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### A Comparative Study of the Themes of Oriental-Iranian Mysticism in Gabriel Garcia Marquez's One Hundred Years of Solitude Sakineh pirak <sup>1✉</sup> 0000-0001-7531-9516

1. Department of Persian Language and Literature, Payame Noor University.tehran. iran.E-mail: [pirak@pnu.ac.ir](mailto:pirak@pnu.ac.ir)

Article Info	Extended ABSTRACT
<p><b>Article type:</b> Research Article</p>	<p>In comparative literature, national and indigenous literature of every nation thrives not only by preserving itself and enduring, but also by drawing on the achievements of other nations' literature and their literary preferences. Consequently, the interaction between different nations has increased, and literature has moved beyond the narrow framework of nationalism towards a global literature, leading to unity and connection among nations. Comparative literature has always attempted to find a universal approach to understanding the underlying similarities in literary works from diverse cultures. The current research paper argues that the treasure trove of Eastern-Iranian culture and literature has played a significant role in inspiring and creating numerous masterpieces in world literature, among which is One Hundred Years of Solitude (1967) by Gabriel Garcia Marquez, who, under the influence of this rich heritage, has created a unique work of his own. Following an introduction to magical realism and its characteristics, this paper adopts a descriptive-analytical approach to explore the traces of mystical thoughts, particularly Iranian-Islamic mysticism, in Gabriel Garcia Marquez's One Hundred Years of Solitude. By focusing on the Sufi and metaphysical layers of the novel and comparing them with similar Eastern-Iranian mystical elements, this paper demonstrates Marquez's borrowings from the introspective, ontological commonalities of some of the greatest Iranian-Islamic mystical works and delves into the author's self-discovery expressed in the novel. The results of this paper demonstrate that Marquez was influenced by the mystical elements of Eastern-Iranian mysticism in his One Hundred Years of Solitude. Marquez created the fictional land of Macondo as a counterpart to the mythical landscapes of Eastern-Iranian mysticism such as Gong Dezh, Verjamkard, Masina Tower, Dezhe Housh Roba, among others. The presence of Melquiades the Old and his influence on people serves as an example of the mystical old man that seeks to strengthen the spiritual qualities within individuals and guide them towards awareness and perfection. The execution of destinies and the inscriptions in the Book of Life or the Preserved Tablet in Sanskrit authored by the Melquiades the Old—and the attempts of Macondo's inhabitants to alter their destiny can be seen as a literary reflection of the Hadith, "the pen has dried with what has been destined." The voluntary death of Melquiades the Old is a manifestation of "d[y]ing before you die." The destruction of the corrupt human force in Macondo by the storm also serves as an embodiment of Noah's flood in the Torah, the Quran, and Verjamkard in Iranian mythology, all of which are mythological symbols of destiny. The most significant common links between the novel and Eastern-Iranian mysticism are the breaking of boundaries between reality and hyper reality and their unity, the fantastical and extraordinary behavior of the characters, and the understanding of truth through imagination.</p>
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