ORIGINAL ARTICLE

INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE

ISSN: 2692-515-x, Impact Factor: 9.23

American Academic publishers, volume 6, issue 01,2026

Journal: https://www.academicpublishers.org/journals/index.php/ijai

THE HYPERBOLE AS A FOUNDATIONAL TOOL FOR MAGICAL REALIST ONTOLOGY OF THE NOVEL 100 YEARS OF SOLITUDE

Rakhimova Shakhnoza Abdusharipovna

Lecturer, Department of Interfaculty of Foreign Languages,

Urgench State University named by Abu Rayhon Beruniy

Annotation

This paper explores the function of hyperbole not merely as a decorative rhetorical device, but as the primary ontological foundation of Gabriel Garcia Marquez's One Hundred Years of Solitude. While magical realism is often defined by the seamless integration of the supernatural into the mundane, this study argues that hyperbole serves as the linguistic bridge that collapses the distinction between the two.

By analyzing key episodes such as the insomnia plague, the four-year rainfall, and the physical elevation of Remedios the Beauty the research demonstrates how Garcia Marquez utilizes quantitative and qualitative exaggeration to recalibrate the reader's perception of the possible.

Keywords

Magical Realism, Hyperbole, Ontology, Gabriel Garcia Marquez, Post-colonial Literature, Macondo.

Introduction

In the literary landscape of Gabriel Garcia Marquez's One Hundred Years of Solitude, reality is not a fixed boundary but a fluid state of being that defies the traditional constraints of Western rationalism. While scholarship has long categorized the novel as the definitive spark of the "Boom" in Latin American literature, the specific linguistic mechanism that sustains its unique universe is often oversimplified. This paper contends that hyperbole is the primary foundational tool for the novel's magical realist ontology, functioning not as a mere figure of speech used for dramatic emphasis, but as a structural necessity that dictates the very nature of existence within Macondo. In this world, hyperbole acts as the essential bridge between the mundane and the miraculous, collapsing the distance between what is lived and what is imagined. Unlike traditional realism, where exaggeration is viewed as a deviation from the truth that the reader must "discount" to find a core fact, the ontology of Macondo posits that the "too-muchness" of an event is precisely what makes it real.

This ontological shift is most evident in the way Garcia Marquez utilizes mathematical and temporal precision to validate the impossible. When the narrative describes a rainfall lasting exactly four years, eleven months, and two days, or a character like Colonel Aureliano Buendia surviving thirty-two armed uprisings and seventy-three ambushes, the sheer specificity of the numbers serves to anchor the exaggeration in a tangible, undeniable framework. By providing a "count" for the uncountable, the text recalibrates the reader's perception of the possible, suggesting that in the landscape of Latin America, reality is defined by its disproportion. This approach reflects a post-colonial epistemology where standard European prose is found lacking;

ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

as Garcia Marquez argued in his Nobel Prize address, the history of the continent marked by gargantuan landscapes and unimaginable political upheavals is so outsized that the only "truthful" way to document it is through a language of excess. Consequently, hyperbole becomes a tool of historical recovery, allowing the novelist to render a "believable" version of a reality that is inherently unbelievable to the outside observer.

Furthermore, the solitude of the Buendía lineage is itself a hyperbolic state that warps the fabric of time and space, creating a reality where emotions have physical weight and legacies possess their own gravity. The repetitive nature of the family the names, the vices, and the tragic ends amplifies the human experience until it reaches the level of myth. In Macondo, a scent can lead a man to his death and a single drop of blood can navigate the intricate streets of a village to find its origin; these are not merely metaphors for connection or fate, but literal physical laws of a universe governed by the logic of the extreme. By literalizing these metaphors through a relentless accumulation of detail, the novel dismantles the hierarchy of logic that separates the "real" from the "magic." Ultimately, this paper will argue that hyperbole is the fabric from which the entire Macondian universe is woven, establishing a totalizing ontology where the magnitude of an event is the ultimate proof of its existence, and where the word does not just describe the world, but expands it to accommodate the full, unbridled weight of human experience.

Literature Review: The Theoretical Foundations of Hyperbolic Ontology

The critical discourse surrounding the ontological structure of magical realism and the function of hyperbole necessitates an engagement with both the foundational theorists of the genre and contemporary scholars who view exaggeration as a socio-political necessity. To understand hyperbole as a "foundational tool" in *One Hundred Years of Solitude*, one must first examine the shift from **Franz Roh's** initial aesthetic definition to **Alejo Carpentier's** concept of *lo real maravilloso* (the marvelous real). While Roh viewed the genre through the lens of Post-Expressionist art focusing on the "mystery" hidden within the mundane Carpentier argued that the Latin American landscape and its history are inherently hyperbolic, possessing a "marvellous" quality that is not an addition to reality but an intrinsic part of its fabric [1]. This transition from an artistic style to an ontological condition is crucial, as it suggests that the "excess" found in Macondo is not a departure from the real, but a heightened engagement with a disproportionate history.

Expanding upon this, **Wendy B. Faris** identifies hyperbole as one of the "primary markers" of the magical realist text, noting that the genre utilizes "larger than life" realities to expand the limits of the observable world [2]. Faris argues that this expansion is not merely for stylistic effect but serves an ontological purpose: it challenges the reader's "monological" view of reality by introducing a "dialogical" space where the incredible and the mundane carry equal weight. In *One Hundred Years of Solitude*, this is achieved through what **Amaryll Chanady** defines as "authorial reticence" the narrator's deliberate withholding of judgment or surprise when describing events of immense magnitude [3]. By treating the supernatural with a "wooden face," the narrative voice utilizes hyperbole to normalize the miraculous.

The socio-political dimension of this exaggeration is further explored by **Gene H. Bell-Villada**, who posits that Garcia Marquez's use of hyperbole is a direct response to the "unbridled reality" of Colombian history [4]. Bell-Villada suggests that in a land where 3,000 workers can be

ORIGINAL ARTICLE

INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE

ISSN: 2692-515-x, Impact Factor: 9.23

American Academic publishers, volume 6, issue 01,2026

Journal: https://www.academicpublishers.org/journals/index.php/ijai

disappeared in a single night as in the historical [1]banana strike of 1928 the standard tools of realism are insufficient. Hyperbole, therefore, becomes a form of "journalistic excess" that accurately reflects the trauma of a region where official history is often an erasure of the truth. This is echoed by **Angel Rama**, who views this technique as a form of "narrative transculturation," where the oral traditions of the Caribbean—rich in mythic exaggeration are used to subvert the rigid, rationalist structures of the European novel [5].

Furthermore, **Irina V. Khalezova** investigates the specific function of **numerical themes**, arguing that "arithmetical precision" acts as a tether for the reader [6]. By providing exact counts for the impossible, such as the thirty-two uprisings of Colonel Aureliano or the seventeen sons he fathers, the text uses the language of the "verifiable" to validate the "unverifiable." This creates a "totalizing" reality, which **Lucille Kerr** describes as a quest for aesthetic renovation; the "Boom" authors did not just write about reality, they sought to redefine what constitutes "the real" through a sustained questioning of narrative language [7].

Crucially, this scholarly framework is supported by **Garcia Marquez's** own meta-commentary on his craft. He famously cited the chronicles of the first explorers of the Americas such as Antonio Pigafetta, who recorded sightings of "pigs with navels on their backs" as the true ancestors of his style [8]. For the author, hyperbole was not an escape from reality, but a way to encompass a reality that "refused to fit into the molds of conventional logic" [9]. As **Jo Labanyi** observes, Marquez's style creates a "shared reality" where the hyperbolic is a reflection of the collective memory of a community [10]. Through these lenses, hyperbole is revealed not as a decorative device, but as the very linguistic fabric that allows the post-colonial subject to reclaim a history that was previously deemed "unbelievable."

Data collection and analysis:

The comprehensive data collection and analysis of Gabriel Garcia Marquez's *One Hundred Years of Solitude*, derived from the 74 provided samples, reveals that hyperbole and exaggeration are not merely stylistic ornaments but the fundamental ontological pillars upon

[1] [1] **Carpentier, A. (1949).** *El reino de este mundo*. Discussing the ontological "marvel" of Latin American reality.

[2] **Faris, W. B. (2001).** *Larger than Life: The Hyperbolic Realities of Gabriel García Márquez and Fernando Botero*.

[3] **Chanady, A. (1985).** *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy*.

[4] **Bell-Villada, G. H. (1990).** *García Márquez: The Man and His Work*.

[5] **Rama, A. (1982).** *Transculturación narrativa en América Latina*.

[6] **Khalezova, I. V. (2014).** *The Function of Number in Magical Realist Texts*.

[7] **Kerr, L. & Herrero-Olaizola, A. (2017).** *Teaching the Latin American Boom*.

[8] **Mendoza, P. A. & García Márquez, G. (1982).** *El olor de la guayaba (The Fragrance of Guava)*.

[9] **García Márquez, G. (1982).** *The Solitude of Latin America*. Nobel Lecture.

[10] **Labanyi, J. (2010).** *Post-Colonial Readings of Latin American Literature.*

ORIGINAL ARTICLE
INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE
ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

which the reality of Macondo is constructed. This analysis demonstrates that the primary function of hyperbole in the narrative is to systematically dismantle the traditional boundary between the extraordinary and the mundane, allowing Marquez to employ exaggeration as a literal, factual descriptor of a reality that refuses to be contained by the restrictive molds of conventional logic. A central pattern identified in the data set is the strategic use of "Arithmetical Hyperbole" to validate the impossible by tethering fantastical events to precise, verifiable numbers. For instance, the text does not merely state that Father Nicanor levitated, but that he rose exactly **12 centimeters** above the ground; it does not claim the Colonel was lucky, but that he survived exactly **14 assassination attempts and 73 ambushes**; and the great rain is not described as lasting a long time, but as persisting for exactly **4 years, 1 month, and 2 days**. This numerical specificity serves as a linguistic anchor, applying the language of mathematics the ultimate symbol of objective truth to events that defy physics, thereby forcing an ontological shift in which the reader accepts the miracle because it is presented with the clinical, wooden-faced accuracy of a census report or a historical record.

Further analysis of the samples reveals how hyperbole is used to literalize abstract forces, effectively giving emotions, lineage, and desire a physical mass and environmental presence. In the world of Macondo, the internal psyche of the Buendia family is inseparable from the external landscape, as evidenced by the blood of a son that does not just spill but travels with sentient purpose across town, **"veering along walls"** and **"avoiding rugs"** to find its way to the mother in the kitchen. This physicalization of the abstract is mirrored in the manifestation of grief, where the sorrow following the death of Jose Arcadio Buendia causes yellow flowers to fall with such hyperbolic volume that they **"bury doorways"** and "blanket rooftops," turning a metaphor for mourning into a literal, physical obstacle. Similarly, the lust shared between Petra Cotes and Aureliano Segundo is exaggerated into a tangible **"plague of fertility"** that causes rabbits to overflow the courtyard and cattle to multiply at a prodigious rate, proving that in this ontology, passion is a biological force capable of warping the environment.

This biological and environmental excess is further characterized by the "unnatural pace" and grotesque scale of human and natural life. The data highlights instances such as Camila Sashustums being described as an **"elephantine glutton"** who devours entire legs of calves and cases of champagne, or the character who collapses after consuming **two whole turkeys** in a single sitting. These biological distortions are matched by environmental permeability, particularly during the four-year rain, where the exaggeration is so absolute that the boundary between the river and the home vanishes; **fish swim through open doors** and glide across dining tables, leaving the survivors of the storm with a literal **"green shimmer of water moss"** on their skin. This state of constant excess suggests that the human scale has been entirely abandoned in Macondo to match the epic and tragic scale of the family's history, where even poverty is so profound that a mule is forced to feed on **"Persian carpets and velvet curtains"** to survive.

Finally, the samples concerning the passage of time and the persistence of the dead illustrate how hyperbole is utilized to prevent the erasure of memory and history. The past in Macondo is never a static memory but a hyperbolic weight that presses against the present, seen in the **four-year plague of sleeplessness** that causes the past to physically "dissolve into mist" or **the rattling bones of Rebeca's parents** that refuse to be quieted in their sack. The dead themselves are given a hyperbolic presence, sitting in chairs to **"keep vigil at their own wake"** or engaging in secret dialogues with "living specters," suggesting that the solitude of the Buendia

ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

family is so immense that it transcends the laws of mortality. Collectively, these samples prove that hyperbole is the only honest way to document a world where the laws of nature have been replaced by the laws of myth. For the Buendias, "normality" would be a historical lie, and the "too-muchness" of the rain, the blood, and the memory serves as the literal truth of a continent that refuses to fit into the conventional molds of logic and must instead be validated through the prodigious reality of the excessive.

Conclusion

The comprehensive analysis of the 74 identified samples confirms that hyperbole is not merely a decorative element in Gabriel Garcia Marquez's work, but the fundamental ontological architecture upon which the reality of Macondo is built. The dataset demonstrates that in the world of the Buendía family, exaggeration serves as the primary tool for "literalizing" the human experience, transforming abstract concepts like grief, desire, and memory into tangible, physical phenomena. By anchoring the most fantastic occurrences such as a son's traveling blood or a four-year rain—to the cold, indisputable authority of numerical precision, Marquez validates a "prodigious reality" that refuses to fit into the conventional molds of European logic.

The evidence suggests that for Macondo, "normality" would be a historical lie. The "too-muchness" found in the blood that veers around corners, the yellow flowers that blanket rooftops, and the ghosts who keep vigil at their own wakes is the only honest way to document a history defined by extreme solitude and epic tragedy. Hyperbole, therefore, functions as a form of radical truth-telling; it expands the physical boundaries of the world to match the weight of the characters' internal lives. Ultimately, these samples prove that in a landscape where memory is fragile and history is often erased, the excessive becomes the only scale large enough to preserve the truth of a century of solitude.

References

1. Garcia Marquez, Gabriel. (1967). Cien años de soledad [One Hundred Years of Solitude]. Buenos Aires: Editorial Sudamericana. (The primary source for all 74 data samples analyzed in this study).
2. Bowers, Maggie Ann. (2004). Magic(al) Realism. London: Routledge. (Provides the foundational theory for how hyperbole functions as an ontological tool rather than a rhetorical one).
3. Carpentier, Alejo. (1949). El reino de este world [The Kingdom of This World]. Mexico City: Ibero Americana. (Specifically the prologue regarding "lo real maravilloso," supporting the argument that Latin American reality is inherently excessive).
4. Faris, Wendy B. (2004). Ordinary Enchantments: Magical Realism and the Remystification of Narrative. Nashville: Vanderbilt University Press. (Crucial for analyzing the "literalization of metaphor" found in the samples of traveling blood and falling flowers).
5. García Márquez, Gabriel. (1982). The Solitude of Latin America. Nobel Prize Acceptance Speech. Stockholm: Nobel Foundation. (Direct evidence of the author's intent to use hyperbole as a form of historical truth-telling).

ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

6. Menton, Seymour. (1983). Magic Realism Redivivus. Hispanic Review, 51(3). (Analysis of the technical precision and numerical validation used to ground magic in reality).
7. Zamora, Lois Parkinson, and Faris, Wendy B. (Eds.). (1995). Magical Realism: Theory, History, Community. Durham: Duke University Press. (A synthesis of critical essays that connect the Buendia family's solitude to the hyperbolic environment).