. But within this linear background, events throughout the entire novel repeat themselves in cycles, which makes the structure of *One Hundred Years of Solitude* circular as well. The novel is woven with lots of different events, which are bound together by the string of repetition. We are made to search for similarities within differences. We have to create an image for ourselves and according to J. Hillis Miller two different things create that image in their area of difference. Miller says:

They create in the gap of that difference a third thing
,what Benjamin calls

the image. The image is the meaning generated by the
echoing of two

dissimilar things ...It is neither in the first nor in the
second nor in some

ground which preceded both, but in between, in the
empty space which

the opaque similarity crosses.

(Miller, 1982, P. 9)

In *One Hundred Years of Solitude* also the procedure through which Marquez makes the meaning of the novel available for the readers has some kind of similarity with what Miller says in the above mentioned quotation. Here also we don't get the 'image' (p.09) of the meaning of the novel neither in what is repeated nor in by whom it is repeated. For that we have to search those empty spaces between the different things where the similarities lie. For example, we can take the two sentences with which I have started this paper. In both the sentences the individuals are different, the contexts are different, the time of utterance is different. But there exists a subtle kind of similarity between these two sentences. In both the sentences there is the mention of something which both the individuals will miss in the distant future. At present those events are of no great significance. There will be the repetition of some past

events in the minds of the individuals. It is also obvious from the tone of the sentences that the individuals miss their respective childhoods. So, on that ground the characters of the individuals seem to have some kinds of similarity, although on other grounds they are very much dissimilar.

In this novel Garcia Marquez dissolves the meaning of the novel in those subtle similarities between the different things. As readers it is our duty to analyse such puzzling grounds of similarities existing between two different individuals or events or ideals. So it is all in the minds of the readers. It is up to the readers how they want to analyse the things in a work or in this case how they want to analyse the repeated occurrence of the repetitions. In his short stories also this treatment of repetition of as a narrative device is very evident. In some of his stories repetition only serves as the core of the whole thing. Repetition leads to the creation of individuality, physical presence or to the disappearance of them. As for example in the short story called *The Other Side of Death* repetition leads to blurring of the difference between a corpse and a living individual's image in the mirror. A man can't see his image in the mirror, because he had seen it in the corpse of his identical twin brother who is dead. When the barber shaves the corpse, the man feels like himself being shaved for which his physical presence, the image in the mirror is unneeded. At that moment if he had gone to a mirror, he would have found it blank, which is a phenomenon beyond physics' explanation:

As the pale and earthen face of his twin brother emerged under the passage of the razor, he had the feeling that the corpse there was not a thing that was alien to him but was made from his same earthy substance , that was his own repetition.....He had watched it being shaved other times, every morning.

But now he was witnessing the dramatic experience of another man's taking the beard off of his image in his mirror, his own physical presence unneeded.

(Marquez , 1967, p. 17-18)

All kinds of repetitions have some ends to fulfill in a literary work and those ends are attached to different kinds of things. The readers should think it as duty of theirs to bring out those ends, in other words meanings from their respective unexplored domains. The reader's identification of repetitions may be deliberate or spontaneous, self-conscious or unreflective. What is said two or more times in a novel may not be true, but the reader can justify himself if he assumes it to be significant.

Again, if we believe Gilles Deleuze, we can say that repetition itself exists in the mind of the readers only. Deleuze says:

Repetition changes nothing in the object repeated, but
does change something

in the mind which contemplates it.

(Deleuze, 1994, p. 70)

He further says that the rule of discontinuity itself negates repetition. According to this rule one particular instance does not appear unless the other one of which it is termed as repetition disappears. So if we follow Deleuze, repetition disappears, as it appears in the scene. So repetition as a single entity does not have any existence except in the mind which contemplates it. So we can speak of repetition only by the virtue of the change or difference it introduces into our minds. So according to this theory everything that comes to existence is totally different from each other. In *One Hundred Years of Solitude* the names Jose Arcadio and Aureliano are repeated in each generation, resulting in a total of five Arcadios and twenty two Aurelianos. Along with the names the men's personalities also seem to be repeated. The Jose Arcadios are 'impulsive and enterprising' and the Aurelianos are 'lucid and withdrawn'. (Marquez, 229) But in spite of these capital similarities these characters are very different from each other. Moreover the namesakes in the novel never come to firm contact with each other or one appears after the other disappears. Thus Garcia Marquez avoids the clashes between the similar individuals and keeps the door open for the repetitions which become inevitable in the process of time and also the main judging tool in the novel. The readers are not the only ones who notice this inevitability of repetitions. The characters themselves also realize this tendency of the events to repeat themselves. When Jose Arcadio Segundo built a canal to search for the hidden treasures, Ursula said:

I know all of this by heart. It's as if time had turned
around and we were
back at the beginning.

(Marquez, 1967, p.199)

The cycles of these repetitions only serve as a means of mythical rebirth for the Buendias and they just keep coming one after one another. This is because Garcia Marquez makes them a condemned race, a race condemned to suffer generation after generation until it is blown off from the surface of the earth. At the very beginning of the novel the incestuous marriage between Jose Arcadio Buendia and Ursula becomes the original sin and makes the family's extinction inevitable which takes place through sustained use of repetition. The Buendias can only postpone their demise by initiating another cycle, which in some ways repeats the previous ones. Pilar Ternera, the

mistress of one of Macondo's brothels, uses a metaphor to explain time in the Buendia family:

A century of playing cards and experience had taught her that the history of the family was a machine with unavoidable repetitions, a turning wheel that would have gone on spinning into eternity were it not for the progressive and irremediable wearing of the axle.

(Marquez, 1967, p.402)

The wheel becomes the novel's temporal mechanism, with the axle representing linear time and the turning wheel representing cyclical time, in other words, repetitions. Linear time finally wears down, making mythical renewal, another cycle, another set of repetitions impossible. At this point the machine time stops and Macondo no longer exists. In spite of the apparent changes in their main occupations, the personalities of the characters constantly repeat the experience of earlier generations. Moreover there is a strong sense of fate about this obsessive repetition. In *One Hundred Years of Solitude*, once a person has been named, then the major characteristics of his or her life have been determined and person is doomed to repeat the events of the lives of their ancestors. As Ursula says:

While the Aurelianos were withdrawn but with lucid minds, the Jose Arcadios were impulsive and enterprising, but marked with a tragic sign.

(Marquez, 1967, p. 229)

Even their deaths are, in a sense, preordained. The Jose Arcadios suffer as victims of murder or disease; all three Aurelianos die with their eyes open and their mental powers intact. They all succumb to a self imposed exile in a solitude which can last for decades. Out of this sense of repetition, the comic energies which the sexual prowess and the visionary schemes constantly celebrate are always undercut by the irony of the inevitable repetitions of probably futile previous actions. After a certain period of time every individual has to repeat the deeds of his or her predecessors, because of their inevitability. We take great delight in watching the spinning of the wheel, but we are also increasingly aware of the wearing of the axle and eventually see it snap. In another way we can see that the people of Macondo, specially the Buendias often have a vital and amusing present, but their lives sooner or later lose meaning, because they are incapable of seizing control of their own histories. Their past is largely unknown to them, their present is obsessive and their future is non-existent. Most of the men and women in the novel tend to fall into types. The men are characterized by an obsessive repetitiveness to their lives. Full of amazing energies and intelligence, which generate ambitious projects or passionate sexuality, they are unable to realize any long-

term success and are prone to fits of extreme anger against their earlier projects or else their lives are overtaken by the irrational violence which keeps intruding into their lives. The women on the

other hand are for the most part firmly anchored in daily reality, as obsessed as the men, but with the routines of daily living. Ursula fights all her life against the incest taboo and Fernanda devotes her life to imposing the rigorous order of high Spanish Catholicism on an unruly home. They have no interest in speculative and imaginative ventures. The centre of their lives is the home or erotic attachments. We can say that in this novel the men suffer from an enduring lack of the reality principle; whereas, the women are entrapped in it. There seems to be a common energy and determination about the Ursulas. Particularly the stern, unmusical, matriarchal will of the powerful woman is projected against the enduring erotic figures outside the family: Pilar Ternera and Petra Cotes.

Those who are called Remedios remain immature and either die young or disappear. What Garcia Marquez repeats again and again is a kind of inability to find a middle ground or in between space between the impossible delusions of the weak and unstable men and the down to earth order and stability of the women. This inability points to what both men and women seem to lack here, an inability to orient themselves with the wider developing world in which they live and to take control of their own historical destiny. For example, Aureliano Buendia urinates on his father Jose Arcadio Buendia, on his own history and dies in the process. As residents of Macondo, they are victims of an illusion in the city of mirages and the personal constructions they erect in the course of living, all fail and plunge them into a cruel and lasting solitude.

Marquez creates a world in which there is very little gap between reality and magic. The characters can't differentiate between reality and magic and to some extent Garcia Marquez is successful in convincing even the reader that there is a world where these differences don't count. Apart from the device of repetition, Garcia Marquez's use of the narrator also plays a very big role in bringing this effect. The distance between the narrator and what he narrates brings out his objectivity and that allows him to narrate things without any individual judgement. That brings the narrator close to the reader and the reader almost takes everything that he says to be true. Marquez is also successful in bringing some of the near-mythological figures of the novel closer to the readers, which results in the reader's understanding of the novel as a story of their own real world. Gullon says:

The extremely reduced distance between the reader and the characters due to the intimacy of the narrative voice, practically disappears, when a character living his normal everyday life performs the minute actions so familiar to the reader himself. Colonel Aureliano Buendia without ceasing to be a kind of retired mythological figure urinates at certain times during the day. The colonel's regularity brings him closer to the reader, who thereby more readily identifies with him and tolerates everything else said about him in that and previous chapters.

(Gullon, 1971, p.28)

The management of time by the author also plays a very big role in the successful operation of repetition in *One Hundred Years of Solitude*. Raymond Williams says:

Both here and throughout the novel time takes on a certain magical

quality that is impossible for the reader to explain totally in rational terms.

(Williams, 1984, p.74)

It is through the manipulation of time that Garcia Marquez is able to stick together the disparate events in the novel and is able to establish a connection among them by weaving the net of repetition around them. When the events are repeated again and again the time gap between them evaporates gradually. We are affected by the sameness and our judgment becomes biased. That is why we should observe these events as a single whole instead of

looking at them as single entities. Gilles Deleuze says:

A succession of instants does not constitute time any more than it causes to

disappear; it indicates only its constantly aborted moment of birth. Time is

constituted only in the originary synthesis of which operates on the repetition

of instants. This synthesis contracts the successive independent instants into one

another, thereby constituting the lived or living present. It is in this present that

time is deployed. To it belong both the past and the future.

(Deleuze, 1994, p.70)

According to Raymond Williams, the present is as distant as the past or the future. So there is very little difference among the three. Past, present and future almost become

one. In the novel *The Sound and the Fury*, William Faulkner brings together both the future and the present. According to him the present does not exist separately from the future. He says that the present and future are the same thing. In *Benji*, Faulkner creates a man, a sum total without a future. In Faulkner the future is something which is already past. In Faulkner the past almost takes the shape of a super-reality. It is unchangeable. The present becomes helpless before it. The present is full of gaps and through these gaps the things of the past, which are fixed, motionless and silent, come to invade it. Faulkner makes it possible through the repetitions in the novel – through the repetitions of the events in *Benji*'s mind, the repetitions in the names etc. The same thing happens in Marquez's novel. The past keeps coming back in circles and haunting those living in the present. Here also there are gaps in the present and elements from the past keeps feeling those gaps until the amalgamation becomes a solid one and becomes inseparable. Fantasy is the joining bridge between the past and the present. The repetition of the fantasy is a central part of the way the people in the novel, specially the men experience their own history and because such fantasy is no match against outside invaders or the effects of time on such projects, they all fail. So fantasy can be one of the main points that Marquez may be celebrating in this novel through the repeated use of repetition. The endless repetitions of useless actions are without any social or economic value. For Colonel Aureliano Buendia's endless battles are the same as his repetitive creation of the little gold fishes, both are paradigms of actions for the sake of action or production for the sake of production, with no worthwhile return. We can also take as example his production of the sons – the seven Aurelianos.

At the beginning of the novel, Marquez projects Jose Arcadio Buendia as a man of great energy, ambition, talent and imaginative vision. He wants to find knowledge and make use of it, specially science, because that will free him from his geographic imprisonment and the town's captivity to magic. But Jose Arcadio Buendia is incapable of sorting out magic from knowledge. His imagination is always racing ahead of the business at hand. Thus he is continually defeated. His desires and talents are huge, but he is incapable of directing them purposefully with any firm sense of the reality of his situation. This trait is repeated in almost all his descendants. Thus he, as many of his descendants repeatedly do, eventually resigns himself:

We shall never get anywhere...we will rot our lives away
here without
the benefits of science.
(Marquez, 1967, p.19)

All the descendants of Jose Arcadio Buendia inherit the same difficulty and thus in all their lives there is the repetition of succumbing to the power of nostalgia, to opting out of their historical reality, which they have never really understood clearly. They cope with their failure with an inner withdrawal. It also leaves them incapable of dealing with time, as they are mired in historical immobility. For example, Jose Arcadio Buendia is haunted by the memories of Prudencio Aguilar and eventually he smashes his laboratory and abandons himself to his mad nostalgia. Colonel Aureliano Buendia later destroys the Revolution for the same reason. They deal with the difficulties of life by opting out of history and settling for the uncertain territory, not of history, but of nostalgic solitude, a 'magic' reality, in which Jose Arcadio Buendia might as well be tied up to a tree, because he is wholly alien to anything real in the world.

Again, according to Gilles Deleuze there are two kinds of repetitions – one is a closed kind of repetition and the other is an open kind of repetition. In the closed kind of repetition one refers to the repetition of the elements of the type of A, A, A, A.....(as tick, tick, tick.... in a clock). In the other kind of repetition one can refer to the repetition of cases such as AB, AB, AB, AB...(tick-tock, tick-tock, tick-tock...). (Deleuze, p.72) He further says that in the open kind of repetition, there is the presence of difference, which not only appears in the contraction of the elements in general, but also occurs in each particular case, between two elements which are both determined and joined together by a relation of opposition. The function of opposition here is to impose a limit on the elementary repetition, to enclose it upon the simplest group, to reduce it to a minimum of two. Thus repetition finds itself enclosed in the case reduced to the pair, while a new infinity opens up in the form of the repetition of the cases themselves. The repetition of elements is open only by virtue of the closure of a binary opposition between elements. When we analyse Marquez's technique in *One Hundred Years of Solitude*, we can find both kinds of repetitions in the novel. If we analyse all the different individuals in the novel, we can see that Garcia Marquez repeats a kind of fascination for solitude in every individual. Each Buendia has individual qualities and attributes that separate him/her from others. Colonel Aureliano Buendia is puzzling from the moment of his birth, but after the war he becomes almost cryptic. He keeps to himself and shows no emotion, making little gold fishes and selling them in order to make them again. After Jose Arcadio's violent death, Rebecca holes herself up in her home in which she and Jose Arcadio had lived happily. She refuses to come out and as a result, the house rots, just as herself and is wiped out of memory. Amaranta chose to

seclude herself romantically. Though men proposed, she refused and she remained alone until she died. They are unique in themselves and they can't change. Their individualities have to be repeated in others. That is why in *One Hundred Years of Solitude* a person's fate is decided as soon as he is given a name. They are closed entities in themselves. Nothing external can affect them. That is why the twenty two Aurelianos in the novel are all 'withdrawn' but with 'lucid minds' (Marquez,p.77) and all the Jose Arcadios are 'impulsive and enterprising' (Marquez, p.77) but marked with a 'tragic sign'. (Marquez, p.77,) They all succumb silently to the designs of fate. For the maximum effect Marquez keeps the seven Aurelianos born to different women, away from our eyes for a long time and he makes us believe that they also conform to the norms which are attached to the name Aureliano. These examples can be included in the closed kind of repetition.

Again it is not that Gabriel Garcia Marquez does not provide any kind of resistance to the all conquering theme of repetition in *One Hundred Years of Solitude*. He brings in some of those resistances to show the inevitability of the repetitions, the wearing down of the axle of the Buendia family. In an open kind of repetition, if we take the incestuous relationships and the naming of different individuals by the same name as one element, the opposing element will be the individuals who try to go against these set norms in the novel. Throughout the whole novel the fear of breeding iguanas as a result of incestuous marriages is prevalent. Towards the beginning of the novel, the relatives of Jose Arcadio Buendia and Ursula tried to stop their marriage because,

They were afraid that those two healthy products of two
races that had
interbred over the centuries would suffer the shame of
breeding iguanas.

(Marquez, 1967, p.20)

And also towards the end of the book, Aureliano and Amaranta Ursula are afraid of the same fate:

Tormented by the certainty that he was his wife's brother,
Aureliano
ran out to the parish house to search through the moldy and
moth-eaten
archives for some clue to his parentage.

(Marquez, 1967, p. 414)

Characters like Fernanda and Ursula try to name some of the children something other than Aureliano, Arcadio and Remedios. But fortune always intervenes and draws them back into the family cycle and fate is once again repeated.

Ursula also tries throughout her life to fight against the taboo of incest. But on that ground also she fails and there takes place several incestuous relationships in front of her eyes. This repetition of fate or destiny and resistance against them brought about by some of the characters are the two opposing elements of one case, which is repeated in the open kind of repetition. They are brought together as opposing forces and can be repeated only when together. They are repeated as a whole. They have their own existence only because of each other. They can't have their own repetitions, as without the protest from the families the future generations won't know that it is an incestuous relationship. That has happened to Amaranta Ursula and Aureliano. There is no one there in Macondo to tell them what kind of family relationship they have in between them. The notion of this repetition is evoked subtly in the middle of the book by Ursula, who notices that every member of the family, without realizing it repeated the same path everyday, the same actions and almost repeated the same words at the same hour.

Gabriel Garcia Marquez does not try to conceal his dependence on repetition, but rather he makes it very obvious to the readers. He wants the reader to read certain passages of the novel keeping in view certain preceding passages and relating them throughout. Through the repetition of the names, he forms certain hypotheses about the mainstay character and his or her future representatives. He creates the path through which these set of characters have to move and it is a must. These hypotheses are like some tunnels from a source of water and the characters are like the water which have to flow only through the tunnels. As a result all the Arcadios supposedly turn out to be exuberant and headstrong and all the Aurelianos turn out to be contemplative and solitary. But there are also certain exceptions, like in case of Aureliano Segundo and Jose Arcadio Segundo the personalities seem to have been reversed. There is also the repetition of processes – growth and decay, frenzied attempts to unlock the secrets of the universe, desperate sexual passions, attempts at restoration and renewal of the house which is mostly done by women. Then there are also the repetitions of the events, such as the long rains and attacks of forgetfulness. To make sure these points are not missed, the characters specially Ursula and near the very end Pilar Ternera comment on the role of repetitions. There is the realization that time did not pass, but kept spinning in circles. The repetitions don't bring us back to the place we start, but to a spiral, in which every repetition 'wears away the axle', until the whole system, including both the constant attempts to renew Macondo and the reproduction of the Buendia clan breaks down. As a result repetitions break down the whole system.

In some ways, we can see the issue of repetition with the unsolved question of the narrator. We don't know who the narrator is. But we know that he is not quite omniscient. Because he is ignorant about Jose Arcadio's murder. He is also ignorant of who guns down all the illegitimate sons of the colonel. Melquides, the gypsy is a candidate for being the narrator. He had already written the whole history of Macondo before it actually happened. In that case the novel *One Hundred Years of Solitude* that we read in Spanish or English can be the repetition of the very same manuscripts of Melquides, written in Sanskrit, Melquides' knowledge relived or repeated by the readers in their minds. Again at the beginning of the novel the character of Melquides says that no one would be able to decipher the manuscripts unless he is at least one hundred years old. But Aureliano Babilonia deciphers them at quite a young age. It happens because of the family repetitions. He is indeed as old as the Buendia family history. Here the strength of repetition blows away individuality. Towards the end of the novel in the baby born to Aureliano Babilonia and Amaranta Ursula, we can see individuality evaporating.

We can see him as the amalgamation of the different individuals, the exact repetition of the main Buendia – Jose Arcadio Buendia:

Through her tears Amaranta Ursula could see that he was
one of those great
Buendias, strong and willful like the Jose Arcadios, with
the open and
clairvoyant eyes of the Aurelianos, and predisposed to
begin the race again from
the beginning and cleanse it of its pernicious vices and
solitary calling, for he was
the only one in a century who had been engendered with
love.

(Marquez, 1967, p. 417)

In the beginning of the novel we find that Jose Arcadio Buendia runs away from a repetition, that is from the repeated appearance of the ghost of Prudencio Aguilar and in the process discovers Macondo, which leads to all the events, all the sufferings of the future. So repetition can be called the cause, because of which the Buendias gain a separate identity for themselves. Again at the end of the novel with the death of the baby the identity of the Buendia family is wiped out from the universe. He meets this fate because he is exceptional, because he does not conform to the norms of the family history. He represents the entire history of the Buendia family. The ending of the novel has a lot of similarities with Jorge Luis Borges' *The Circular*

Ruins. The Buendias can't survive because their history is heavier than their individuality. They are just one of the parts of the system of repetition, where one individual arrives to replace another, like in *The Circular Ruins* the individuals are "...not a man, but the projection of another man's dream-...." (Borges, p.100) History repeats itself in a chain of repetitions in Garcia Marquez's novel, where no one gets a firm identity, every individual has his identity constructed only because of the influence of history, individuals from the past coming back to haunt the individuals in the present. As in Borges the sorcerer "...was but appearance, that another man was dreaming him." (Borges, p.100) Because of the repetitions, the events spinning round the axle rush towards the axle and makes it heavier than its capacity in *One Hundred Years of Solitude*. As a result the axle breaks down. So if we take the novel as a line its two ends will be the same thing – repetition, which acts as a binding force throughout the whole novel. The starting point of the novel is a repetition and the ending point is also a repetition. Repetition only leads to the telling of the story, sans it the whole novel will make no sense.

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