

STYLISTIC DEVICES OF DIALOGUE AND INTERIOR MONOLOGUE IN *ONE
HUNDRED YEARS OF SOLITUDE* AND *LOVE IN THE TIME OF CHOLERA*

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DOI: <https://doi.org/10.5281/zenodo.23212709>

Abstract. This article examines the stylistic devices used in dialogue and interior monologue in Gabriel Garcia Marquez’s novels *One Hundred Years of Solitude* and *Love in the Time of Cholera*. The study focuses on the ways in which these two forms of discourse contribute to characterisation, narrative development and the expression of major themes. Particular attention is given to lexical choice, syntactic structure, figurative language, repetition and the relationship between external speech and inner consciousness. The analysis shows that Marquez’s dialogues are not simply communicative exchanges. They reveal the characters’ social positions, emotional states, relationships and individual identities. Interior monologues, in turn, provide access to memories, fears, desires and obsessive thoughts that remain hidden in public behaviour. In *One Hundred Years of Solitude*, these devices mainly express collective memory, cyclical time, solitude and the repetition of family history. In *Love in the Time of Cholera*, they are more closely connected with individual love, ageing and emotional endurance. The interaction between dialogue and interior monologue enables Marquez to create psychologically complex characters whose public actions and private thoughts frequently contradict one another.

Keywords: linguopoetics, dialogue, interior monologue, characterisation, stylistic devices, lexical choice, syntax, figurative language, magical realism, Garcia Marquez.

Introduction. Dialogue and interior monologue are important elements of literary narration. Dialogue gives characters an external voice, whereas interior monologue reveals their private thoughts, memories and feelings. These forms are not merely methods of recording speech and thought; they are carefully organised stylistic structures that influence the reader’s perception of the fictional world.

Gabriel Garcia Marquez’s novels provide a rich field for analysing these narrative forms. His fiction combines historical reality, mythological thinking, magical events and psychological observation. As a result, the speech of his characters functions on several levels: it communicates information, expresses emotion, reflects social relations and contributes to the creation of a symbolic reality.

This article analyses the principal stylistic devices used in the dialogues and interior monologues of *One Hundred Years of Solitude* and *Love in the Time of Cholera*. It examines lexical selection, sentence structure, figurative language, direct and indirect speech, repetition and the transition between public speech and private thought.

In Marquez’s novels, dialogue is closely connected with characterisation. A character’s vocabulary, sentence patterns, tone and manner of speaking reveal education, social background, emotional condition and personal experience. Speech therefore functions as an individual linguistic identity or idiolect.

One distinctive feature of Marquez’s dialogue is the limited use of explicit authorial explanations. Expressions such as “he said” and “she asked” are often reduced, particularly when the speakers are already clear from the context. This technique creates a continuous flow of voices and makes the reader identify the speaker through vocabulary, rhythm and tone.

This method is especially important in *One Hundred Years of Solitude*. The novel presents several generations of the Buendia family, whose voices sometimes overlap. A speech may continue for a considerable length without repeated identification of its speaker. Such a technique reflects the continuity of family history and the cyclical movement of time in Macondo. Individual voices become part of a larger family and communal voice.

When Marquez does use speech tags, he often selects verbs that convey more than the simple act of speaking. Words such as “shouted,” “whispered,” “murmured,” “ordered” and “sighed” indicate emotional intensity, authority, fear or exhaustion. Through these verbs, the writer enriches characterisation without providing direct psychological explanation.

The contrast between Jose Arcadio Buendía and Ursula Iguaran illustrates this method. José Arcadio Buendia often speaks in a visionary and speculative manner, while Úrsula’s language is more practical and direct. Their different speech styles reflect the opposition between imaginative exploration and everyday responsibility.

In *Love in the Time of Cholera*, dialogue focuses more strongly on personal relationships. Fermina Daza uses direct and practical language, reflecting her independence and common sense. Doctor Juvenal Urbino speaks formally and rationally, which corresponds to his professional education and social position. Florentino Ariza, however, uses elevated and emotional language, especially when speaking about love. His romantic vocabulary reveals his obsessive attachment to Fermina and his tendency to transform love into a personal ideal.

Lexical choice is one of the main ways in which Marquez constructs social and individual identity. Words may indicate a character’s education, profession, cultural environment, emotional state or historical period.

In *One Hundred Years of Solitude*, the vocabulary of dialogue changes as Macondo develops. The early language of the novel is associated with family life, agriculture, discovery and nature. Later, political, military, commercial and technological terms become more frequent. Words connected with trains, phonographs and political conflict demonstrate the transformation of the town and its society.

The speech of the later Buendia generations often expresses fatigue, alienation and historical exhaustion. Although the same names and behavioural patterns recur, the language reflects a growing distance from the energy of the founders. Repeated names and expressions thus become signs of inherited identity and recurring destiny.

Regional and colloquial expressions are also important in both novels. They place extraordinary events within a familiar cultural environment. Even supernatural experiences are often discussed in ordinary language. This contrast between unusual events and natural speech contributes to Marquez’s magical realist style.

Repeated words and phrases may serve as personal linguistic markers. Ursula’s repeated complaints about family misfortunes reveal her anxiety and responsibility. Florentino’s recurring romantic expressions, meanwhile, demonstrate the permanence of his emotional fixation.

In *Love in the Time of Cholera*, the vocabulary of dialogue is connected with love, illness, ageing, duty and social expectation. The characters’ speech is shaped by manners and reputation. Consequently, what remains unspoken may be as significant as what is directly expressed.

The syntax of dialogue contributes to its rhythm and emotional force. Long and complex sentences may represent reflection or complicated thought, whereas short and fragmented sentences often express fear, conflict or psychological pressure.

In *One Hundred Years of Solitude*, dialogue often follows the expansive rhythm of the narrative. Characters use long sentences containing several connected ideas, which reflects the complexity of family relationships. In moments of crisis, however, speech becomes shorter and more fragmented. Abrupt statements and repetitions convey emotional tension.

Rhetorical questions are another important device. They do not always require an answer; instead, they express disbelief, protest, amazement or exhaustion. Ursula’s repeated questions concerning the fate of her family reflect her anxiety about the cyclical nature of history.

In *Love in the Time of Cholera*, syntactic differences help distinguish the main characters. Doctor Urbino generally uses complete and logically organised sentences, showing professional confidence. Fermina’s speech is direct and decisive. Florentino’s language becomes more elaborate when he experiences strong emotions, revealing the complexity of his inner world.

Exclamations, interruptions and repetitions also make the dialogue more dynamic. They express love, anger, surprise and despair, bringing the reader closer to the characters’ emotional experience.

Marquez’s characters frequently use metaphors, similes, hyperboles, irony and personification. Figurative language connects personal experience with nature, illness, memory, time and myth.

In *One Hundred Years of Solitude*, the speech of the characters is often connected with time, memory and physical transformation. They discuss supernatural events in an ordinary manner, and the boundary between reality and fantasy becomes unclear. Magical realism is therefore created not only through narration but also through the characters’ own language.

Hyperbole is especially significant. Characters exaggerate their feelings, illnesses and experiences. Such exaggeration may produce a comic effect, but it also reflects a cultural way of interpreting reality in which emotional truth is more important than factual measurement.

In *Love in the Time of Cholera*, figurative language is mainly related to love and illness. Florentino often describes love as a disease, a physical condition or a natural disaster. This connection reflects the novel’s central idea that love can affect the whole body and dominate the entire life of an individual.

The novel also turns abstract ideas into physical images. Time, ageing and death are described through bodily change and material decay. Irony and sarcasm further enable the characters to criticise society and express conflict indirectly.

Interior monologue gives the reader access to private consciousness. It expresses thoughts, memories, desires and fears that are not necessarily revealed through external behaviour. Marquez frequently integrates interior thought into the narrative without quotation marks or explicit expressions such as “he thought.”

This method can be observed in the descriptions of José Arcadio Buendía during the period of insomnia and memory loss. His thoughts are concentrated on time, objects and the fear of losing reality. He observes ordinary things in an attempt to determine whether time continues to move. The repetition of his thoughts reflects the disturbance of his perception.

The absence of clear typographical markers makes the interior monologue immediate. The narrator’s voice gradually moves into the character’s consciousness, and the boundary between external reality and subjective experience becomes less visible. This technique also contributes

to the mythical atmosphere of the novel, where an individual mind may become connected with collective memory.

The vocabulary of interior monologue is usually more personal and emotionally intense than the language of dialogue. Characters express ideas that they would not communicate publicly. Their thoughts may be fragmented, repetitive and associative, reflecting the natural movement of consciousness.

In *One Hundred Years of Solitude*, interior monologue is associated with solitude, death, prophecy, memory and cyclical time. The thoughts of the characters often reflect the history of the whole Buendia family rather than an isolated psychological experience.

Images such as yellow butterflies, the smell of almonds, insomnia and the loss of memory connect individual consciousness with the symbolic structure of the novel. During the insomnia plague, the community attempts to preserve reality by naming objects and recording their functions. The fear of forgetting becomes a fear of losing identity and meaning.

Interior thought in the novel frequently moves between past, present and future. A character may remember an earlier event, return to a present situation and imagine a future consequence. This structure reflects the novel’s cyclical conception of time.

In *Love in the Time of Cholera*, interior monologue is more closely connected with individual psychology. Florentino Ariza’s thoughts are dominated by his love for Fermina Daza. He recalls past meetings, imagines future encounters and repeatedly reconstructs the history of his emotions.

The contrast between Florentino’s external behaviour and internal language is central to his characterisation. Publicly, he may appear restrained or silent, while inwardly he continues conversations with Fermina and expresses feelings that he cannot communicate directly.

Fermina’s interior monologues are more practical and reflective. They reveal her changing attitudes toward marriage, social responsibility, ageing and her relationship with both Florentino and Urbino.

The artistic effect of Marquez’s narration depends not only on the separate use of dialogue and interior monologue but also on their interaction. The difference between what a character says and what he or she thinks may reveal hidden desires, social pressure and emotional conflict.

Florentino Ariza represents this contrast most clearly. His public speech is often restrained, while his inner language is passionate and physically intense. This difference makes his character psychologically complex. He is defined not only by what he says to Fermina but also by the words he cannot express.

Ursula also demonstrates the relationship between public speech and private thought. Outwardly, she is strong and practical, but her inner reflections reveal exhaustion, disappointment and anxiety about the repeated failures of the male descendants. Her public role and private frustration exist in tension.

Dialogue and interior monologue may also reinforce one another. A word, metaphor or image used in external speech may return in the character’s thoughts and acquire a deeper meaning. This connection creates continuity between the public and private dimensions of personality.

In *One Hundred Years of Solitude*, the idea of cyclical time is strengthened through this interaction. A character’s spoken statement about the repetition of days is supported by the narrative representation of time as fragmented and circular. In *Love in the Time of Cholera*, the

intellectual identity of Doctor Urbino is similarly expressed through both his internal preferences and external speech.

The two novels use dialogue and interior monologue according to their different narrative structures.

In *One Hundred Years of Solitude*, dialogue is closely connected with collective history, family continuity and cyclical time. Individual voices often merge with the larger voice of the Buendia family and the community of Macondo. Interior monologue similarly reflects inherited fears, recurring memories and the burden of destiny.

In *Love in the Time of Cholera*, dialogue focuses more strongly on individual relationships. Conversations reveal the conflict between love and duty, public behaviour and private desire, youth and old age. Interior monologue explores personal memory, romantic obsession and emotional endurance.

Despite these differences, both novels share important stylistic features. In each work, dialogue is shaped by individual idiolects, repetition and figurative expression. Interior monologue is often presented without strict formal markers, allowing the narrator’s voice and the character’s consciousness to overlap. Both forms also contribute to the magical realist effect by presenting extraordinary experiences through natural language.

Conclusion

The analysis demonstrates that dialogue and interior monologue are central linguopoetic devices in Gabriel Garcia Marquez’s *One Hundred Years of Solitude* and *Love in the Time of Cholera*. They function as instruments of characterisation, psychological representation, thematic development and narrative movement.

Dialogue reveals characters through vocabulary, syntax, rhythm, speech verbs and figurative language. In *One Hundred Years of Solitude*, it expresses collective history, family continuity and cyclical time. In *Love in the Time of Cholera*, it exposes individual relationships, social expectations and the tension between public and private life.

Interior monologue gives access to hidden memories, fears, desires and obsessions. Its repetitions, fragmented structures and associative transitions reproduce the movement of human thought. In the first novel, it is connected with collective memory and inherited destiny; in the second, it reveals the intimate experience of love, ageing and emotional endurance.

The interaction between dialogue and interior monologue makes Marquez’s characters especially complex. They are created through what they say, what they conceal and what they continue to express inwardly. Through these stylistic devices, Marquez transforms language into an independent artistic force and connects individual experience with the broader themes of love, memory, solitude and time.

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