"Imagine a young, jocose demigod filling a huge brown bag with all kinds of nasty stuff, prostitutes, banana companies, flying carpets, ugly trains, Aurelianos, Arcadios, women, children, firing squads, gold chamber pots, flood, one hundred years ... Then he is just dumping these at one instant over a town. Try to catch the ‘things’ falling from the bag. Try to keep track of the hundred years pouring from the bag which are not just consecutively following each other but turning in vicious circles. Try to touch this intermingled bunch where every effort is doomed to be futile and deep under magical realism.” Like this humorous demigod, Gabriel Garcia Marquez creates a crazy town of his own, Macondo, not by pouring things from the sky, but by simply writing them down in his book One Hundred Years of Solitude. This paper will deal with the very idea of futility in this circular reality in relation with the themes history, politics, religion and sexuality enriched by several myths and symbols.

Since every page of this epic is nourished by the magic realism, I’ll focus on magic realism lying at the hearth of the book firstly. Magical realism is characterized by two conflicting perspectives, one based on a rational view of reality and the other on the acceptance of the supernatural as prosaic reality. Magical realism differs from pure fantasy primarily because it is set in a normal, modern world with authentic descriptions of humans and society. Marquez has said that he learned the tricks of his trade from his grandmother. “The tone that I eventually used in One Hundred Years Of Solitude was based on the way my grandmother used to tell stories. She told things that sounded supernatural and fantastic, but she told them
with complete naturalness.” But he has not only referred to his grandmother as a source. He has said that the Caribbean gave him the ability to see the magical side of life: “In the Caribbean, to which I belong, the unbridled imagination of the black African slaves got mixed with the beliefs of the pre-Colombian natives and then fantasy of the Andalusian.”

After magic realism, I want to discuss the theme of history in the context of circularity and futility. From the names that return generation after generation to the repetition of personalities and events, time in One Hundred Years of Solitude refuses to divide neatly into past, present, and future. In that situation, history becomes another weird Marquezean theme. Ursula Iguaran sadly notices that time in Macondo is not finite, but, rather, moves forward over and over again. Sometimes, this simultaneity of time leads to amnesia, when people cannot see the past any more than they can see the future. During those days, Pilar Ternera reads the past from her cards, like she used to read the future by her cards. By this card-reading, the insomniacs began to live in a world built on the uncertain alternatives of the cards, where a father was remembered faintly as the dark man who had arrived at the beginning of April.

Another insomnia takes place after the “banana massacre”. The writer tells us how three thousand banana plantation workers on strike are gunned down by the army, he models this event on a real event occurred in December 1928 in Cienaga, Columbia. In real life, as Marquez found out to his amazement, 10 years after the actual event, when he visited the scene nobody could remember exactly what happened. In the novel reactions vary as to what happened:

The woman measured him with a pitying look. “There haven’t been any dead here”, she said. “Since the time of your uncle, the colonel, nothing has happened in Macondo. In the three kitchens where Jose Arcadio Segundo
stopped before reaching home they told him the same thing: “There weren’t any
dead.”

At other times the future becomes as easy to recall as the past. The foretellings of Melquiades prove that events in time are continuous: from the beginning of the novel, the old gypsy was able to see its end, as if the various events were all occurring at once. Similarly, the presence of the ghosts of Melquiades and Jose Arcadio Buendia shows that the past in which those men lived has become one with the present.

Having dealt with the history theme, I’d like to articulate the politics as treated in the novel. Institutional politics comes into town with Don Apolinar Moscote’s increased power (as he finally succeeds in bringing armed soldiers to help govern Macondo) disturbs the self-governing peace that the town has always enjoyed. Once Macondo’s innocence has been lost, efforts to regain it by overthrowing the new leaders only make things worse. For example, Arcadio’s revolution against Don Apolinar Moscote’s regime only results in worse dictatorship. And, in addition to showing how impossible it is for the town to regain its innocence, Arcadio’s dictatorship also shows what can go wrong when well-intentioned governments have cruel leaders and become power-obsessed. This commentary applies outside of the fictional world of One Hundred Years of Solitude, criticizing dictatorial regimes in twentieth-century Latin American countries like Cuba and Panama. Jose Arcadio Buendia’s Macondo is a utopian portrait of what an ideally communist society might be like. He has mapped out the city so that every house has equal access to water and shade, and he tells the magistrate that “in this town we do not give orders with pieces of paper.” Later on, we will see that this early utopia cannot last, and Macondo will become embroiled in a revolution against a harshly regulatory government.
Having criticized the institutional politics, I want to discuss the religion theme. At the very beginning of his book, Marquez introduces us his town Macondo while it is in Edenic days of innocence, recalling the biblical tale of Adam naming the animals. However, as the fortune’s will turns, Macondo meets an apocalypse with a cleansing flood in between. Throughout the novel, we witness the enormous rise and tragic fall of Macondo with the family of Buendias. With all the struggles, The Buendias generate not only pathos but also personify solitude and inevitable tragedy with evanescent possibility of happiness, which are all foreseen in the Bible. In the beginning, Jose Arcadio Buendia and Ursula establish Macondo as a kind of Eden, However, Macondo slowly loses its Edenic Innocence by seeking too much knowledge. When the shocking massacre occurs, in which three thousand people are killed, it rains for five years in order to cleanse the Earth like in Noah’s biblical flood. Finally, the book ends with an irreversible, apocalyptic destruction. Like all other institutions, religion does not bring happiness to the Buendias, either. In the case of 17 Aurelianos, the crosses that Father draw on their foreheads at the Ash day, remain like signs of a deathly curse and eventually leads to their inevitable ends. Another religious myth character Remedios the Beauty, who is the chosen one to ascend to the sky, spreads damnation to the man with her animalistic beauty. In both cases, religion is not the way to salvation, in its strange ways, it leads the way to destruction. The most recognizable religious myths in the book are the creation, flood and apocalypse.

Having concentrated on the idea of history in the novel, and the instutional politics and religion, let me focus on the sexuality at Macondo. As like other themes, the sexuality in the novel is also hyperbolic and kind of weird. Incest is the 'original sin' of Macondo it caused the foundation of Macondo as seen with Ursula Iguaran and Jose Arcadio Buendia and in a way Macondo's destruction with Amaranta Ursula and Aureliano. While Ursula is the mother
who births the Buendia men as children it is Pilar Tenera who births them into adulthood, playing mother by proxy to the Buendia men allowing them to fulfil their oedipal complexes and the cycle of incest in their families: "...he wanted her to be his mother..." Pilar Tenera is portrayed as the temptress. She fills Jose Arcadio's bones with: "...foam, a languid fear, and a terrible desire to weep." Where Ursula is portrayed as the matriarch of the town Pilar is the sexual matriarch of the town. She bears two children from Aureliano Buendia and Jose Arcadio. She also has sexual relationships with Aureliano and Arcadio. This shows her power in the novel manifests sexually, it seems that the attraction to her is passed on through the generations, and even after marriage they always seem to return to her.

After an analysis of Marqueaz’s *One Hundred Years of Solitude*, we can see that the themes of politics, sexuality and religion criticize the harsh institutionalization. In each case, institutionalization disturbs the very initial Edenic state of Macondo. As the writer, tells the story of the town Macondo over the family Buendias, we can see how history repeats itself in ever-tightening spirals, drawing the Buendia family inward upon themselves. Instead of expanding, the family tree shrinks on itself due to the repeated mistakes of the Buendias. In this case, every action seems futile, leading to the inevitable end foreseen by the Bible. As time repeats itself in circles, like a pig’s tail, we progress through our reading. However, Marquez suddenly takes the carpet under our feet, text plays a trick on us: First, we are over the text, following the words of the writer, suddenly at the end we find ourselves standing right next to Marquez. We sadly find out that our reading makes Macondo to meet its end. In the highlighted themes of circularity and futurity, as we read through, we see history, politics, religion and sexuality intermingled with symbols and myths making the text one of the best representations of magic realism.