

Joseph Luzzi • *The García Márquez Seminar: ONE HUNDRED YEARS OF SOLITUDE* • Session 2  
Virtual Book Club • Study Guide\* • © Joseph Luzzi

*Please note: the below are only intended to help you “get inside” García Márquez’s complex, intricate work—please do not feel compelled to answer them in full, unless you wish to, and if there are questions or elements that you don’t understand, no worries, we will explain all when we meet for our upcoming seminar!*

1. Do you consider *One Hundred Years of Solitude* to be a “historical novel”? Why or why not?
2. How does García Márquez’s background as a journalist inform his writing in *One Hundred Years of Solitude*?
3. What three words would you use to describe Gabriel García Márquez’s writing style, and why?
4. What seem to be the main issues in the Civil War featured in *One Hundred Years of Solitude*? How do they relate, in particular, to the character of Colonel Aureliano Buendía? How and why is he emerging as one of the main characters—if not *the* main character—in the novel?
5. What kind of matriarch is Úrsula? What are her defining qualities, and how is she the “center” of the Buendía family—if not the entire narrative of *One Hundred Years of Solitude*?
6. Why are people’s names so often repeated, from parents to children, in *One Hundred Years of Solitude*? How is genealogy developed as a key theme?
7. How and why does García Márquez narrate the decline of Macondo? What are the main issues in its historical arc?
8. What is the role of religion in the novel? Please give one example in which it assumes prominence.
9. What is the significance of the railroad—and the modern technology that it represents—to the people of Macondo? How is the concept of the “modernity,” represented by the railroad, developed in the book?
10. Do you think we will still be reading García Márquez’s *One Hundred Years of Solitude* one hundred years from today? Why or why not?

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