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Literary Theories

Magical Realism as A Representation of Psychological and Cultural Reality in The Fiction of Márquez

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Abstract: The importance of magical realism in Gabriel García Márquez's writings is examined in this paper, along with the ways in which magical elements reflect more profound psychological and societal truths. Márquez's stories blend everyday life with exceptional occurrences, resulting in a literary style that captures Latin America's cultural, historical, and emotional experiences. The paper makes the case that magical realism serves as a narrative technique that exposes hidden psychological conflicts and cultural traditions by examining a few texts, including *One Hundred Years of Solitude*, *Love in the Time of Cholera*, *Chronicle of a Death Foretold*, and the short stories "Eyes of a Blue Dog" and "I Sell My Dreams". The analysis shows that Márquez's magical elements are symbolic representations of memories, dreams, social ideas, and emotional experiences rather than just fantasy. Márquez depicts the intricacy of human cognition and the cultural identity of Latin American civilization through magical realism.

Keywords: Magical Realism, psychological reality, cultural identity, Latin American literature, dreams and memory, human consciousness.



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Introduction

One of the most unique storytelling devices in contemporary literature is magical realism, which is strongly linked to Márquez's writings. His writing combines magical or supernatural themes that are portrayed as commonplace aspects of reality with realistic depictions of daily life. Márquez can delve deeper into the depths of human emotions, memory, society, and history because of this literary approach. In many of his fiction, amazing things happen organically in everyday environments. The characters don't view these occurrences as odd or unfeasible. Rather, they integrate into the regular framework of existence. Márquez can depict intricate psychological states and cultural beliefs that are difficult to convey through conventional realism because of this storytelling technique.

For instance, supernatural happenings, prophetic dreams, and enigmatic metamorphoses mix with commonplace experiences throughout *One Hundred Years of Solitude*. These mystical components stand for more profound historical and emotional reality. Like this, dreams serve as a platform for the expression of psychological conflicts and unconscious impulses in tales such as "Eyes of a Blue Dog". "A trickle of blood came out under the door, crossed the living room, went out into the street, continued in a straight line across the uneven terraces..." (*One Hundred Years of Solitude* 123).

In this enchanted moment, José Arcadio's blood travels alone across the town to his mother's home. Despite the event's supernatural nature, the narrator portrays it in a serene and everyday manner. It demonstrates how magical realism combines exceptional occurrences with ordinary life to represent deeper psychological and emotional ties between characters.

Theoretical Framework: Magical Realism

A literary style known as "magical realism" presents fantastical or supernatural aspects in a realistic narrative setting. Magical realism does not construct a distinct fictional universe, in contrast to fantasy literature. Rather, magical happenings take place in everyday life, and characters embrace them as normal. The cultural traditions and beliefs of Latin America, where folklore, myth, and spirituality are closely linked to everyday life, are reflected in Márquez's writings through magical realism. "Things have a life of their own... it's simply a matter of waking up their souls" (*One Hundred Years of Solitude* 2). Melquíades says this when he presents the residents of Macondo with magnets and other enigmatic items. The statement represents a cultural perspective that holds that things, the natural world, and supernatural powers all have spiritual life. These ideas are prevalent in Latin American mythology and folklore, where magic, spirituality, and daily life coexist. A crucial component of magical realism is how Márquez integrates these cultural customs into his story.

Additionally, writers can convey psychological phenomena like dreams, memories, fears, and desires using magical realism. These feelings frequently take on magical or symbolic forms, adding depth and complexity to the story.

Magical Realism and Psychological Reality

Characters' latent psychological states are represented by mystical aspects in many of Márquez's writings. Unusual occurrences, dreams, and paranormal experiences frequently symbolize unconscious conflicts, fears, and wants. In the short story "Eyes of a Blue Dog", for example, two individuals frequently cross paths in dreams yet are unable to identify one another in real life. The psychological topic of unmet desire and emotional detachment is reflected in this peculiar circumstance. The dream world turns into a metaphorical arena for the expression of suppressed emotions. "We must try to wake up... so that we can recognize each other" ("Eyes of a Blue Dog" 15). The story's main psychological dilemma is reflected in this quotation. Although they are unable to recognize one another in real life, the two protagonists interact and converse in their dreams. The effort to bring unconscious feelings and hidden impulses into the real world is symbolized by their quest to "wake up." A psychoanalytic interpretation of the narrative is thus greatly supported by the dream scape becoming a symbolic realm where repressed emotions, desire, and emotional alienation are articulated.

Like this, mystic occurrences in *One Hundred Years of Solitude* frequently symbolize feelings like longing, recollection, and loneliness. The well-known passage from the book emphasizes the idea of emotional loneliness: "Races condemned to one hundred years of solitude did not have a second opportunity on earth" (*One Hundred Years of Solitude* 417). This phrase highlights how the protagonists experience loneliness as a historical reality as well as a psychological affliction.

Magical Realism and Cultural Reality

The cultural customs and societal ideas are also reflected in magical realism. Myths, superstitions, dreams, and spiritual beliefs are deeply ingrained in everyday life in many Latin American communities. Márquez presents these cultural components as inherent aspects of reality by integrating them into his stories. The terrible death of Santiago Nasar is hinted at in *Chronicle of a Death Foretold* through prophetic dreams and symbolic evidence. These components demonstrate how social customs and cultural ideas affect people's lives and behaviors.

In a similar vein, the short story “I Sell My Dreams” portrays dreams as significant and potent experiences that influence people's choices. “One morning at nine o’clock, while we were having breakfast on the terrace of the Havana Riviera Hotel under a bright sun, a huge wave picked up several cars that were driving down the avenue along the seawall or parked on it” (“I Sell My Dreams” 123). In keeping with Freud's theory of condensation, which says that a single image can have several meanings, this dream vision of a massive wave turns into a sign of catastrophe.

The story's protagonist, Frau Frieda, makes a profession by deciphering dreams, which reflects the societal notion that dreams hold secret information about the future. Through these stories, Márquez shows that magical realism reflects a society's cultural vision in addition to imagination.

Magical Realism as A Bridge Between Reality and Imagination

The way magical realism blends imagination and reality is another significant feature of Márquez's writing. His fiction contains mystical elements that are more than just ornamental or amusing. Rather, they disclose more profound realities about human existence, feelings, and social interactions. Themes like love, loneliness, power, memory, and identity can be explored by the author in a more symbolic and emotive manner because of magical realism.

The endurance of love over many decades seems almost mystical in novels like *Love in the Time of Cholera*. Love's intense emotional intensity develops into a potent force that cuts over social boundaries and time. “He allowed himself to be carried away by the conviction that human beings are not born once and for all... life obliges them over and over again to give birth to themselves” (*Love in the Time of Cholera* 188). This quote illustrates how love and emotional experiences change people's lives over time. Florentino Ariza's lifelong commitment to Fermina Daza in the book demonstrates how love can endure societal obstacles, decades of separation, and shifting circumstances, giving the impression that love itself has an almost mystical endurance. As a result, magical realism serves as a narrative link between the characters' inner emotional world and the outside world.

Conclusion

In conclusion, Márquez's fiction shows how magical realism may successfully depict cultural and psychological reality. The magical aspects of his stories are symbolic representations of human emotions, societal memories, and cultural customs rather than just creative methods. Márquez demonstrates how magical realism unveils more profound truths about human existence in works like *One Hundred Years of Solitude*, *Chronicle of a Death Foretold*, and the short pieces “Eyes of a Blue Dog” and “I Sell My Dreams”. He illustrates the intricate connection between cultural identity and personal psychology by fusing aspects of magic with realism. “There had never been a death more foretold” (*Chronicle of a Death Foretold* 3).

This paper demonstrates how, despite taking place in a typical social context, the story portrays Santiago Nasar's death as something that is almost mystically predetermined. Everyone in the community knows that a disaster is about to occur, but social honor, cultural customs, and group psychology keep everyone from intervening. In this way, Márquez reveals deeper truths about human conduct, cultural identity, and shared responsibility by fusing elements of inevitability and symbolic fate with realistic social realities. In the end, magical realism in Márquez's novels is a potent literary technique for comprehending both the cultural experiences of society and the interior realm of human emotions.

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