

DIRECTORATE OF DISTANCE EDUCATION

UNIVERSITY OF NORTH BENGAL

MASTER OF ARTS-ENGLISH

SEMESTER -IV

LATIN AMERICAN LITERATURE

ELECTIVE 403

BLOCK-1

UNIVERSITY OF NORTH BENGAL

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FOREWORD

The Self-Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.

LATIN AMERICAN LITERATURE

BLOCK 1

Unit: 1 Latin American Literature	6
Unit: 2 Gabriel García Márquez- Life	32
Unit: 3 Gabriel García Márquez –Literary Work	55
Unit: 4 One Hundred Years Of Solitude : Analysis And Summary .	77
Unit 5 : Pablo Neruda–Introduction To Life	105
Unit: 6 Pablo Neruda –Literary Work	127
Unit: 7 Memorial <i>De Isla Negra</i> : Summary And Analysis.....	152

BLOCK 2

Unit 8 Jorge Borges –Introduction to Life	
Unit -9 Jorge Borges –Literary work	
Unit 10 Non Fiction Work by Jorge Borges	
Unit 11 Gradie on Rabasa, 'Writing Violence on the Northern Frontier	
Unit 121The Caribbean in the Age of Enlightenment, 1788-1848	
Unit 13 Latin American Poetry	
Unit 14 Caribbean Philosophy	

BLOCK 1 LATIN AMERICAN LITERATURE

Introduction to Block

This paper helps to understand the various aspects of the life and literary work of Latin American Literature. This module comprises of seven units related to life and works of Gabriel García Márquez and Pablo Neruda. Module discuss summary and analysis of One Hundred Years of Solitude and Memorial to Isla Negra.

Unit-1 This unit help to learn about the Latin American Literature. Unit describes the History of Latin American Literature and how its impact the writing. Unit also helps to describe The Foundation of Latin American Literature along with its Emergence in World Literature.

Unit-2 This unit help to learn about the Life of Gabriel García Márquez. Unit helps to understand his famous literary work. Units help to know his influence on various aspects of life. Unit defines his later life and death.

Unit-3 This unit help to understand the literary work of Chinua Achebe. Unit describes his skills of writing and themes of the same. Unit helps to understand Writing Career of Chinua Achebe. Unit puts light on the Realism and Magical Realism concept defined by Chinua Achebe.

Unit-4 This unit give the Glimpses of One Hundred Years of Solitude by Gabriel Garcia Marquez: In this unit we analyze One Hundred Of solitude. Unit also give the summary of Novel. Different characters in the novel are also described in the unit.

Unit-5 This unit help to learn about the life of Pablo Neruda. Unit describes early days and later part of his life unit also puts light on career of Pablo. Unit helps to know various controversy related to him along with his Legacy.

Unit-6 This unit describes the literary works of Pablo Neruda. This unit helps to understand how Neruda work affected the world Literature. This unit explains the Literary Movement started by Neruda. Unit helps to explain Theoretical Framework of Neruda's work along with Ethical Consideration of the Land and Wildlife.

Unit-7 This unit help to learn about the Memorial de Isla Negra. Unit puts light on various aspects of Memorial de Isla Negra. It also provides the mind set of writer while writing the

UNIT: 1 LATIN AMERICAN LITERATURE

STRUCTURE

1.0 Objective

1.1 Introduction

1.2 History of Latin American Literature

1.3 The Foundation of Latin American Literature and its Emergence In World Literature

1.4 Let's Sum Up

1.5 Keywords

1.6 Questions for Review

1.7 Suggested Readings and References

1.8 Answers to Check your Progress

1.0 OBJECTIVE

This unit help to learn about the Latin American Literature. Unit describes the History of Latin American Literature and how its impact the writing. Unit also helps to describe The Foundation of Latin American Literature along with its Emergence In World Literature

Unit helps to achieve following objective:

- About latin American literature
- History of same & Foundation of Latin American literature

1.1 INTRODUCTION

Latin American literature is the literature of Latin America nations that are characterized by common historical path (after the invasion of European colonization and the release of most of them after the overthrow of colonialism in the 19th century) and common features of social life. Most Latin American countries have common language –

Spanish, and are influenced by Spanish cultural heritage. In addition there is present the Portuguese influence (as in Brazil), and French (as in Haiti), which affected the language also. The complexity of former cultural processes in Latin America is the difficulty of self-identification of separate nations, and the whole region.

The Euro-Christian tradition, brought by the conquerors came into contact with the autochthonous culture in Latin America. Thus, a huge gap between the book literature, brought from Spain, and folk art happened. It got popularity in the second half of the 20th century, mostly because of the international success of the style that is known as magical realism.

So, the literature of Latin America that is mostly in Spanish and Portuguese was formed in the interaction of two different rich cultural traditions – the European and Native American. Literature of Native Americans in some cases continued to develop after the Spanish conquest. The pre-Columbian culture was mostly oral, but among the existing works of pre-Columbian literature, the most of them were written by monks-missionaries. So, until now the main source for the study of Aztec literature remains the work of Fry B.de Sahagun History of the things of New Spain, created between 1570 and 1580. There were also preserved the masterpieces of the Maya literature, written right after the conquest: a collection of historical legends and cosmogony myths of Popol Vuh and the prophetic books of Chilam-Balam. Thanks to the collecting activities of monks, we have extant examples of pre-Columbian Peruvian poetry existed in oral tradition. The primary collection of Latin American literature in Spanish is diaries, chronicles and correlation of conquerors. Christopher Columbus expressed his impressions about newly discovered land in the Diary of first voyage (1492-1493) and three letters of communique addressed to the Spanish royal couple (Bethell 1998).

Every time the Europeans encountered the New World, conquistadors and explorers reflected all events in written accounts and cronicas. For example, the discovery and conquest of the Aztec empire in Mexico is reflected in the five letters of communique E. Cortes (1485-1547), sent to the Emperor Charles V between 1519 and 1526. Soldiers from the

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detachment of Cortez, B. Diaz del Castillo, described those events in the True Story of the conquest of New Spain (1563), one of the most remarkable books of the conquest era. In the process of exploration of the New World, the conquistadors revived and alter the old European myths and legends, fused with Native American legends (“fountain of youth”, “Seven Cities of characters,” “Eldorado”, etc.).

Persistent search for these mythical places determined the entire course of the conquest, and to some extent, the early colonization of the territories. A number of literary monuments of conquest presented detailed evidence of the members of such expeditions.

During the colonial period, literature and written culture of the region was often in the hands of church.

During the colonial period of Latin American literature has been focused on the literary fashion of the metropolis. Aesthetics of the Spanish Golden Age, particularly the baroque, quickly penetrated into the intellectual circles of Mexico and Peru. One of the best works of Latin prose of the 17th century is Chronicle of Colombian H. Rodriguez Frehley El Carnero (1635). If the prose of the 17th century could not reach the level of full-fledged artistic writing, stopping midway between chronicle and romance, the poetry of this period achieved a high degree of development (Hart 2007).

There was the War of Independence in 1810-1825 in Latin America. In this era, the most popular was poetry. A vivid example of the use klassitsistic tradition is the heroic ode Song Bolivar, or victory at Junin Ecuadorians JJ Olmedo. Spiritual and literary leader of the independence movement was A. Bello (1781-1865) who sought in his poetry to reflect a Latin American perspective in the tradition of neoclassicism.

In the Brazilian poetry of the 18th century, the Enlightenment philosophy was combined with the stylistic innovations. The greatest representatives of it were TA Gonzaga, M.I.da Silva Alvarenga and I.Zh.da Alvarenga Peixoto. In the first half of 19th century the European Romanticism was predominant in Latin American literature. The cult of individual freedom, rejection of the Spanish tradition, and renewed interest in American subjects were closely associated with increasing awareness of developing nations. The conflict between European civilization values

and reality recently shaken off the colonial yoke of American countries was consolidated in the opposition “barbarism – Civilization.” The most acute and deep this conflict was reflected in the Argentine historical prose, in the famous book by DF Sarmiento (1811-1888) *Civilization and Barbarism*.

So, almost the whole 19th century was a period of “foundational fictions”, novels in the Romantic or Naturalist traditions that tried to create a sense of national identity, and that often focused on the indigenous issues or the dichotomy of “civilization or barbarism”. The most famous representatives of that period were the works Argentine Domingo Sarmiento’s *Facundo* (1845), the Colombian Jorge Isaacs’s *María*, Ecuadorian Juan León Mera’s *Cumandá* (1879), or the Brazilian Euclides da Cunha’s *Os Sertões* (1902). These great works are still the bedrocks of national canons, and are the mandatory elements of high school curricula.

In the last decade of the 19th century was the time of creation of innovative literary trend – modernism. Formed under the influence of the French Symbolists and Parnassians, Hispanic modernism gravitated toward exotic imagery and proclaimed the cult of beauty. The beginning of this movement is associated with the publication of the poetry collection *Blue* (1888), written by Nicaraguan poet P. Dario (1867-1916). The best example of modernist prose is a novel *Glory of Don Ramiro* (1908) Argentine E. Larety (1875-1961). In the Brazilian literature the new romantic self-consciousness found supreme expression in the poetry of A. Gonçalves Dias. The greatest representative of the realistic novel of the second half of the 19th century was J. Mashshadu de Assis.

Brazilian modernism appeared in early 1920s while combination of national socio-cultural concepts and avant-garde theories. The founders and spiritual leaders of that movement were M.di Andrade and O.di Andrade.

The Chilean poet Gabriela Mistral (1889-1957) the first of the Latin American writers won the Nobel Prize (1954). However, against the background of Latin American poetry in the first half of the 20th century,

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her lyrics with a simple theme and the form were perceived more as an exception (Ocasio 2004).

Since 1909, when L. Lugones published a collection of sentimental Lunar, the development of Latin American poetry has gone a completely different way. In accordance to the fundamental principle of the avant-garde, the art was seen as the creation of a new reality and was opposed to mimetic reflection of reality. That idea was the base of kreasonizm – the trend, created by Chilean Uydobro VI (1893-1948) after his return from Paris. The most famous Chilean poet was P. Neruda, the Nobel laureate (1971). In the philosophical lyrics, built on free association, were synthesized the poetics and surrealism, Indian mythology and Eastern religions.

The most significant representatives of the Brazilian post-modernism were K.D.di Andrade, M. Mendes, Cecilia Meireles, Zh.di Lima, A.Fr.Shmidt and V.di Moraes. In the second half of the 20th century the Latin America got an extensive development of socially-conscious poetry. Its leader was Nicaraguan E. Cardenal.

Regional novel that was developing in the first third of the 20th century was focused on the image of local conditions – the nature, Gaucho, landowners, provincial-scale policy, etc., or it re-created events of national history. The main representatives of this trend were Uruguayan O. Quiroga and Colombian H. E. Rivera, who described the brutal world of the jungle; the Argentinean R. Guiraldes, continuing the traditions of gauchistic literature. Along with regionalism in the first half of the 19th century there was developed the indihenizm – a literary movement, designed to reflect the current state of Native American culture and especially its interaction with the world of white people. The most representative figures of Hispanic indihenizm were Ecuadorian H. Icaza, Peruvians C. Alegria and JM Arguedas.

In the second half of the 20th century the Latin American literature had an incredible wealth and diversity of artistic prose. The most interesting work of Brazilian literature in the genre of documentary prose is a book Sertany (1902), written by journalist E.da Cunha. Contemporary fiction of Brazil is represented by J. Amado, E. Verisimu, J. Rose (Olmos 1997).

So, Latin American literature is the literature of Latin America countries, forming a single linguistic-cultural region. It was formed in the 16th century, when the language of conquerors was spread during the colonization of the continent (in most countries it was Spanish, in Brazil – Portuguese, and in Haiti – French). Gradually the culture of the colonialists came into interaction with the culture of the indigenous Indian population, and in some countries with the culture of black people (mythology and folklore of slaves brought from Africa). Their synthesis was also continued after the reset of the colonial yoke and formation of independent republics of Latin America. From that time (for most countries since the early of the 19th century) the formation of independent literatures in each country began, which led to the appearance of their national identity. Latin American Literature has bright representatives who bring it international success.

1.2 HISTORY OF LATIN AMERICAN LITERATURE

The history of the Latin America can be explained in the following stages:

Pre-Columbian History:

The history of the Americas goes back to 10,000-14,000 BC. The Americas are thought to be first inhabited by groups from Asia who went through the Bering Land Bridge, now known as Bering Strait, into Alaska. The earliest settlement was identified at Monte Verde, near Puerto Montt in Southern Chile. Its occupation dates to some 14,000 BC, however, there are also some controversial evidences of even earlier occupations and over the period of millennia these groups divided and spread across the continent. By the first millennium AD, tens of millions of people inhabited South America's vast rainforests, mountains, plains and coasts. The first of the settlements in the Americas are of the Las Vegas Cultures from about 8,000 BC and 4,600 BC and a sedentary group from the coast of Ecuador the forefathers of the more known Valdivia Culture, of the same era. Some groups formed more permanent settlements such as the Chibchas (or "Muisca" or "Muysca") and the

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Tairona groups. These groups are in the circum Caribbean region. The Chibchas of Colombia, the Quechuas and Aymaras of Bolivia and Perú were the three Indian groups that settled most permanently. Many indigenous peoples and advanced civilizations, including the Aztecs, Toltecs, Caribs, Tupi, Maya, and Inca, inhabited the region. The Aztecs and Incas emerged into prominence later on in the early fourteenth century and mid-fifteenth centuries, respectively. The Aztec empire is considered the most powerful civilization known throughout the Americas until its downfall in part by the Spanish invasion.

European colonization:

Christopher Columbus' voyages marked the beginning of the downfall of the indigenous elites—the Aztec and Incas—by losing power to the heavy European invasions. Hernándo Cortés dismantled Aztec elite's powers with the help of local groups—who did not favor the Aztec elite power; and Francisco Pizarro eliminated the Incan rule in Western South America. With the help of line of demarcation (1493), the colonization of European powers of Spain and Portugal entailing the un-colonized areas, divided the entire region into the areas of Spanish and Portuguese control. As a result, all the areas to west were given to Spain and those to east were given to Portugal. The Portuguese lands in South America came to be known as Brazil. Later, towards the end of sixteenth century, other nations including France joined Spain and Portugal. The Spanish and Portuguese control extended over large areas of North, Central and South America, ultimately from Alaska to the southern tips of the Patagonia. Roman Catholic Church emerged as the official religion of the Americas during this period. It became the only major economic and political power to overrule the traditional ways by introducing European culture, customs and government in the region. Europeans brought different epidemic diseases like smallpox and measles that affected and wiped off a major portion of the indigenous population. The number of natives who lost their lives due to these diseases ranges from a high of 85% to a low of 25% although, historians could neither determine nor verify the exact numbers, due to unavailability of written records and figures. Those who survived were forced to work in European plantations

and mines. By the end of the colonial period, there was a majority of people with mixed ancestry (mestizos) in several colonies, as intermixing between indigenous people and European colonists was a very common phenomenon then.

Independence (1804–1825):

Haiti, sometimes counted among the Latin American nations, was the first to gain independence in 1804 under the leadership of main Independence movement leader, Simón Bolívar. Haitian Independence inspired various independence movements in Spanish America, followed by Toussaint L'Ouverture's violent slave revolt on the French colony of Saint-Domingue in which victors abolished slavery. The other European powers like Britain and France waxed, as Spanish and Portuguese power declined from the global scene, by the end of eighteenth century. The dominance of native Spaniards (Iberian-born Peninsulares) in the major social and political institutions and restrictions imposed by the Spanish government gave rise to resentment in a major portion of the Latin American population. In 1808, the year of Napoleon's invasion of Spain proved to be a turning point when Criollo elites was compelled to form juntas that encouraged independence. Haiti, came to be known as a newly independent, second oldest nation in the New World after United States and the oldest independent nation in Latin America, which fired the independence movement by inspiring the leaders such as Simón Bolívar and José de San Martín, and by giving them substantial arms and troops.

Cold War and military dictatorships (1946–1990):

In Latin America (in the 1950s), the Cold War moved close to the United States. Many critical problems, including widespread poverty and poor health care arose in most of the nations of Latin America. The United States faced a threat of politics of socialism and communism that would draw favorable attention of the countries of Latin America. At the same time in Latin America, many United States citizens faced a threat of their own security and businesses. As a result United States had to take up an aggressive military strategy of containment. Thus, Cold War helped the

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United States to remove many democratically elected leaders of Latin American countries through hidden C.I.A. operations and replaced them with leaders who were friendlier to the United States' interests.

Washington Consensus:

During 80's and 90's, the institutions like International Monetary Fund (IMF), World Bank, and the US Treasury Department based in Washington, D.C promoted a set of specific economic policy prescriptions considered as the "standard" reform package specifically for crisis-wracked developing countries.

Turn to the left:

Left-wing political parties have risen to power in most countries since the 2000s. The left-wing politicians called themselves socialists, Latin Americanists, or anti-imperialists. These implied opposition to US policies towards the region. Hugo Chávez in Venezuela, Lula da Silva and Dilma Rouseff in Brazil, Fernando Lugo in Paraguay, Néstor Kirchner and his wife Cristina Fernández in Argentina, Tabaré Vázquez and José Mujica in Uruguay, the Ricardo Lagos and Michelle Bachelet governments in Chile, Evo Morales in Bolivia, Daniel Ortega in Nicaragua, Manuel Zelaya in Honduras, Rafael Correa in Ecuador, and Mauricio Funes of El Salvador, were all a part of left wing politicians. This developed into the eight-member ALBA alliance or "The Bolivarian Alliance for the Peoples of Our America" (Spanish Alianza Bolivariana para los Pueblos de Nuestra América).

Demographics:

Racial groups: The habitants of Latin America are of different ancestries, ethnic groups, and races, which makes it the most diversified region of the world. This composition varies from country to country. There are countries which have a prepotency of European-Amerindian, or Mestizo, population; while others have a majority Amerindians. Some are dominated by inhabitants of European ancestry and there are few countries whose population is primarily Mulatto. There is also a regular

identification of Black, Asian, and Zambo minorities. Zambo is a mixed Black and Amerindian minority. Europeans/Whites which is the largest single group, combines with people of part-European ancestry, to make up approximately 80% of the population, or even more than that.

Amerindians: The Amerindians or Native Americans, is the aboriginal population of Latin America which arrived thousands of years ago, during the lithic stage. This population experienced a tremendous decline in post-Columbian times, particularly in the early decades of colonization. Since then they have grown in numbers, and have exceeded sixty million by some estimates. As a result of the growth of other groups meanwhile they now compose a majority only in Bolivia and Guatemala, and a relative majority in Peru. Amerindians being a large minority comprises two-fifths of the population in Ecuador. Mexico, having the next largest ratio of 14% instead of 30%, has the largest Amerindian population in the Americas. A majority of remaining countries have Amerindian minorities, constituting less than one-tenth of total population of the respective country. The people of mixed Amerindian and European ancestry form the majority of the population in many countries.

Asians: There are several million people of Asian descent in Latin America. Filipinos were the first Asians to settle in the region, as a result of Spain's trade involving Asia and the Americas. There is a majority of people of Japanese or Chinese ancestry among the Asian Latin American population, who mainly reside in Brazil and Peru; there is also a growing Chinese minority in Panama. Brazil is a base to possibly two million people of Asian ancestry. This population includes the largest ethnic Japanese community outside of Japan, constituting an estimated high of 1.5 million, and circa 200,000 ethnic Chinese and 100,000 ethnic Koreans. Ethnic Koreans are tens of thousands of total individual population in Argentina and Mexico. Peru has one of the largest Chinese communities in the world, with nearly one million Peruvians of Chinese ancestry. It also constitutes 1.47 million people of Asian descent. With a past president and a number of politicians of Japanese descent, Peru, has

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a strong ethnic-Japanese presence. An African-White-Indian mixed population, and an East Indian population forms the Martiniquais population. An estimated 14% of the population is the Guadeloupe, an East Indian population.

Mestizos: The intermingling between Europeans and Amerindians began in early colonial period on a very large scale. Mestizos were the resulting population, and formed a major part of the population in half of the Latin American countries. In addition Mestizos constitute large minorities in almost all the other mainland countries.

Mulattoes: The people of mixed European and African ancestry are known as Mulattoes. During the colonial period, most of them descended from Spanish or Portuguese settlers on one side and African slaves on the other. Latin America's largest mulatto population mostly resides in Brazil. They are numerous in the Dominican Republic and Cuba, and Venezuela, Panama, Peru, Colombia, Puerto Rico, and Ecuador, while they form smaller populations in other Latin American countries.

Language: Spanish and Portuguese are the most prevalent Latin American languages. Brazil is the biggest and the densely populated country in the region which comprises of people who speak only Portuguese. Most of the rest of the countries on the Latin American mainland and in Puerto Rico, Cuba and the Dominican Republic have Spanish as their official language. Spanish is a co-official language with English in Puerto Rico. French is mouthed in Haiti and in the French overseas departments like Guadeloupe, Martinique, French Guiana, and Saint Pierre and Miquelon. It is also spoken by some Panamanians of Afro-Antillean ancestry. The official language of Suriname, Aruba, and the Netherlands Antilles is Dutch. As Dutch is a Germanic language, therefore, these territories are not importantly considered a part of Latin America.

Native American languages are spoken in Peru, Guatemala, Bolivia, and Paraguay on a larger extent, while to a lesser extent, in Mexico, Panama, Ecuador, and Chile. In the Latin American countries those have not been named above, the number of people who speak indigenous languages is either very small or they do not exist now. In Peru, Quechua is an official language, besides Spanish and any other indigenous language in the areas

where they are significantly spoken. Quichua is a recognized language of the indigenous people of Ecuador according to the country's constitution. It does not hold an official status and is only spoken by few groups in the highlands of the country. Aymara, Quechua and Guaraní hold official status besides Spanish in Bolivia. Guaraní, with Spanish, is an official language of Paraguay, and is spoken by the majority of the population. The major part of this population is bilingual. In the Argentine province of Corrientes, Guaraní is co-official language with Spanish. Spanish is the official language of Nicaragua. However, English and indigenous languages such as Miskito, Sumo, and Rama also hold official status on the Caribbean coast of Nicaragua. All indigenous languages spoken within the Columbian territory are recognized as official, although less than 1% of its population, are the native speakers of these languages. Nahuatl is one of the 62 native languages spoken by indigenous people in Mexico, which are officially recognized by the government as "national languages" along with Spanish.

Pre-Columbian literature:

Though the Aztecs and Mayans produced elaborate codices, the Pre-Columbian cultures were oral to greater extent. The histories of mythological and religious beliefs present in oral form were recorded after the arrival of European colonizers, similar to the case with the Popol Vuh. Also, a tradition of oral narrative survives to the present day, for example, form and among the Quechua-speaking population of Peru and the Quiché speaking population of Guatemala.

Colonial literature:

From the time when Europeans encountered the New World, early explorers and conquistadores developed written accounts and crónicas based on their experiences, some examples of these experiences are Columbus's letters and Bernal Díaz del Castillo's description of conquering Mexico. There were times when the colonial practices invoked an active debate on the ethics of colonization and the status of the indigenous peoples, this is reflected for instance in Bartolomé de las Casas's Brief Account of the Destruction of the Indies.

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The body of colonial literature consists of the contribution of Mestizos and natives. El Inca Garcilaso de la Vega and Guaman Poma are famous authors who wrote the chronicles of Spanish conquest, which portrays a contrasting perspective as compared to the description of the colonizer's account.

The written culture often belonged to church during the colonial period, within which context Sor Juana Inés de la Cruz wrote memorable poetry and philosophical essays. A classifiable criollo literary tradition emerged towards the end of the 18th Century and the beginning of the 19th century. It included the first novels like José Joaquín Fernández de Lizardi's *El Periquillo Sarniento* (1816). Some other distinguished writers were libertadores themselves, such as Simón Bolívar and Andrés Bello.

Nineteenth-century literature:

The 19th century was marked as a period of foundational fictions. The name —foundational fictions“ was given by a critic, Doris Sommer. This era was categorized by novels in the Romantic or Naturalist traditions, which sought to establish a sense of national identity. It also emphasized the indigenous question or the dichotomy of —civilization or barbarism, some famous literary fiction in this regard are the Argentine Domingo Sarmiento's *Facundo* (1845), the Colombian Jorge Isaacs's *María*, Ecuadorian Juan León Mera's *Cumandá* (1879), or the Brazilian Euclides da Cunha's *Os Sertões* (1902). These works are still followed as fundamentals of national canons and are treated as mandatory elements of high school curricula.

There was another case of 19th Century Latin American literature, by the name of José Hernández's epic poem *Martín Fierro* (1872). This is the story of a poor gaucho mustered in fighting a frontier war against Indians. For instance *Martín Fierro*, an example of the —gauchesquel, an Argentine genre of poetry revolving around the lives of gauchos. The 19th century also witnessed the realist work of Machado de Assis, who used surrealistic devices of metaphor and playful narrative construction, which was also admired by a critic, Harold Bloom.

Modernismo and Boom precursors:

In the late 19th century and the turn of 20th century, a poetic movement emerged called Modernismo. Its founding text was the Nicaraguan poet Rubén Darío's *Azul* (1888). Modernismo was the first literary movement of Latin America which had an impact on the literary culture outside the region. It was the first truly Latin American literature, in which national differences were not an issue. José Martí, a Cuban patriot also lived in Mexico and the USA and wrote for journals in Argentina and elsewhere. In the year 1900 the Uruguayan José Enrique Rodó wrote a manifesto which arose cultural awakening, *Ariel*. Some poets and essayists, like Martí, Peruvians Manuel González Prada and José Carlos Mariátegui, introduced compelling reviews of the contemporary social order and particularly emphasized on the plight of indigenous people of Latin America, despite of the fact that modernismo itself is often seen as aesthetic and anti-political. So, there was a rise of indigenismo in the early twentieth century, this movement was dedicated to the representation of indigenous culture and the injustice that such communities were facing, for example with the Peruvian José María Arguedas and the Mexican Rosario Castellanos.

Poetry after Modernismo:

Love and political commitment were the major expressions of Latin American Poetry in the twentieth century. This was illustrated particularly in the model provided by Nobel laureate Pablo Neruda of Chile, and followed by poets such as the Nicaraguan Ernesto Cardenal and Salvadoran Roque Dalton. Nicolás Guillén of Cuba, the Puerto Rican Giannina Braschi, and the Uruguayan Mario Benedetti, were some significant poets including the Nobel laureates Gabriela Mistral and Octavio Paz. Octavio Paz was also a distinguished critic and essayist; he was famous particularly for his book on Mexican culture, *The Labyrinth of Solitude*.

There was the Mandrágora group which was founded by Braulio Arenas and others in Chile in the year 1938. This group had a strong influence of Surrealism and Vicente Huidobro's Creacionismo. But, this group of poets was dwarfed by Pablo Neruda and Gabriela Mistral.

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The Boom: Subsequently after World War II, Latin America savored increase in economic prosperity, and a new-found confidence which gave rise to a literary boom. The major works of the boom were published from the years 1960 to 1967. A majority of these novels were somewhat rebellious from the general point of view of Latin American culture. The authors mixed different styles of writing, crossed traditional boundaries, experimented with language, in their works. The major cause behind the of Latin American literature on the global map was the literary boom of the 1960s and 1970s. This period is characterized and distinguished by daring and experimental novels. An example of such novels is Julio Cortázar's *Rayuela* (1963)) that was frequently published in Spain and swiftly translated into English. From 1966 to 1968, Emir Rodríguez Monegal published his influential Latin American literature monthly *Mundo Nuevo*, with excerpts of unreleased novels from then-new writers such as Guillermo Cabrera Infante or Severo Sarduy, including two chapters of Gabriel García Márquez's *Cien años de soledad* in 1966. Gabriel García Márquez's *Cien años de soledad* (1967) became popular as one of the most delineating novels of the Literary Boom. This defining literary work led to the association of Latin American literature with magic realism. There were other important writers of this period who did not fit so easily within this framework. Peruvian writer and Nobel Prize laureate Mario Vargas Llosa and Carlos Fuentes are some prominent ones. As can be shown by the argument, the Boom's culmination was Augusto Roa Bastos's monolithic *Yo, el supremo* (1974). In the midst of the Boom, influential precursors like Juan Rulfo, Alejo Carpentier, and above all Jorge Luis Borges were also rediscovered.

The structures of literary works were also changing and the writers during Boom embarked outside traditional narrative structures. They adopted different styles of non-linearity and experimental narration. The Argentine writer Jorge Luis Borges was though not a Boom author but had an extreme influence on Boom generation. North American and European authors like William Faulkner, James Joyce, and Virginia Woolf were an inspiration for many Latin American authors. They also got influenced by each other works as many of the authors knew one another and charmed their styles.

Although the literary boom happened when Latin America was enjoying commercial success, the literary works during this period moved away from the positives of the modernization that was at that time in progress. The works during Boom were inclined not to focus on social and local issues, but rather on universal and metaphysical themes sometimes.

The literary boom was also influenced greatly by the political tumult in the Latin American countries like Cuba. There were some literary works those hopefully expected an end to the prosperity that was increasing, and also showed the possibility of reemerging of old problems in the near future. Their works prefigured the events likely to occur in Latin America's future, with the 1970s and 1980s dictatorships, economic turmoil, and Dirty Wars.

Post-Boom and contemporary literature:

The basic characteristic of Post-Boom literature is the tendency towards irony and the use of popular genres, which is evident in the work of Manuel Puig. The success of the Boom was a burden for some writers, and they openly condemned the caricature that reduces Latin American literature to magical realism. Hence, Alberto Fuguet of Chile emerged with *McOndo* as an antidote to the *Macondo*-ism which demanded that all the aspiring writers should set their tales in steamy tropical jungles where the fantastic and the real happily existed peacefully. The mock diary of post-modernist Giannina Braschi stated that the Narrator of the Latin American Boom is shot by a Macy's make-up artist who blames the Boom of taking advantage on her solitude. Other writers such as Laura Esquivel's pastiche of magical realism in *Como agua para chocolate* have traded on the Boom's success.

Altogether, the Contemporary literature in the region is categorized as vibrant and varied. It ranges from the best-selling Paulo Coelho and Isabel Allende to the more avant-garde and critically acclaimed work of writers such as Diamela Eltit, Giannina Braschi, Ricardo Piglia, or Roberto Bolaño, Roberto Ampuero, Jorge Marchant L., Alicia Yáñez, Jaime Marchán, Jaime Bayly, Manfredo Kempff, Edmundo Paz Soldán, Gioconda Belli, Jorge Franco, Mario Mendoza. Other important figures include the Argentine César Aira or the Colombian Fernando Vallejo,

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whose *La virgen de los sicarios* portrayed violence in a Medellín under the influence of the drug trade.

A considerable amount of attention was paid to the genre of testimonio. Under this the texts were produced jointly with subaltern subjects such as Rigoberta Menchú. Therefore, at last a new breed of chroniclers is represented by the more journalistic Carlos Monsiváis and Pedro Lemebel. They draw on the tradition of essayistic production which existed for a long time. In addition, the precedents of engaged and creative non-fiction were represented by Eduardo Galeano of Uruguay and the Elena Poniatowska of Mexico.

Prominent writers:

Latin America brags of six Nobel Prize winners: in addition to the two Chilean poets Gabriela Mistral (1945) and Pablo Neruda (1971), there is also the Colombian writer Gabriel García Márquez (1982), the Guatemalan novelist Miguel Ángel Asturias (1967), the Mexican poet and essayist Octavio Paz (1990), and the Peruvian novelist Mario Vargas Llosa (2010).

According to literary critic Harold Bloom, the most eminent Latin American author of any century is the Argentine Jorge Luis Borges. In his controversial book *The Western Canon*, Bloom says: —Of all Latin American authors in this century, he is the most universal... If you read Borges frequently and closely, you become something of a Borgesian, because to read him is to activate an awareness of literature in which he has gone farther than anybody else. (Bloom, 1989: 14)

CHECK YOUR PROGRESS I:

Q1. State Pre-Columbian literature effected the Latin American Literature

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Q2. Discuss how Colonial literature was part of Latin American Literature

1.3 THE FOUNDATION OF LATIN AMERICAN LITERATURE AND ITS EMERGENCE IN WORLD LITERATURE

To understand the proclamation of Octavio Paz in 1950s that Latin American Literature is cosmopolitan and contemporary in World Literature, we need to understand rootlessness and colonial background of Latin American Literature. Latin America is a continent dismembered by a conjunction of native oligarchies, military dictatorship and foreign imperialism. Paz says if these forces disappear, the boundaries will be different and the existence of Latin American Literature is one of proofs of historical unity of the Continent (Paz, 1969: 4). Its literature is the response of the historical reality of Latin Americans to the utopian reality of America. But European intellectuals already dream these utopias in the age of Renaissance. These dreams invented America. These notions of rootlessness inflicted Latin American writers and they had to create with their own dreams. These dreams are rootless and cosmopolitan. These dreams search for a foundation of literature and poetic incarnation of their own reality. Even though Borges' Buenos Aires is as unreal as his Babylons or Ithacas, now Buenos Aires depicted by meta-poetic imagination by Borges is not a mere cosmopolitan dream but also a mirror of universal and, at the same time, Argentine labyrinth.

The theme of this session is, as you know, "Pride and prejudice as creating forces of Cosmopolitan perspective in comparative literature". Here we have to discuss "what is pride" and "what is prejudice" in the multicultural conditions of the world and how do these two intervene in the consciousness of national identity and the formation of cosmopolitan mind.

Octavio Paz and Jorge Luis Borges belong to universal literary tradition. Influential literary sources for Octavio Paz are all the heritage of modern poetry from Romanticism to Modernism as well as religions such as

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Buddhism, Hinduism and Taoism. The precursor of his poetry comes not only from modern poets like Stéphane Mallarmé, Charles Baudelaire, Ezra Pound, T. S. Eliot and André Breton, but also from hispanic poetic tradition like Rubén Darío and José Juan Tablada.

The erudition of Borges draws from all the Western canon of, so called, 'World Literature' from Homer to Kafka, all the western metaphysical tradition from Greek sophists to Schopenhauer, myths all around the world from Nordic mythology to the cabbala, not to mention with Buddhism and Taoism. He is truly a man of walking Encyclopedia. Actually Encyclopedia, which is literary double of the World, is his favourite material along with libraries, mirrors, a serial chain of Dreams like the movie

"Inception" and labyrinths. That's why he is worldly acclaimed to be 'universal cosmopolitan writer'. Even in South Korea, after the publication of translation of his collected works in the early 90's, he is considered the most challenging cosmopolitan writer who influenced to Post-Structuralism and a precursor of Deconstruction Theory. Now Octavio Paz and Jorge Luis Borges are considered as gurus of high culture along with Franz Kafka, James Joyce, T. S. Eliot and Marcel Proust. It can be fairly read without their national context for esthetic reason. That's why both writers were criticized severely by critics of cultural nationalism as uprooted cosmopolitan writers who neglect their political and cultural reality in 1940s and 50s. Even though Paz published *Labyrinth of Solitude* in 1953, an essay that delves into psychoanalysis of Mexican identity, there remained harsh criticism from the nationalistic critics that his poetic world shows the dependency of Latin American lyric discourse to European esthetic codes and annihilate ideological and historical context. This criticism was at the peak when Paz published *The Bow and the Lyre* in 1956. In this book, Paz develops his own poetics influenced by Romanticism that poetry is the very essence of language that within poetic experience, an act of searching for transcendental present. By this notion of epiphany each stage of histories can meet and converge into historical perspective and the subject can incorporate with the other:

The experience of the other culminates in the experience of the unity. Two contrary movements are implicated each other. In the motion of throwing himself backward, a lift forward is already latent. The act of precipitate into the other presents itself like the regression to something that we lost. Duality ceases and we are on the other shore (Paz, 1956: 133).

Here I translate Spanish word “orilla” into “shore” what Beatriz Sarlo translate it as “edge”. It is in the realm of esthetic Modernity where different layers of time-space and subjectivities are converged by analogy transgressing of the bourgeois’ rationality, which is fundamental base in Modernity. This is essence of his meta- poetics. He was self referent with his poetics based on his literary formation of modern poetry. The prefix “meta” in Paz is heading towards analogy rather than irony that configures the narrative of Borges. The zeal of communion of Paz, which is man theme of his masterpiece “Sunstone(1957)” stems from romanticism and surrealism that mystic function of poetry that shows the lost utopia or origin of human society and language as a prophet. Nationalistic critics criticized this romantic notion of timeless utopia as the example of colonization of western esthetics. But isn’t it cultural mestizaje right definition of Mexican cultural identity? The power of culturalsyncretism of Octavio Paz in not originated from rootless occidentalization at the expense of cultural identity but from his poetic nostalgia and passion to melt with other. Even dealing with national emblem ‘Sunstone’, the Aztec calendar, Paz never denotes any Aztec God’s name in spite of his deep understanding of Mesoamerican cosmology. But 584 verses is derived from 584 days of cycle of Venus and repetition from first six verses at the end suggests the regression to the origin of history. When poetic subjectivity contemplate the central face of Sunstone, the face of fifth sun in Aztec myth is transfigured into the face of poetic subject, then girls that he loved and historic figures from Socrates, Lincoln, Robespierre and Francisco Madero at the moment of their death. Sunstone, like Theater of Memories of Giulio Camilo, is a tool for revelation at the personal and historical realm. And Mesoamerican cosmology serves as a critical filter to Modernity.

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When we move over to River Plate, the notion of cultural syncretism or mestizaje is deluded. Because Buenos Aires is most cosmopolitan city in Latin America comprised of criollos and European immigrants without any Pre-Colombian heritage. This is at the end of the Western World. This notion of being at the edge, or on the borderline between Europe and Latin America, not by geological meaning but by mental consciousness caused to feel ironic to the intellectuals of Buenos Aires. I agree with Beatriz Sarlo when she insists on Borges' nationalistic feature not in conventional way of narrow critics of cultural nationalism that emphasizes oral tradition and description of rural reality in a manner of *Costumbrista*:

In short, there is no writer in Argentine literature who is more Argentine than Borges. In his work, this national cultural tone is not expressed in the representation of things but rather his exploration of how great literature can be written in a culturally marginal nation. Borges' work always deals with this question, one of the most important questions for a relatively young nation, without strong cultural traditions, located in the extreme south of the former Spanish dominions in Latin America, the extreme south of the most culturally impoverished Viceroyalty of Spain which furthermore did not have great Precolombian indigenous cultures, as could be found in other Latin American countries (Sarlo, 2007).

Then she develops the idea of margin, border and edge to characterize Borges and his literature. There is a tension in it caused by mixing with, and feeling nostalgia for, a European culture, which can never wholly offer an alternative cultural base. This kind of tension is a game on the edge of various cultures, which touch on the borders,

in a space that Borges would call *las orillas*. In this way, a writer emerges who has two sides, who is, at once, both cosmopolitan and national. Borges reinvents a cultural past and reconstitutes an Argentine literary tradition at the same time as he uses all the sources of foreign literatures asserting the liberty of those who are marginal to make free use of all cultures from the edge of the West. This kind of reordering national literary tradition enables Borges to cut, paste and rewrite foreign canons without any feeling of subordination or prejudice. He is cosmopolitan on the edge and marginal in the center. This notion of being on the border

gave his literary work so peculiar and genuine. His originality came from citations, quotations, rewriting of other texts. The lack of cultural background in New World gave him an authority to search for something new, to found a new origin.

There are no legends in this land and not a single ghost walks through our streets. That is our disgrace. Our lived reality is grandiose yet the life of our imagination is paltry [---] Buenos Aires is now more than a city, it is a country and we must find the poetry, the music, the painting, the religion and the metaphysics appropriate to its greatness. That is the size of my hope and I invite you all to become gods to work for its fulfillment (Borges, 1926: 8-9).

Paltriness of Argentine literary tradition, as he confessed, gave him permission to seek for the essence of the West from the margin. Being at the margin in cultural consciousness pivots him to transgress the edge of Western Canon.

What is our Argentine tradition? I believe we can answer this question easily and that there is no problem here. I believe our tradition is all of Western culture, and I also believe we have a right to this tradition, greater than that which the inhabitants of one or another Western nation might have. I recall here an essay of Thorstein Veblen, the North American sociologists, on the pre-eminence of Jews in Western culture. He asks if this pre-eminence allows us to conjecture about the innate superiority of the Jews, and answers in the negative; he says that they are outstanding in Western culture because they act within that culture and, at the same time, do not feel tied to it by any special devotion (Borges, 1970: 218).

This proposition, formed in the geographical-cultural margin of the River Plate, offers a new situation for the writer and for Argentine literature, whose operations of mixture, of free choice without devotions, do not have to respect the hierarchical order attributed to originals. If no originality is attached to the text, but only to the writing or reading of a text, the inferiority of the margins vanishes and the peripheral writer is entitled to the same claims as his or her European predecessors or contemporaries. In "The End" which is published in 1944, Borges depicts the death, in a duel, of Martin Fierro, a tragic gaucho of national

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fable, which had been consolidated during nation-state formation period. In the original version of Miguel Hernández, Martín Fierro, at the end, parts from his children after hearing their life stories. Borges imagines the story just after this point, he imagines what Hernández had never written. Martín Fierro is waiting for his ethnic death from the Gauchesque tradition. He waits the duel with brother of Moreno that Fierro killed earlier. That was unjust murder. He thinks this is the cosmic compensation for his crime. By putting an end of Argentine literary hero, Borges interprets the ethical code among Gauchos in his own cosmic way. By keeling the man of national pride and compassion, by annihilating all the prejudice and interpretation of Gauchesque Genre just nostalgic interpretation of rural culture, Borges, as usual, transfigures Martín Fierro as the existential man of cosmic destiny.

There are few Western writers that encompass from the genetic origin of Civilizations to apocalyptic sense of an end. Borges and Paz along with García Márquez are self-referential questioning the origin of their being at the edge of the West. The literature of the West is one in which major questions must be assumed to have been solved. The characteristic feature of Latin American masters that differentiate with European writers, is their obsession of total history. They share the anxiety of beginning along with anxiety of influence. The search of their origin and identity goes back to 1492, the beginning of New World and the end of Pre-Colombian old world. So Genesis automatically implies the Apocalypse. And they yearn for the revelation of total history whether it is Macondo, poetic revelation searching for the eternal present or fantastic planet with different metaphysical structure that differs from modern world. This self-referent notion in narrative and meta-poetics found a new Latin American canon.

CHECK YOUR PROGRESS II:

Q1. What was the Foundation of Latin American Literature ?

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Q2. Discuss the Emergence Latin American Literature in World Literature

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1.4 LET'S SUM UP

Latin American literature consists of the oral and written literature of Latin America in several languages, particularly in Spanish, Portuguese, and the indigenous languages of the Americas as well as literature of the United States written in the Spanish language. It rose to particular prominence globally during the second half of the 20th century, largely due to the international success of the style known as magical realism. As such, the region's literature is often associated solely with this style, with the 20th Century literary movement known as Latin American Boom, and with its most famous exponent, Gabriel García Márquez. Latin American literature has a rich and complex tradition of literary production that dates back many centuries.

1.5 KEYWORDS

1. **The Latin American Boom** was a literary movement of the 1960s and 1970s when the work of a group of relatively young Latin American novelists became widely circulated in Europe and throughout the world.
2. A **language** is a structured system of communication. Language, in a broader sense, is the method of communication that involves the use of – particularly human – languages.
3. **Portuguese** is a Western Romance language originating in the Iberian Peninsula. It is the sole official language of Portugal, Brazil, Cape Verde, Guinea-Bissau, Mozambique, Angola and São Tomé and Príncipe.
4. **Aztec codices** are books written by pre-Columbian and colonial-era Nahuas in pictorial and/or alphabetic form. These codices provide some of the best primary sources for Aztec culture.
5. **Naturalism** is a literary movement beginning in the late nineteenth century, similar to literary realism in its rejection of Romanticism, but distinct in its embrace of determinism, detachment, scientific objectivism, and social commentary.

1.6 QUESTIONS FOR REVIEW

- a. What do you understand by Modernismo?
- b. Describe the history of language?
- c. Explain 19th century Latin American literature history.
- d. Explain, “Latin American Literature is cosmopolitan and contemporary in World Literature,”.

1.7 SUGGESTED READINGS AND REFERENCES

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22. The Polemics of Possession in Spanish American Narrative / Rolena Adorno

1.8 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 1.2

Answer 2 : Check Section 1.2

Check Your Progress II :

Answer 1 : Check Section 1.3

Answer 2 : Check Section 1.3

UNIT: 2 GABRIEL GARCÍA MÁRQUEZ- LIFE

STRUCTURE

2.0 Objective

2.1 Introduction

2.2 Influences On Marquez – Memories, Family, Childhood Or History

2.3 Journalism

2.4 Politics

2.5 Fame

2.6 Few Of His Famous Works

2.7 Later Life And Death

2.8 Let's Sum Up

2.9 Keywords

2.10 Questions For Review

2.11 Suggested Readings And References

2.12 Answers To Check your Progress

2.0 OBJECTIVE

This unit help to learn about the Life of Gabriel García Márquez. Unit helps to understand his famous literary work. Units help to know his influence on various aspects of life. Unit defines his later life and death.

Unit helps to achieve following objective:

- Influences On Marquez – Memories, Family, Childhood Or History
- Journalism, Politics and Fame
- Few Of His Famous Works
- Later Life And Death

2.1 INTRODUCTION

Gabriel García Márquez, (born March 6, 1927, Aracataca, Colombia—died April 17, 2014, Mexico City, Mexico), Colombian novelist and one of the greatest writers of the 20th century, who was awarded the Nobel Prize for Literature in 1982, mostly for his masterpiece *Cien años de soledad* (1967; *One Hundred Years of Solitude*). He was the fourth Latin American to be so honoured, having been preceded by Chilean poets Gabriela Mistral in 1945 and Pablo Neruda in 1971 and by Guatemalan novelist Miguel Ángel Asturias in 1967. With Jorge Luis Borges, García Márquez is the best-known Latin American writer in history. In addition to his masterly approach to the novel, he was a superb crafter of short stories and an accomplished journalist. In both his shorter and longer fictions, García Márquez achieved the rare feat of being accessible to the common reader while satisfying the most demanding of sophisticated critics.

Writers and artists often traverse along paths of obstacles and misfortunes, which make their lives very difficult. It is this fact that worried Marquez's father when his son decided to be a writer after discontinuing his study of law. But time has proven beyond any doubt that he has something more within him, when compared with most of his precursors that keeps him the most popular writer of the world during the last four decades. His works are translated to almost all languages in the world. It has been found that many writers in the world are influenced by the magical writing style of Marquez.

How can a writer continue his triumphant march for more than four decades?

It is a question that arises in the mind of every person in this world. This could be the point from we have to start our journey with Marquez and his writings. What force us to regard his works as worth reading is its aspects of life common to everyone under the sun. It can undoubtedly be said that “Marques-the Writer” is created by several factors, such as, family, childhood, memories, and the history of his nation.

The most important relatives of Garcia Marques were his maternal grandparents, with whom he spent his childhood days. His old grandfather, Colonel Nicolas Ricardo Marquez Meija, has influenced

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Marquez and his works till the day he stopped writing. His grandmother, Tranquilina Iguaran Cotes, has also played her role in influencing the young Garcia Marquez. Gerard Martin, who wrote Marquez's biography after seventeen years of research, says that it is only his childhood that has moulded Marquez as a writer. As we pluck a flower from our memories, we get not only a flower but some blood also. Every memory has a relevance which keeps it attached to our mind. Creativity of real writers always plays with such memories. In the case of Marquez, it could very well be said that he always tries to provide us with red-coloured flowers through each of his works. It is his life with grandparents that has gifted him everything he was in need of for the rest of his life as a writer, though he left them at the age of seven. His works are often seen as a fine blend of imagination with memories. Colombia's history has also cast its influence on Marquez. It has been found that certain political and historical events find ample expression in some of his works.

2.2 INFLUENCES ON MARQUEZ – MEMORIES, FAMILY, CHILDHOOD OR HISTORY

On March 6, 1928, Northern Colombia witnessed the birth of Gabriel Jose Garcia Marquez, the one who was to conquer the world of literature. It was in Aracataca, a small town in the Northern Colombia, where Marquez was raised by his maternal grandparents in a home filled with countless aunts and rumours of ghosts. But in order to get a better grasp on Marquez's life, it is better to know something first about his childhood and family and then about the history of Colombia.

The most important relatives of Garcia Marquez were his maternal grandfather and grandmother. His grandfather was Colonel Nicolas Ricardo Marquez Meija, a liberal veteran of the war of thousand days. Colonel was an interesting man, and he was an excellent story teller to young Marquez. He is the one who disclosed the secrets of words to small Gabriel. Grandfather gifted him with a dictionary, which made him acquainted with words – a writer's first relation with words. Colonel was the first one who introduced his grandson to ice, a miracle to be found

at the UFC company store. This incident forced him to use 'ice' at the beginning of his masterpiece work, *One Hundred Years of Solitude*. He considers 'ice' as 'magical' in the town 'Macondo', which is depicted as the place with the highest temperature in the world. Marquez's walks with his grandfather to the post office to receive his pension paved the way for the creation of his famous novella - *No one Writes to the Colonel*.

"Living to Tell the Tale" – is the first part of his autobiography. In this work, Marquez examines his childhood memories one by one after taking it outside and then places it there, from where they were taken. The only one protagonist of his autobiography is his grandfather. He told Marquez that there was no greater burden than to have killed a man, a lesson that Marquez would later put into the mouths of his characters. His grandmother was Tranquilina Iguaran Cotes, who also cast her influence on Marquez. She was impressively replete with superstitions in the same way like her numerous sisters and cousins, and together they filled the home with stories of ghosts and premonitions, omens and portents. No matter how fantastic or improbable her statements were, she always delivered them as if they were irrefutable truths. It was a dead pan style that after three decades her grandson adopted for his greatest novel.

Garcia Marquez's parents were more or less strangers for him for the first few years of his life, and the reason behind this is quite interesting. His mother Luisa Santiaga Marquez Iguaran was one of the daughters of colonel. A spirited girl, she unfortunately fell in love with a man named Gabriel Eligio Garcia. Garcia was a sort of anathema to her parents. He had the reputation as a philanderer, and the father of four illegitimate children. The Colonel and his wife tried all they could to get rid of the man, but he kept coming back, and it was obvious that their daughter was committed to him. Finally, the family surrendered to Garcia's romantic tenacity, and the Colonel gave her hand in marriage to the former medical student. In order to ease relations, the newlyweds settled in Colonel's old home town of Riohacha. This tragicomic story of their courtship was later adopted and recalled by Marquez in his *Love in the Time of Cholera*.

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For Marquez, memories are the most precious possession that he ever had. It is those wonderful memories which metamorphosed into what we call “Magical” in his writings. It is his responsibility over those memories which made him decide to write about it. In his *Sea of Lost Time*, he presents a man who comes with a gramophone to the dilapidated town near the sea, where he plays some old songs. The people who listen to those songs sit there motionless, when every song was associated with something in their minds.

Marquez’s arrival to Aracataca after fifteen years makes a lot of changes in him. He finds that everything he has there is lost. In this journey he visits Dr. Alfred Barbosa whom he used to visit in his childhood days. Marquez says that the soup he had from there brought back the childhood that he had with his grandparents. Journey with his mother to his native village is the incident that forces him to stop the study of law, and for dedicating the rest of his life for writing. It is this journey that teaches him that he cannot help writing when he has to be faithful to his memories.

Colombia won independence from Spain in 1810, technically, making it one of Latin America’s oldest democracies. But it is a sad fact that the country was full of problems. In 1849, the country was advanced to concretize their squabbling in the form of two political parties – the Liberals and the Conservatives, which exist till date. These two political parties form the political frame work for much of Marquez novels. The country Colombia is split into two main regional groups – the Costenos of the coastal Caribbean and Cachonos of the central highland. Both of these groups use the term as pejorative of the others and both occasionally view the other with disdain. Garcia Marquez has often remarked that he views himself as a mestizo and a costeno, both characteristics enabling his formation and development as a writer.

Throughout the 19th century, Colombia was threatened by rebellions and civil wars. Colombia’s most devastating civil war happened in 1899, “the war of thousand days”. Garcia Marquez’s grandfather fought in that war and many of its veterans would eventually find their way into immortalization as fictional characters in his works.

Another event that has influenced his works is the Banana Strike massacre of 1928. Banana is one of the main exports of Colombia and it was of crucial importance to the economy. The banana trade had its principal manifestations in the UFC, an American outfit that had virtual monopoly on the banana industry, which at the time was the only source of income for many of the Costeno areas including Aracataca — one of the more lamentable examples of Western imperialism that was veiled as prosperity. The UFC had unlimited economic power and tremendous political clout, but it was a corrupt and amoral company that exploited its Colombian workers terribly.

In October 1928, over 32000 native workers went on strike, demanding reasonable payments and basic infrastructure facilities, and good working conditions. The response of the Americans was essentially to ignore their demands. Shortly after the strike began, the Colombian government occupied the banana zone and employed the military as strikebreakers. One night in December, a huge crowd gathered in Cienaga to hold a demonstration. In order to put an end to that rebellion, the conservative government sent troops, to fire on the unashamed workers and killed hundreds of them over the next few months. More and more people simply vanished and finally the whole incident was officially denied from its entry into historical documents.

Marquez has later incorporated this incident in his most celebrated work *One Hundred Years of Solitude*. One of the other significant events that has eventually affected his writing is the period of time that he himself would live through — the horrible episode of Colombian history called “The Violence”. The city witnessed very destructive riots for three days, which was the period called “El Bogotazo” responsible for 2500 deaths. “La violencia” then shifted into an even more deadly phase. Guerilla armies were organised by both parties and terror swept through the land. Towns and villages were burned and thousands of people were brutally murdered. “La violencia” claimed the lives of some 15000 Colombians by 1953. The violence has later become the backdrop to several novellas and short stories of Marquez, most notably *In the Evil Hour*.

Gabriel García Márquez was a novelist, short story writer, screenwriter, editor and journalist, Nobel Prize for Literature in 1982 and one of the

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great masters of universal literature. He was born in Aracataca (Magdalena), Colombia on March 6, 1927. Son of Gabriel Eligio García and Luisa Santiaga Márquez Iguarán.

He was raised by his maternal grandparents: Tranquilina Iguarán Cortés and Colonel Nicolás Márquez who was an essential figure in his life, his personality influenced several of his characters. He was known familiarly and by his friends as GABITO.

Gabriel García Márquez was the main figure of the so-called Boom of Hispano-American Literature. He attended secondary school at the San José Jesuit School in 1940. Later, thanks to a scholarship granted by the government, he was sent to Bogotá, where he was relocated to the Liceo Nacional de Zipaquirá, a town about an hour away from Bogota. After his graduation in 1947, he remained in Bogotá, studied law and journalism at the National University of Colombia where he devoted himself especially to reading. The early years of his childhood marked decisively his work as a writer. The richness of the traditions passed down by his grandparents inspired a good part of his work. His desire to be a writer grew, and he published his first story, *The Third Resignation*, on September 13, 1947, in the newspaper *El Espectador*.

After the Bogotazo in 1948, a bloody revolt unleashed by the murder of popular leader Jorge Eliécer Gaitán, on April 9, the University closed indefinitely. Gabo moved to the National University in Cartagena and began working as a reporter for *El Universal*. In 1950, he quit becoming a lawyer and dedicated himself to journalism, traveled to Barranquilla to work as a reporter and columnist for the newspaper “*El Herald*”, and actively participated in the literary gatherings of the so-called “*Grupo de Barranquilla*”. He traveled to Aracataca in order to sell his native house, but he feels that his real interest was to write about the world of his childhood.

“Life is not what you lived, but what you remember and how you remember it to tell it.” Gabriel Garcia Marquez

Although Gabriel García Márquez never finished his college studies, the University of Columbia and New York granted him a Doctorate *Honoris Causa*, in Letters. In 1954, he entered the editorial office of the newspaper *El Espectador*.

In 1955, he published his first novel “La Hojarasca”. In this first book and in some of the novels and stories began to distinguish the Village of Macondo and some characters that would configure One Hundred Years of Solitude. The publication of the “Story of a Shipwrecked Sailor” in installments in El Espectador, is censored by the Regime of Rojas Pinilla and Gabriel García Márquez is exiled.

He would marry Mercedes Barcha in March 1958 at the church of Nuestra Señora Del Perpetuo Socorro in Barranquilla. They had two sons: Rodrigo born in Bogotá in 1959 and who became a filmmaker and Gonzalo Born in Mexico three years later, now a graphic designer in the Mexican capital.

The magazine Mito in this same year publishes “No one writes to the Colonel” a book that finished in January of 1957 in Paris.

In 1962, he published the novel “La Mala Hora” and a collection of short stories “Los Funerales de Mama Grande”.

Gabriel García Márquez, had residences in Paris, Bogotá, and Cartagena de Indias. However, he lived most of his life in Mexico City, where he had settled since the early 1960s and where he wrote “One Hundred Years of Solitude” that was published in June 1967 in Buenos Aires (Argentina). The success of this novel was resounding and translated into more than 24 languages winning four international awards. In 1969, the novel won the Chianciano Terme in Italy and was named “The Best Foreign Book” in France.

In 1970, it was published in English and was chosen as one of the best twelve books of the year in the United States. Two years later Gabo would be awarded the Rómulo Gallegos Prize and the Neustadt International Literature Prize (American Literary Prize). Also, it publishes in the form of book “Story of a Castaway”.

In 1973, he published the collection of stories The incredible and sad story of the “Candida de Erendira and her heartless grandmother”.

In 1975, he published “The Autumn of the Patriarch”, a novel he wrote for eight years.

Later, in 1981, he published “Crónica de Una Muerte Anunciada”, a novel inspired by a real-life event that occurred during his youth. In this same year, he was granted the “Legion of Honor of France” returning to

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Colombia again, where he encountered problems because the liberal government of Julio César Turbay Ayala accused him of financing the guerrilla group M-19. He fled for political asylum in Mexico.

“No person deserves your tears, and whoever deserves will not make you cry.” Gabriel Garcia Marquez.

1982, the Swedish Academy grants him the “Nobel Prize for Literature”, for his novels and short stories in which the fantastic and the real are combined in a peaceful world of rich imagination where it reflects the life and conflicts of a continent. He was the first Colombian and the fourth Latin American to win the Nobel Prize for Literature. His acceptance speech was called “The Loneliness of Latin America”.

His popularity also led him to have a friendship with powerful leaders including Fidel Castro, friendship analyzed by them as Portrait of a Friendship. In an interview conducted by Claudia Dreifus in that same year, he said that his relationship with Fidel Castro was based on Literature. “Ours is an intellectual friendship. Fidel is an educated man and when we are together we talk a lot about Literature”.

In 1985, he publishes “Love in the Time of Cholera” with an initial edition of 750 thousand copies, and in 1986 he would publish the “Miguel Littin’s Adventure clandestinely in Chile”.

From 1986 to 1988, Gabriel lived and worked in Mexico D.F. In 1989 he published the historical novel “El general en Su Laberinto”, about the figure of the Liberator Simón Bolívar. Three years later, he published “Twelve Pilgrim Tales”, a collection of short stories. In 1994, he published the monologue Diatriba de Amor contra un hombre sentado. In 1996, Gabriel released “News of a Kidnapping” where he combined the testimonial orientation of journalism and his own narrative style.

In 1999, he was diagnosed with lymphatic cancer. The first part of his memories called “Vivir Para Contarla” was published in 2002, and in 2004 he published the short novel “Memories of my sad whores”.

Gabriel García Márquez died on April 17 2014 in Mexico City, at the age of 87, at his residence in the town of Pedregal de San Ángel in Mexico City.

Metamorphosis as a Writer

Nicknamed as “Gabito”, Marquez grew up as a quiet and shy lad, entranced by his grand- father’s stories and his grandmother’s superstitious beliefs. All the seeds of his future works were planted in the house of his grandparents. Later, Marquez himself has admitted several times that all his writings have been about the experience of the time he has spent with his grandparents.

Like many writers attending college for a subject they despised, Garcia Marquez found that he had absolutely no interest in his studies. He began to run away from classes and neglect his studies.

He himself remembers that his life was changed by a single book. It was nothing but Franc Kafka’s *Metamorphosis*. The book had a profound effect on Garcia Marquez; making him aware that literature did not have to follow a straight narrative and unfold along a traditional plot, as his words suggest: “I thought to myself that I did not know anyone was allowed to write things like that. If I had known, I would have started writing long time ago” (*Art of Fiction: an Interview*).

Soon after reading the book written by Kafka, Marquez began to read voraciously; devouring everything he gets his hands on. Gradually he started writing fiction. And in 1946, his first story “The Third Resignation” was published by the Liberal Bogotta newspaper “*el Espectador*”. Later, he has written many stories and all of them were published in news papers.

When Marquez was young, he used to write poetry and most of them have a romantic tone.

Marquez himself regards those poems as the results of his futile attempts. But the creative genius of Marquez was evident in those poems:

For my sea was the sea eternal
Sea of childhood, unforgettable
Suspended from our dream

Like a Dawn in the river. (“Poem from a sea shell”)

These four lines are replete with the talent of a writer, who was about to reach the peak of world literature.

Marquez decided to abandon his study of law in 1950 and he devoted himself to writing. After taking the decision to be a writer, he moved to Barranquilla. Then he got acquainted with the writings of Hemingway, Joyce, Woolf and most importantly Faulkner. Marquez was influenced

Notes

by Faulkner's mythical "Yoknapatawpha", which resulted in the creation of "Macondo" in his *One Hundred Years of Solitude*.

When Marquez returned with his mother to his grandfather's house in Aracataca, preparing it for a sale, he found that the house is ill-repaired and yet the "haunted house" evoked such a swirl of memories in his head and that he was overwhelmed. It is from his experience of visiting the place, he wrote his first novella - *Leaf Storm*. It was in 1953 that he got formally engaged with Mercedes Barcha. In 1954, he moved to Bogota and accepted a job on the staff of "el Espectador" as a writer of stories and film reviews. In 1955, an event occurred in his life which would place him back on the path of literature and eventually led to his temporary exile from Colombia.

Garcia Marquez travelled through Geneva, Rome, Poland and Hungary and finally settled in Paris. It was while living in the Latin Quarter that he got acquainted with the works of Hemingway. This led to his creative works like, *No one writes to the Colonel* and *In Evil Hour*. These two works were too far away from his imagined goal, the image he had been developing for years. The next few years were a period of profound disappointment, nothing much worth, save a film script co-written with Carlos Fuentes, came out during this period. None of his works had sold over five hundred copies. So, he felt himself as a failure.

In 1965, he got struck with inspiration while driving to Acapulco for a vacation with his family. It was the moment that made Marquez create his "Macondo". And later regarding that illumination, he says:

The tone I had eventually used in 'One Hundred Years of Solitude' was based on the way my grandmother used to tell stories. She told things that sounded supernatural and fantastic, but she told them with complete naturalness. What was the most important was the expression she had on her face. She did not change her expression at all when telling her stories and everyone was surprised. In previous attempts to write, I tried to tell the story without believing it. I discovered that what I had to do was to believe in them and write them with the same expression with which my grandmother told them; with a brick face. (The Art of Fiction: An Interview)

One Hundred Years of Solitude was published in 1967 and within a week all 8000 copies were sold. It was translated to over two dozen languages and it won four national awards. Marquez was only 39 years old when the world has come to know his name. In 1969, the novel won the “Chianchiano Prize” in Italy and was named the best foreign book in France. In 1970, it was published in English and was chosen as the first twelve books of the year in the United States of America. After two years, he got “Romulo Gallegos Prize” and the “Neustadt Prize”. In 1971, a Peruvian writer, Mario VargasLlosa published a book about Marquez’s life and works. His Autumn of the Patriarch was published in 1975 and it was a drastic departure from both the subject and tone of One Hundred Years of Solitude. In 1982, he was awarded the Nobel Prize, and by that time Marquez became known to every good reader in the world.

Turning again his rich part of memories, he worked on his parents’ strange courtship in the form of a decades-spanning narrative. The story would be about two frustrated lovers and the long time between their courtships.

It was in 1986, Love in the Time of Cholera was published before the eagerly waiting world. There was no question that Garcia Marquez had become a writer with a universal appeal. In 1990, he finished the decade by publishing The General in His Labyrinth and two years later, Strange Pilgrims was born. This was followed by works such as Love and Other Demons and News of Kidnapping. He published the first part of his autobiography Living to Tell the Tale in 2002. And his last fictional work, Memories of My Melancholy Whores, was unveiled in 2004.

On 8 July 2012, the world heard the sound of Garcia Marquez’s younger brother Jaime Marquez disclosing that the “Creator of Macondo” is affected with Alzheimer’s disease. It might be very difficult for us to believe that Marquez has abandoned his memories.

2.3 JOURNALISM

García Márquez began his career as a journalist while studying law at the National University of Colombia. In 1948 and 1949 he wrote for El

Notes

Universal in Cartagena. Later, from 1950 until 1952, he wrote a "whimsical" column under the name of "Septimus" for the local paper El Heraldo in Barranquilla. García Márquez noted of his time at El Heraldo, "I'd write a piece and they'd pay me three pesos for it, and maybe an editorial for another three." During this time he became an active member of the informal group of writers and journalists known as the Barranquilla Group, an association that provided great motivation and inspiration for his literary career. He worked with inspirational figures such as Ramon Vinyes, whom García Márquez depicted as an Old Catalan who owns a bookstore in *One Hundred Years of Solitude*.

At this time, García Márquez was also introduced to the works of writers such as Virginia Woolf and William Faulkner. Faulkner's narrative techniques, historical themes and use of rural locations influenced many Latin American authors.[34] The environment of Barranquilla gave García Márquez a world-class literary education and provided him with a unique perspective on Caribbean culture. From 1954 to 1955, García Márquez spent time in Bogotá and regularly wrote for Bogotá's *El Espectador*. He was a regular film critic which drove his interest in film.

In December 1957, García Márquez accepted a position in Caracas with the magazine *Momento* directed by his friend Plinio Apuleyo Mendoza. He arrived in the Venezuelan capital on 23 December 1957, and began working right away at *Momento*. García Márquez also witnessed the 1958 Venezuelan coup d'état, leading to the exile of the president Marcos Pérez Jiménez. Following this event, García Márquez wrote an article, "The participation of the clergy in the struggle", describing the Church of Venezuela opposition against Jiménez's regime. In March 1958 he made a trip to Colombia, where he married Mercedes Barcha and together they returned to Caracas. In May 1958, disagreeing with the owner of *Momento*, he resigned and became shortly afterwards editor of the newspaper *Venezuela Gráfica*.

2.4 POLITICS

García Márquez was a "committed Leftist" throughout his life, adhering to socialist beliefs. In 1991 he published *Changing the History of Africa*, an admiring study of Cuban activities in the Angolan Civil War and the

larger South African Border War. García Márquez maintained a close but "nuanced" friendship with Fidel Castro, praising the achievements of the Cuban Revolution but criticizing aspects of governance and working to "soften [the] roughest edges" of the country. García Márquez's political and ideological views were shaped by his grandfather's stories. In an interview, García Márquez told his friend Plinio Apuleyo Mendoza, "my grandfather the Colonel was a Liberal. My political ideas probably came from him to begin with because, instead of telling me fairy tales when I was young, he would regale me with horrifying accounts of the last civil war that free-thinkers and anti-clerics waged against the Conservative government."

This influenced his political views and his literary technique so that "in the same way that his writing career initially took shape in conscious opposition to the Colombian literary status quo, García Márquez's socialist and anti-imperialist views are in principled opposition to the global status quo dominated by the United States."

CHECK YOUR PROGRESS I:

Q1. How childhood and family influenced the writings of García Márquez's?

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Q2. How politics was part of García Márquez's writing?

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2.5 FAME

García Márquez signing a copy of One Hundred Years of Solitude in Havana, Cuba

After writing One Hundred Years of Solitude García Márquez returned to Europe, this time bringing along his family, to live in Barcelona, Spain, for seven years. The international recognition García Márquez earned with the publication of the novel led to his ability to act as a

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facilitator in several negotiations between the Colombian government and the guerrillas, including the former 19th of April Movement (M-19), and the current FARC and ELN organizations. The popularity of his writing also led to friendships with powerful leaders, including one with former Cuban president Fidel Castro, which has been analyzed in Gabo and Fidel: Portrait of a Friendship. It was during this time that he was punched in the face by Mario Vargas Llosa in what became one of the largest feuds in modern literature. In an interview with Claudia Dreifus in 1982 García Márquez notes his relationship with Castro is mostly based on literature: "Ours is an intellectual friendship. It may not be widely known that Fidel is a very cultured man. When we're together, we talk a great deal about literature." This relationship was criticized by Cuban exile writer Reinaldo Arenas, in his 1992 memoir *Antes de que Anochezca* (Before Night Falls).

Due to his newfound fame and his outspoken views on U.S. imperialism García Márquez was labeled as a subversive and for many years was denied visas by U.S. immigration authorities. After Bill Clinton was elected U.S. president, he lifted the travel ban and cited *One Hundred Years of Solitude* as his favorite novel..

2.6 FEW OF HIS FAMOUS WORKS

Autumn of the Patriarch

García Márquez was inspired to write a dictator novel when he witnessed the flight of Venezuelan dictator Marcos Pérez Jiménez. He said, "it was the first time we had seen a dictator fall in Latin America."García Márquez began writing *Autumn of the Patriarch* (*El otoño del patriarca*) in 1968 and said it was finished in 1971; however, he continued to embellish the dictator novel until 1975 when it was published in Spain. According to García Márquez, the novel is a "poem on the solitude of power" as it follows the life of an eternal dictator known as the General. The novel is developed through a series of anecdotes related to the life of the General, which do not appear in chronological order. Although the exact location of the story is not pin-pointed in the novel, the imaginary country is situated somewhere in the Caribbean.

García Márquez gave his own explanation of the plot:

My intention was always to make a synthesis of all the Latin American dictators, but especially those from the Caribbean. Nevertheless, the personality of Juan Vicente Gomez [of Venezuela] was so strong, in addition to the fact that he exercised a special fascination over me, that undoubtedly the Patriarch has much more of him than anyone else.

After autumn of the Patriarch was published García Márquez and his family moved from Barcelona to Mexico City and García Márquez pledged not to publish again until the Chilean Dictator Augusto Pinochet was deposed. However, he ultimately published *Chronicle of a Death Foretold* while Pinochet was still in power as he "could not remain silent in the face of injustice and repression."

The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother

Main article: The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother

The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother (Spanish: La increíble y triste historia de la cándida Eréndira y de su abuela desalmada) presents the story of a young mulatto girl who dreams of freedom, but cannot escape the reach of her avaricious grandmother.

The plot of the novella describes the life journey of fourteen-year-old Eréndira, who is living with her grandmother when she accidentally sets fire to their home. The grandmother forces Eréndira to repay the debt by becoming a prostitute as they travel the road as vagrants. Men line up to enjoy Eréndira's services. She eventually escapes with the assistance of her affectionate and somewhat gullible lover, Ulises, but only after he murders her grandmother. After the murder, Eréndira runs off into the night alone, leaving him in the tent with the dead body of her grandmother.

Eréndira and her grandmother make an appearance in *One Hundred Years of Solitude*, an earlier novel by García Márquez.

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The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother was published in 1978. The novella was adapted to the 1983 art film *Eréndira*, directed by Ruy Guerra.

Chronicle of a Death Foretold

Chronicle of a Death Foretold (*Crónica de un muerteanunciada*), which literary critic Ruben Pelayo called a combination of journalism, realism and detective story, is based on a real-life murder that took place in Sucre, Colombia in 1951. The character of Santiago Nasar is based on a good friend from García Márquez's childhood, Cayetano Gentile Chimento.

The plot of the novel revolves around Santiago Nasar's murder. The narrator acts as a detective, uncovering the events of the murder as the novel proceeds. Pelayo notes that the story "unfolds in an inverted fashion. Instead of moving forward... the plot moves backward."

Chronicle of a Death Foretold was published in 1981, the year before García Márquez was awarded the 1982 Nobel Prize in Literature. The novel was also adapted into a film by Italian director Francesco Rosi in 1987.

Love in the Time of Cholera

Love in the Time of Cholera (*El amor en los tiempos del cólera*) was first published in 1985. It is considered a non-traditional love story as "lovers find love in their 'golden years'—in their seventies, when death is all around them".

Love in the Time of Cholera is based on the stories of two couples. The young love of Fermina Daza and Florentino Ariza is based on the love affair of García Márquez's parents. However, as García Márquez explains in an interview: "The only difference is [my parents] married. And as soon as they were married, they were no longer interesting as literary figures." The love of old people is based on a newspaper story about the death of two Americans, who were almost 80 years old, who met every year in Acapulco. They were out in a boat one day and were murdered by the boatman with his oars. García Márquez notes, "Through

their death, the story of their secret romance became known. I was fascinated by them. They were each married to other people."

News of a Kidnapping

News of a Kidnapping (Noticia de unsecuestro) was first published in 1996. It is a non-fiction book that examines a series of related kidnappings and narcoterrorist actions committed in the early 1990s in Colombia by the Medellín Cartel, a drug cartel founded and operated by Pablo Escobar. The text recounts the kidnapping, imprisonment, and eventual release of prominent figures in Colombia, including politicians and members of the press. The original idea of the book was proposed to García Márquez by the former minister for education Maruja Pachón Castro and Colombian diplomat Luis Alberto Villamizar Cárdenas, both of whom were among the many victims of Pablo Escobar's attempt to pressure the government to stop his extradition by committing a series of kidnappings, murders and terrorist actions.

Living to Tell the Tale and Memories of My Melancholy Whores

In 2002, García Márquez published the memoir *Vivir para contarla*, the first of a projected three-volume autobiography. Edith Grossman's English translation, *Living to Tell the Tale*, was published in November 2003. October 2004 brought the publication of a novel, *Memories of My Melancholy Whores* (*Memoria de mis putas tristes*), a love story that follows the romance of a 90-year-old man and a pubescent concubine. *Memories of My Melancholy Whores* caused controversy in Iran, where it was banned after an initial 5,000 copies were printed and sold.

2.7 LATER LIFE AND DEATH

Declining health

In 1999, García Márquez was diagnosed with lymphatic cancer. Chemotherapy provided by a hospital in Los Angeles proved to be successful, and the illness went into remission. This event prompted García Márquez to begin writing his memoirs: "I reduced relations with my friends to a minimum, disconnected the telephone, cancelled the trips and all sorts of current and future plans", he told *El Tiempo*, the

Notes

Colombian newspaper, "...and locked myself in to write every day without interruption." In 2002, three years later, he published *Living to Tell the Tale* (*Vivir para Contarla*), the first volume in a projected trilogy of memoirs.

In 2000, his impending death was incorrectly reported by Peruvian daily newspaper *La República*. The next day other newspapers republished his alleged farewell poem, "La Marioneta," but shortly afterwards García Márquez denied being the author of the poem, which was determined to be the work of a Mexican ventriloquist.

He stated that 2005 "was the first [year] in my life in which I haven't written even a line. With my experience, I could write a new novel without any problems, but people would realise my heart wasn't in it."

In May 2008, it was announced that García Márquez was finishing a new "novel of love" that had yet to be given a title, to be published by the end of the year. However, in April 2009 his agent, Carmen Balcells, told the Chilean newspaper *La Tercera* that García Márquez was unlikely to write again. This was disputed by Random House Mondadori editor Cristobal Pera, who stated that García Márquez was completing a new novel called *We'll Meet in August* (*En agosto nos vemos*).

In December 2008, García Márquez told fans at the Guadalajara book fair that writing had worn him out. In 2009, responding to claims by both his literary agent and his biographer that his writing career was over, he told Colombian newspaper *El Tiempo*: "Not only is it not true, but the only thing I do is write".

In 2012, his brother Jaime announced that García Márquez was suffering from dementia.

In April 2014, García Márquez was hospitalized in Mexico. He had infections in his lungs and his urinary tract, and was suffering from dehydration. He was responding well to antibiotics. Mexican president Enrique Peña Nieto wrote on Twitter, "I wish him a speedy recovery". Colombian president Juan Manuel Santos said his country was thinking of the author and said in a tweet "All of Colombia wishes a speedy recovery to the greatest of all time: Gabriel García Márquez".

Death and funeral

García Márquez died of pneumonia at the age of 87 on 17 April 2014 in Mexico City. His death was confirmed by his relative Fernanda Familiar on Twitter, and by his former editor Cristóbal Pera.

The Colombian president Juan Manuel Santos mentioned: "One Hundred Years of Solitude and sadness for the death of the greatest Colombian of all time". The former Colombian president Álvaro Uribe Vélez said: "Master García Márquez, thanks forever, millions of people in the planet fell in love with our nation fascinated with your lines". At the time of his death, he had a wife and two sons.

García Márquez was cremated at a private family ceremony in Mexico City. On 22 April, the presidents of Colombia and Mexico attended a formal ceremony in Mexico City, where García Márquez had lived for more than three decades. A funeral cortege took the urn containing his ashes from his house to the Palacio de Bellas Artes, where the memorial ceremony was held. Earlier, residents in his home town of Aracataca in Colombia's Caribbean region held a symbolic funeral.

CHECK YOUR PROGRESS II:

Q1. How famous was García Márquez. Discuss his fame.

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Q2. Discuss later days of García Márquez.

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2.8 LET'S SUM UP

This study of the life and works of Gabriel Garcia Marquez has attempted to bring to light a neglected dimension of biographical criticism to know how Marquez's life and works are closely interwoven. Garcia Marquez, arguably one of the greatest writers, emerged in the second half of the twentieth century. He has often been considered as a magical realist and most of his works are studied on the basis of that.

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While looking at the life and works of this great author, we easily come to know that it is his life that created the Marquez we know.

The historical happenings, his childhood memories, and his early life with his grandparents find ample expression in his works. His first published novel *Leaf Storm* is a work of realism. So, instead of using the term “Magical Realism”, it is the “Realistic-magic” that sounds better to regard some of his works. It is the magic in writing that transforms the realistic elements in to what we see in his works, which adds new aesthetic dimensions to it.

The most notable talent of Garcia Marquez as an author is his great capacity for sentimentality. In the novel *One Hundred Years of Solitude* a gypsy tells the story of a family to another family, and it indicates his immense capacity for the sentimental. Similarly, in the novel *Leaf Storm*, Marquez writes as if the Colonel, the daughter, and the young boy might speak to the reader. When Marquez deals with the history of Latin America, it can be seen as an interesting feature where he lets the characters from those eras tell their stories. It gets much sophisticated in the novel, *The Autumn of the Patriarch*, where he employs an unquantifiable number of narrators to tell the story of Latin American curse of dictatorship.

It can undoubtedly be said that the rich and sensual aesthetics in his works display concerns and culture prevalent to Colombia and all Latin America. Most of the Latin American writings, save Marquez’s, deal with history, tradition, superstition, and metaphysics. The writers have been more concerned with external struggles and pleasures than intellectual conflicts. But Marquez creates desires, love passion, and the extreme complexities of human mind in his writings. It is a fact that the western canon is losing its dominance as the standards of world literature, when the erstwhile colonized nations have started to establish literary standards thanks to the influence of their own cultures and norms..

2.9 KEYWORDS

1. **Macondo:** is a fictional town described in Gabriel García Márquez's novel, *One Hundred Years of Solitude*.
2. **The Nobel Prize:** in Literature is a Swedish literature prize that is awarded annually, since 1901, to an author from any country who has, in the words of the will of Swedish industrialist Alfred Nobel, produced "in the field of literature the most outstanding work in an ideal direction."
3. **The Angolan Civil War:** was a civil war in Angola, beginning in 1975 and continuing, with interludes, until 2002. The war began immediately after Angola became independent from Portugal in November 1975.
4. **The Cuban Revolution:** was an armed revolt conducted by Fidel Castro's revolutionary 26th of July Movement and its allies against the military dictatorship of Cuban President Fulgencio Batista.

2.10 QUESTIONS FOR REVIEW

- e. What do you understand by Gabriel's Journalism work?
- f. Summarize his Nobel work.
- g. What is his writing says about politics?

2.11 SUGGESTED READINGS AND REFERENCES

1. The Gabriel García Márquez digital collection is drawn from the Gabriel García Márquez Papers at the Harry Ransom Center at The University of Texas at Austin.
2. Gabriel García Márquez at the Encyclopædia Britannica
3. *Love in the time of cholera* : contains description of the wreck of the San José at Cartagena de Indias
4. Gabriel García Márquez
5. at Wikipedia's sister projects
6. Media from Wikimedia Commons
7. Quotations from Wikiquote
8. Data from Wikidata
9. Gabriel García Márquez on IMDb Edit this at Wikidata

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10. Works by Gabriel García Márquez at Open Library Edit this at Wikidata
11. Works by or about Gabriel García Márquez in libraries (WorldCat catalog)
12. Gabriel García Márquez at Nobelprize.org
13. Gabriel García Márquez Before and After
14. García Márquez, Gabriel. "Colombian writer Gabriel García Márquez reading the first chapter of One Hundred Years of Solitude" (in Spanish).
15. Peter H. Stone (Winter 1981). "Gabriel Garcia Marquez, The Art of Fiction No. 69". The Paris Review (82). Archived from the original on 10 May 2014. Retrieved 12 May 2013.
16. Gabriel Garcia Marquez recorded at the Library of Congress for the Hispanic Division's audio literary archive on September 7, 1977.

2.12 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 2.2

Answer 2 : Check Section 2.4

Check Your Progress Ii :

Answer 1 : Check Section 2.5

Answer 2 : Check Section 2.7

UNIT: 3 GABRIEL GARCÍA MÁRQUEZ –LITERARY WORK

STRUCTURE

3.0 Objective

3.1 Introduction

3.2 Writing Career

3.3 Realism And Magical Realism

3.4 Themes

3.5 Marquez’s Literary Career

3.6 Let’s Sum Up

3.7 Keywords

3.8 Questions For Review

3.9 Suggested Readings And References

3.10 Answers To Check your Progress

3.0 OBJECTIVE

This unit help to understand the literary work of Chinua Achebe. Unit describes his skills of writing and themes of the same. Unit helps to understand Writing Career of Chinua Achebe. Unit puts light on the Realism and Magical Realism concept defined by Chinua Achebe.

Unit helps to achieve following objective:

- His literary work
- His Theme and style
- Realism magic

3.1 INTRODUCTION

Gabriel started his career as a journalist, and wrote many acclaimed non-fiction works and short stories, but is best-known for his novels, such as One Hundred Years of Solitude (1967) and Love in the Time of Cholera

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(1985). His works have achieved significant critical acclaim and widespread commercial success, most notably for popularizing the literary style known as magic realism, which uses magical elements and events in order to explain real experiences. Some of his works are set in a fictional village called Macondo, and most of them express the theme of solitude.

The effect of magic realism, the interjection of magical events, not explainable by modern science, is one which heightens the perspective of audiences by asking them to suspend disbelief and accept the possibility of the miraculous in the day to day tangible world. Such an affect is attractive to those who seek the underlying spiritual reality in the physical world, as well as to those for whom the natural world is nonetheless filled with mystery and potential of existence.

3.2 WRITING CAREER

Journalism

García Márquez began his career as a journalist while studying law in university. In 1948 and 1949 he wrote for El Universal in Cartagena. Later, from 1950 until 1952, he wrote a "whimsical" column under the name of "Septimus" for the local paper El Heraldo in Barranquilla. García Márquez noted of his time at El Heraldo, "I'd write a piece and they'd pay me three pesos for it, and maybe an editorial for another three." During this time he became an active member of the informal group of writers and journalists known as the Barranquilla Group, an association that provided great motivation and inspiration for his literary career. He worked with inspirational figures such as Ramon Vinyes, who García Márquez depicted as an Old Catalan who owns a bookstore in *One Hundred Years of Solitude*. At this time, García Márquez was also introduced to the works of writers such as Virginia Woolf and William Faulkner. Faulkner's narrative techniques, historical themes and use of provincial locations influenced Latin American authors. The environment of Barranquilla gave García Márquez a world-class literary education and provided him with a unique perspective on Caribbean culture. From 1954 to 1955, García Márquez

spent time in Bogotá and regularly wrote for Bogotá's *El Espectador*. He was a regular film critic, which drove his interest in film.

The Story of a Shipwrecked Sailor

Ending in controversy, his last domestically-written editorial for *El Espectador* was a series of 14 news articles in which he revealed the hidden story of how a Colombian Navy vessel's shipwreck "occurred because the boat contained a badly stowed cargo of contraband goods that broke loose on the deck." García Márquez compiled this story through interviews with a young sailor who survived the shipwreck. The publication of the articles resulted in public controversy, as they discredited the official account of the events, which had blamed a storm for the shipwreck and glorified the surviving sailor.

In response to this controversy *El Espectador* sent García Márquez away to Europe to be a foreign correspondent. He wrote about his experiences for *El Independiente* which was later shut down by Colombian authorities. García Márquez's background in journalism provided a foundational base for his writing career. Literary critic Bell-Villada noted, "Owing to his hands on experiences in journalism, García Márquez is of all the great living authors the one who is closest to everyday reality."

Leaf Storm

Leaf Storm (*La Hojarasca*), García Márquez's first novella, was published in 1955 after taking seven years to find a publisher. García Márquez notes that "of all that he had written (as of 1973), *Leaf Storm* was his favorite because he felt that it was the most sincere and spontaneous." [70] All the events of the novel take place in one room, during a half-hour period on Wednesday September 12, 1928. It is the story of an old colonel (similar to García Márquez's own grandfather) who tries to give a proper Christian burial to an unpopular French doctor. The colonel is supported only by his daughter and grandson. The novel explores the child's first experience with death using a stream of consciousness technique. The book also uses the perspective of Isabel, the Colonel's daughter, to provide a feminine point of view as well.

One Hundred Years of Solitude

The story chronicles several generations of the Buendía family from the time they found the fictional South American village Macondo through their trials and tribulations. The history of Macondo is often generalized by critics to represent rural towns throughout Latin America or at least near GarcíaMárquez's native Aracataca.

This novel was widely popular and led to GarcíaMárquez's Nobel Prize as well as the Rómulo Gallegos Prize in 1972. William Kennedy has called it "the first piece of literature since the Book of Genesis that should be required reading for the entire human race,"and hundreds of articles and books of literary critique have been published in response to it. However, GarcíaMárquez himself does not completely understand the success of this particular book: "Most critics don't realize that a novel like One Hundred Years of Solitude is a bit of a joke, full of signals to close friends; and so, with some pre-ordained right to pontificate they take on the responsibility of decoding the book and risk making terrible fools of themselves."

Autumn of the Patriarch

GarcíaMárquez was inspired to write a dictator novel when he witnessed the flight of Venezuelan dictator Marcos Pérez Jiménez. According to Marquez, "it was the first time we had seen a dictator fall in Latin America."GarcíaMárquez began writing Autumn of the Patriarch (*El otoño del patriarca*) in 1968 and said it was finished in 1971; however, he continued to embellish the dictator novel until 1975 when it was published in Spain. According to GarcíaMárquez, the novel is a "poem on the solitude of power,"following the life of an eternal dictator known as the General. The novel is developed through a series of anecdotes related to the life of the General, which do not appear in chronological order. Although the exact location of the story is not pin-pointed in the novel, the imaginary country is situated somewhere in the Caribbean.

GarcíaMárquez gave his own explanation of the plot:

My intention was always to make a synthesis of all the Latin American dictators, but especially those from the Caribbean. Nevertheless, the personality of Juan Vicente Gomez [of Venezuela] was so strong, in

addition to the fact that he exercised a special fascination over me, that undoubtedly the Patriarch has much more of him than anyone else.

Pledge

After *Autumn of the Patriarch* was published the Garcia Marquez family moved from Barcelona to Mexico City and García Márquez pledged not to publish again until the Chilean Dictator Augusto Pinochet was deposed. However, he ultimately published *Chronicle of a Death Foretold* while Pinochet was still in power as he "could not remain silent in the face of injustice and repression."

Love in the Time of Cholera

Love in the Time of Cholera (*El amor en los tiempos del cólera*) was first published in 1985. It is a nontraditional love story as "lovers find love in their 'golden years'—in their seventies, when death is all around them".

Love in the Time of Cholera is based on the stories of two couples. The young love of Fermina Daza and Florentino Ariza is based on the love affair of García Márquez's parents. However, as García Márquez explains in an interview: "The only difference is [my parents] married. And as soon as they were married, they were no longer interesting as literary figures." The love of old people is based on a newspaper story about the death of two Americans, who were almost 80-years-old, who met every year in Acapulco. They were out in a boat one day and were murdered by the boatman with his oars. García Márquez notes, "Through their death, the story of their secret romance became known. I was fascinated by them. They were each married to other people."

Last works

In 2002, García Márquez published the memoir *Vivir para contarla*, the first of a projected three-volume autobiography. Edith Grossman's English translation, *Living to Tell the Tale*, was published in November 2003. As of March 2008 his most recent novel is *Memories of My Melancholy Whores* (*Memoria de mis putas tristes*), a love story that follows the romance of a 90-year-old man and a pubescent concubine, that was published in October 2004. This book caused controversy in

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Iran, where it was banned after the initial 5,000 copies were printed and sold.

In May 2008, despite the fact that García Márquez had earlier declared that he "had finished with writing," it was announced that the author was now finishing a new novel, "a novel of love" that had yet to be given a title, to be published by the end of the year.

Film

Critics often describe the language that García Márquez's imagination produces as visual or graphic, and he confides that each of his stories is inspired by "a visual image.". For this reason he has had a longstanding involvement with film. He is a film critic. He founded and served as executive director of the Film Institute in Havana, was the Head of the Latin American Film Foundation, and has written several screenplays. For his first script he worked with Carlos Fuentes on Juan Rulfo's *El gallo de oro*. His other screenplays include the films *Tiempo de Morir* (1966) and *Un señor muy viejo con unas alas enormes* (1988), as well as the television series *Amores Difíciles* (1991).

García Márquez also originally wrote his *Eréndira* as a screenplay. However, this version was lost and replaced by the novella. Nonetheless, he worked on rewriting the script in collaboration with Ruy Guerra and the film was released in Mexico in 1983.

Several of his stories have inspired other writers and directors. In 1987, the Italian director Francesco Rosi directed the movie *Cronaca di un'amorte annunciata* based on *Chronicle of a Death Foretold*. [91] Several film adaptations have been made in Mexico, including Jaime Humberto Hermosillo's *Maria de mi corazón* (1979), and Arturo Ripstein's *El coronel no tiene quien le escriba* (1998).

British director Mike Newell (*Four Weddings and a Funeral*) filmed *Love in the Time of Cholera* in Cartagena, Colombia, with the screenplay written by Ronald Harwood (*The Pianist*). The film was released in the United States on November 16, 2007.

Style

While there are certain aspects readers can almost always expect in García Márquez's writing, like instances of humor, he does not stick to any clear and predetermined style template. In an interview with Marlise Simons, García Márquez noted:

In every book I try to make a different path [...]. One doesn't choose the style. You can investigate and try to discover what the best style would be for a theme. But the style is determined by the subject, by the mood of the times. If you try to use something that is not suitable, it just won't work. Then the critics build theories around that and they see things I hadn't seen. I only respond to our way of life, the life of the Caribbean.

García Márquez is also noted for leaving out seemingly important details and events so the reader is forced into a more participatory role in the story development. For example, in *No one writes to the colonel* the main characters are not given names. This practice is influenced by Greek tragedies, such as *Antigone* and *Oedipus Rex*, in which important events occur off-stage and are left to the audience's imagination.

3.3 REALISM AND MAGICAL REALISM

García Márquez has said of his early works (with the exception of *Leaf Storm*), *"Nobody Writes to the Colonel"*, *In Evil Hour*, and *Big Mama's Funeral* all reflect the reality of life in Colombia and this theme determines the rational structure of the books. I don't regret having written them, but they belong to a kind of premeditated literature that offers too static and exclusive a vision of reality."

In his other works he has experimented more with less traditional approaches to reality, so that "the most frightful, the most unusual things are told with the deadpan expression". A commonly cited example is the physical and spiritual ascending into heaven of a character while she is hanging the laundry out to dry in *One Hundred Years of Solitude*. The style of these works fits in the "marvelous realm" described by the Cuban writer Alejo Carpentier and has been labeled as magical realism.

Literary critic Michael Bell proposes an alternative understanding for García Márquez's style, as the category magic realism is criticized for being dichotomizing and exoticizing. Bell writes "what is really at stake is a psychological suppleness which is able to inhabit unsentimentally the

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daytime world while remaining open to the promptings of those domains which modern culture has, by its own inner logic, necessarily marginalized or repressed."García Márquez and his friend Plinio Apuleyo Mendoza discuss his work in a similar way, "'The way you treat reality in your books... has been called magical realism. I have the feeling your European readers are usually aware of the magic of your stories but fail to see the reality behind it...' 'This is surely because their rationalism prevents them seeing that reality isn't limited to the price of tomatoes and eggs.'"

The term "Magical Realism" was first coined in 1949 by the Cuban novelist Alejo Carpentier to describe the matter of fact combination of the fantastic and everyday in Latin American fiction. In the same period, it was used by the European critics to describe a similar trend in post war German fiction, exemplified in novels like Gunther Grass's *The Tin Drum*.

Reality is an important theme in all of Garcia Marquez's works. He has said of his early writings:

No one writes to the Colonel, Evil hour and Bigmama's Funeral all reflect the reality of life in Colombia and their themes determines the rational structure of the book, 'I Don't Regret' having written them, but they belong to a kind of meditated literature that offers too static and exclusive vision of reality.(Fragrance of Guava : An Interview)

In his other works, he has experimented more with the use of traditional approaches of reality, so that the most frightful, the most unusual things are told with the Dead Pan of expression. A commonly cited example is the spiritual ascending into heaven of a character, while she is hanging the laundry out to dry in *One Hundred Years of Solitude*. The Cuban writer Alejo Carpentier describes this style of writing as the "Marvelous Realm" and has labeled it as magical realism.

All of the main features of Latin American Magical realism can be found in Garcia Marques's story, "A Very Old Man With Enormous Wings", which appeared in his 1972 volume, *The Incredible and sad tale of innocent Erendira and his heart lost grandmother*. Kafka's influence was also evident in his writings. If Kafka made spiritual issue more

mysterious by surrounding them with bureaucratic procedure, his Colombian follower changed our perception of Latin America.

Gabriel Garcia Marquez is rendered with a forte for blending the everyday with the miraculous, the historical with the fabulous, and psychological realism with surreal flights of fancy. He has proved himself as one among the pioneers of magic realism. His *One Hundred Years of Solitude* is a revolutionary novel that provides a looking glass into the thoughts and beliefs of its author, who chose to give a literary voice to Latin America.

Magic realism is a literary form in which odd, eerie, and dreamlike tales are related as if the events were commonplace. Magic realism is the opposite of the "once-upon-a-time" style of story-telling in which the author emphasizes the fantastic quality of imaginary events. In the world of magic realism, the narrator speaks of the surreal so naturally it becomes real. Magic realism in its literary and artistic applications aimed to re-imagine the world and its reality. It is not an escapist venture but rather an opportunity to see the fantastic in the everyday. There are multiple stylistic traits of magic realism. The key, however, is rejection of subjectivity and emotionalism, simultaneity of past, present and future and defamiliarisation. However, these traits distinguish magic realism from the fantasy genre. In fantasy novels, the created world must have an internal logic. Magic realism however, is not subject to natural or physical laws.

Gabriel uses the form of magical realism and the content derived from history and politics to address some of the most difficult and meaningful themes. He addresses war, suffering, and death with clarity and political slant. By the mid-1960's, Colombia had witnessed in excess of two hundred thousand politically motivated deaths. *La Violencia*, from 1946–66, can be broken into five stages: the revival of political violence before and after the presidential election of 1946, the popular urban upheavals generated by Gaitan's assassination, open guerrilla warfare, first against Conservative government of Ospina Perez, incomplete attempts at pacification and negotiation resulting from the Rojas Pinilla (who had ousted Laureano Gómez), and finally, disjointed fighting

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under the Liberal/Conservative coalition of the “National Front,” from 1958 to 1975.

One Hundred Years of Solitude is an exemplary piece of magical realism, in which the supernatural is presented as mundane, and the mundane as supernatural or extraordinary. The novel presents a fictional story in a fictional setting. He carefully balances realistic elements of life, like poverty and housecleaning, with outrageous instances, like a levitating priest. There are many purposes of this. One is to introduce the reader to Marquez's Colombia, where myths, portents, and legends exist side by side with technology and modernity. Another reason for this leads the reader to question what is real and what is fantastic, especially in the realm of politics. It is to force to question the absurdity of our everyday lives. The twisted and meandering world of politics is under a great deal of scrutiny in this novel, particularly the chapters that deal with Colonel Aureliano Buendia. The world of politics is a gloomy one.

There is little difference between the Liberals and the Conservatives; both parties kill and exploit the people. Although Marquez has a definite anti-capitalist bent, his purpose in portraying the politics of the region is not to be polemical. Instead, he comments on how the nature of Latin American politics is towards absurdity, denial, and never-ending repetitions of tragedy. The extraordinary events and characters are fabricated. However the message that Marquez intends to deliver explains a true history.

The politically charged violence characteristic of Colombia's history is paralleled in Colonel Aureliano Buendia who wages war against the Conservative who are facilitating the rise of foreign imperialist to power. The wealthy banana plantation set up their own dictatorial police force. The use of real events and Colombian history by Garcia Marquez makes *One Hundred Years of Solitude* an excellent example of magical realism. Not only are the events of the story an interweaving of reality and fiction, but the novel as a whole tells the history of Colombia from a critical perspective. In this way, the novel compresses several centuries of Latin American history into a manageable text.

The novel tells the story of 100 years in the lives of the Buendía family, who live in the coastal jungles of an unnamed South American country. It could equally be seen as the story of the town they found, Macondo. Yet another interpretation would be that it is the story of the life of Úrsula Buendía; all these things are tied intrinsically together. Had it been not for the title, it might pass unnoticed that it also contains examples of almost every type of loneliness and isolation that it is possible for human beings to suffer, from literal incarceration through blindness to the spiritual emptiness of repeated sexual conquests, or the happiness of isolation with the one you love. This is also the story of one hundred years in the life of Macondo and its inhabitants - the story of the town's birth, development and death. Civil war and natural calamities plague this vital place whose populace fights to renew itself and survive.

In *One Hundred Years of Solitude* myth and history inadvertently overlap. The myth acts as a vehicle to transmit history to the reader. Marquez's novel can furthermore be referred to as anthropology, where truth is found in language and myth. There are three main mythical elements of the novel: classical stories alluding to foundations and origins, characters resembling mythical heroes, and supernatural elements. Magical realism is inherent in the novel is achieved by the constant intertwining of the ordinary with the extraordinary. This magical realism strikes at one's traditional sense of naturalistic fiction. There is something clearly magical about the world of Macondo. It is a state of mind as much as, or more than, a geographical place. For example, one learns very little about its actual physical layout. Furthermore, once in it, the reader must be prepared to meet whatever the imagination of the author presents to him or her.

Garcia Marquez blends real with the magical through the masterful use of tone and narration. He reinforces this effect through the unastonishing tone in which the book is written. This tone restricts the ability of the reader to question the events of the novel; however, it also causes the reader to call into question the limits of reality. Furthermore, maintaining the same narrator throughout the novel familiarizes the reader with his voice and makes the reader to become accustomed to the extraordinary events in the novel.

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The inevitable and inescapable repetition of history is also dominant in Macondo. The protagonists are controlled by their pasts and the complexity of time. Throughout the novel the characters are visited by ghosts. The ghosts are symbols of the past and the haunting nature it has over Macondo. The ghosts and the displaced repetition that they evoke are, in fact, firmly grounded in the particular development of Latin American history. Ideological transfiguration ensured that Macondo and the Buendías always were ghosts to some extent, alienated and estranged from their own history, not only victims of the harsh reality of dependence and underdevelopment but also of the ideological illusions that haunt and reinforce such social conditions.

Garcia Marquez also illustrates magic realism with the description of his characters. In describing Melques, he says, "He is a fugitive from all plagues and catastrophes that had ever lashed mankind". This a very difficult statement to believe, but Marquez continues: "He had survived pellagra in Persia, scurvy in the Malaysian archipelago, leprosy in Alexandria, beriberi in Japan, bubonic plague in Madagascar, an earthquake in Sicily, and a disastrous shipwreck in the Strait of Magellan". Once again, he is able to make unbelievable ideas seem possible.

This novel never loses its capacity to surprise and delight us. No matter whom we meet, we quickly learn to expect the unexpected, the colourful, the original--from moments of evocative beauty, like the trail of butterflies, to the satiric, like the priest levitating to chocolate, to erotic scene of bawdy and prodigious sex, like characters whose farts are so strong they kill all the flowers in the house or man who runs through the house balancing beer bottles on his penis. The comic energy here is justly famous. The characters, for the most part, may be two-dimensional, and we may meet some of them only for a couple of pages, but there is throughout a sense of vitality and wonder at the world which makes this story hard to put down.

Like everything Marquez writes, there is some truth and much fiction in this tale. The truth in the tale is that *One Hundred Years of Solitude* is a very personal book for the author. It would not have been written if he had not experienced the kind of childhood he had. Marquez grew up with

his maternal grandparents in Aracataca, Colombia. His grandparents were cousins who moved to Aracataca from Riohacha at the end of the War of a Thousand Days (1899-1902), a few years before a leaf storm. Marquez's childhood anecdotes tell of a big house full of ghosts, conversations in code, and relatives who could foretell their own deaths. It was also a house filled with guests and social events, shaded by almond trees and bursting with flowers. When Marquez's grandfather died, he was sent to live with his parents. In his grandfather's absence, his grandmother, who was blind, could no longer keep up the house. It fell into a state of ruin, and red ants destroyed the trees and flowers. Also early in his childhood, Marquez witnessed the massacre of striking banana workers at a plantation named Macondo at a train station. The government made every attempt to block information from the public and pacify the foreign plantation owners. Marquez was horrified, and even more horrified when he reached high school and learned that the event had been deleted from his history textbook.

Though Garcia Marquez's essentially a unique artist in handling magic realism. He also demonstrates that magical realism alone does not make a writer great. Marquez's imagination, human insight and literary skill, more than his genre, provide the best explanation for his art and popularity. As observed by one critic, "The magic realism in Garcia Marquez's novel forms a broad and diverse spectrum ranging from the literally extraordinary though nonetheless possible, to the farthest extremes of the physically fabulous and unlikely" (Bell-Villada). For example, Colonel Aureliano Buendia tries to commit suicide and shoots himself in the chest, but the bullet exits out his back without injuring a single organ.

Throughout *One Hundred Years of Solitude*, Garcia Marquez exaggerates events to gain fantasy. However, the exaggeration is almost always numerically specific and gives each occurrence a sense of reality, notes critic Bell-Villada. Examples of this are Colonel Buendia's thirty-two defeated uprisings; the rainstorm that lasts four years, eleven months, and two days; and Fernanda's criss-crossed calendar of sex, containing exactly forty-two "available" days. Magic realism as a technique of transforming the fantastic into reality is represented by

Notes

García Márquez. He has the ability to turn the unbelievable into the believable, as demonstrated in *One Hundred Years of Solitude*.

One Hundred Years of Solitude includes realism and magic which seem at first to be opposites; they are, in fact, perfectly reconcilable. Both are necessary in order to convey Márquez's particular conception of the world. Márquez's novel reflects reality not as it is experienced by one observer, but as it is individually experienced by those with different backgrounds. These multiple perspectives are especially appropriate to the unique reality of Latin America—caught between modernity and pre-industrialization; torn by civil war, and ravaged by imperialism—where the experiences of people vary much more than they might in a more homogenous society. Through magical realism he conveys a reality that incorporates magic, superstition, religion and history which are unquestionably infused into the world.

CHECK YOUR PROGRESS I:

Q1. Discuss the last works of

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Q2. Define Realism and Magical Realism.

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3.4 THEMES

Solitude

The theme of solitude runs through much of García Márquez's works. As Pelayo notes, "Love in the Time of Cholera, like all of Gabriel García Márquez's work, explores the solitude of the individual and of human kind...portrayed through the solitude of love and of being in love".

In response to Plinio Apuleyo Mendoza's question, "If solitude is the theme of all your books, where should we look for the roots of this overriding emotion? In your childhood perhaps?" García Márquez replied, "I

think it's a problem everybody has. Everyone has his own way and means of expressing it. The feeling pervades the work of so many writers, although some of them may express it unconsciously."

In his Nobel Prize acceptance speech, "Solitude of Latin America" he relates this theme of solitude to the Latin American experience, "The interpretation of our reality through patterns not our own, serves only to make us ever more unknown, ever less free, ever more solitary."

Macondo

Another important theme in many of García Márquez's work is the setting of the village he calls Macondo. He uses his hometown of Aracataca, Colombia as a geographical reference to create this imaginary town, but the representation of the village is not limited to this specific area. García Márquez shares, "Macondo is not so much a place as a state of mind."

Even when his stories do not take place in Macondo, there is often still a consistent lack of specificity to the location. So while they are often set with "a Caribbean coastline and an Andean hinterland... [the settings are] otherwise unspecified, in accordance with García Márquez's evident attempt to capture a more general regional myth rather than give a specific political analysis." "This fictional town has become well known in the literary world. As Stavans notes of Macondo, "its geography and inhabitants constantly invoked by teachers, politicians, and tourdepictsist agents..." makes it "...hard to believe it is a sheer fabrication." In *Leaf Storm* García Márquez depicts the realities of the Banana Boom in Macondo, which include a period of great wealth during the presence of the United States companies and a period of depression upon the departure of the American banana companies. As well, *Hundred Years of Solitude* takes place in Macondo and tells the complete history of the fictional town from its founding to its doom.

In his autobiography, García Márquez explains his fascination with the word and concept Macondo. He describes a trip he made with his mother back to Aracataca as a young man:

The train stopped at a station that had no town, and a short while later it passed the only banana plantation along the route that had its name

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written over the gate: Macondo. This word had attracted my attention ever since the first trips I had made with my grandfather, but I discovered only as an adult that I liked its poetic resonance. I never heard anyone say it and did not even ask myself what it meant...I happened to read in an encyclopedia that it is a tropical tree resembling the Ceiba.

La Violencia

In several of García Márquez's works, including *No one Writes to the Colonel*, *Evil Hour*, and *Leaf Storm* he references la violencia (the violence), "a brutal civil war between conservatives and liberals that lasted into the 1960s, causing the deaths of several hundred thousand Colombians." Throughout all of his novels there are subtle references to la violencia; for example, characters living under various unjust situations like curfew, press censorship, and underground newspapers. *Evil Hour*, while not one of García Márquez's most famous novels is notable for its portrayal of la violencia with its "fragmented portrayal of social disintegration provoked by la violencia." Although García Márquez does portray the corrupt nature and the injustices of times like la violencia, he refuses to use his work as a platform for political propaganda. "For him, duty of the revolutionary writer is to write well, and the ideal novel is one that moves its reader by its political and social content, and, at the same time, by its power to penetrate reality and expose its other side

Legacy

García Márquez is an important part of the Latin American Boom of literature. His work has challenged critics of Colombian literature to step out of the conservative criticism that had been dominant before the success of *One Hundred Years of Solitude*. In a review of literary criticism Robert Sims notes,

"García Márquez continues to cast a lengthy shadow in Colombia, Latin America, and the United States. Critical works on the 1982 Nobel laureate have reached industrial proportion and show no signs of abating. Moreover, García Márquez has galvanized Colombian literature in an unprecedented way by giving a tremendous impetus to Colombian

literature. Indeed, he has become a touchstone for literature and criticism throughout the Americas as his work has created a certain attraction-repulsion among critics and writers while readers continue to devour new publications. No one can deny that García Márquez has helped rejuvenate, reformulate, and recontextualize literature and criticism in Colombia and the rest of Latin America."

Nobel Prize

In 1982, García Márquez received the Nobel Prize in Literature "for his novels and short stories, in which the fantastic and the realistic are combined in a richly composed world of imagination, reflecting a continent's life and conflicts". His acceptance speech was entitled "Solitude of Latin America". García Márquez was the first Colombian and fourth Latin American to win a Nobel Prize for Literature. After becoming a Nobel laureate, García Márquez told a correspondent: "I have the impression that in giving me the prize they have taken into account the literature of the sub-continent and have awarded me as a way of awarding all of this literature."

3.5 MARQUEZ'S LITERARY CAREER

Garcia Marquez is the most important part of Latin American boom of literature. His works have challenged critics of Colombian literature to step out of the conservative criticism that had been dominant before the emergence of Marquez with his *One hundred Years of Solitude*. It was in 1958, Marquez published the novella *No One Writes to the Colonel* in a Colombian magazine 'Mito'. A collection of his short stories *Big Mama's Funeral* and his first full-length novel *In Evil Hour* were published later in 1962. During the period of Cuban revolution, Marquez went to Bogota to work for a branch of a Cuban news agency. He left there after three years and moved his family to Mexico, where he tried very hard to make the life's both ends meet for the next several years. He worked there as a journalist, scriptwriter, and a public relations representative.

In 1965, he began to work for his next novel, when he had to be faithful to the creative genius that started to rule him. He suspended all the

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activities for a year and a half in order to write his book. By the time of its completion, Marquez's family was absolutely in a bad financial condition. But upon its publication in 1970, *One Hundred Years of Solitude* became an instant sensation. It was acclaimed as the most important Latin American work of fiction. In the next several years, when translations appeared, the novel won many awards and became a best seller in many countries. The novel is set in the fictional town of Mexico, and it tells the story of Buendia family. Since the publication of "one Hundred Years of Solitude", Garcia Marquez has been recognized as the principal exponent of Magical Realism.

His next novel *the Autumn of the Patriarch* was political in nature. It is the tale of a Caribbean tyrant and the corruption of power. He experimented with the narrative frame work in his next novel "The Chronicles of the Death Foretold".

The novel describes the same incident from different perspectives. A year after the publication of this novel, Marquez received Nobel Prize for literature in 1982.

Love in the Time of Cholera was published in 1985. In the novel, Florentino Ariza waits more than half a century to declare his love to the beautiful Fermina Daza.

This non-traditional love story creates a vividly absorbing fictional world. *The General in his Labyrinth* was published in 1989, treats of the last months in the life of Simon Bolivar, South America's legendary liberator. This is one of the most straightforward novels of Garcia Marquez.

News of a Kidnapping is a non-fiction account of kidnappings of journalists by a group of gangsters, was published in 1996. The first volume of his autobiography, *Living to tell the Tale* was published in 2003. This magnificent piece of writing dealt with his life from his birth in 1927 to the moment he started his career as a writer in 1950. *Living to tell the Tale* is a powerful memoir that gives us the formation of Garcia Marquez as a writer. Marquez's last novel *Memories of my Melancholy Whores* was published in the year 2005. . One of the most important features of Marquez's writing is his setting of the village Macondo. Though his short stories are not set in this village, there is a consistent

lack of specificity of the location where they take place. Marquez still continues to be one of the most rewarding and important writers of the world today thanks to his extraordinary talent to combine artistry with conscience.

CHECK YOUR PROGRESS II:

Q1. How Macondo theme plays important part in the work of Marquez works?

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Q2. State few novels from the work of Marquez.

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3.6 LET’S SUM UP

This study of the life and works of Gabriel Garcia Marquez has attempted to bring to light a neglected dimension of biographical criticism to know how Marquez’s life and works are closely interwoven. Garcia Marquez, arguably one of the greatest writers, emerged in the second half of the twentieth century. He has often been considered as a magical realist and most of his works are studied on the basis of that. While looking at the life and works of this great author, we easily come to know that it is his life that created the Marquez we know.

The historical happenings, his childhood memories, and his early life with his grandparents find ample expression in his works. His first published novel Leaf Storm is a work of realism. So, instead of using the term “Magical Realism”, it is the “Realistic-magic” that sounds better to regard some of his works. It is the magic in writing that transforms the realistic elements in to what we see in his works, which adds new aesthetic dimensions to it.

Notes

The most notable talent of Garcia Marquez as an author is his great capacity for sentimentality. In the novel *One Hundred Years of Solitude* a gypsy tells the story of a family to another family, and it indicates his immense capacity for the sentimental. Similarly, in the novel *Leaf Storm*, Marquez writes as if the Colonel, the daughter, and the young boy might speak to the reader. When Marquez deals with the history of Latin America, it can be seen as an interesting feature where he lets the characters from those eras tell their stories. It gets much sophisticated in the novel, *The Autumn of the Patriarch*, where he employs an unquantifiable number of narrators to tell the story of Latin American curse of dictatorship.

It can undoubtedly be said that the rich and sensual aesthetics in his works display concerns and culture prevalent to Colombia and all Latin America. Most of the Latin American writings, save Marquez's, deal with history, tradition, superstition, and metaphysics. The writers have been more concerned with external struggles and pleasures than intellectual conflicts. But Marquez creates desires, love passion, and the extreme complexities of human mind in his writings. It is a fact that the western canon is losing its dominance as the standards of world literature, when the erstwhile colonized nations have started to establish literary standards thanks to the influence of their own cultures and norms.

3.7 KEYWORDS

1. **Alejo Carpentier** y Valmont was a Cuban novelist, essayist, and musicologist who greatly influenced Latin American literature during its famous "boom" period.
2. **Magical realism, magic realism, or marvelous realism** is a style of fiction that paints a realistic view of the modern world while also adding magical elements.
3. **Macondo** is a fictional town described in Gabriel García Márquez's novel, *One Hundred Years of Solitude*
4. **Ceiba** is a genus of trees in the family Malvaceae, native to tropical and subtropical areas of the Americas and tropical West Africa.

5. **"The Solitude of Latin America"** is the title of the speech given by Gabriel García Márquez upon receiving his Nobel Prize in Literature on 8 December 1982.

3.8 QUESTIONS FOR REVIEW

- h. Discuss the literary work of García Márquez ?
- i. Discuss the themes used by García Márquez
- j. Discuss legacy of García Márquez
- k. In what era García Márquez won Nobel Prize?

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3.10 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 3.2

Answer 2 : Check Section 3.3

Check Your Progress II :

Answer 1 : Check Section 3.4

Answer 2 : Check Section 3.5

UNIT: 4 ONE HUNDRED YEARS OF SOLITUDE : ANALYSIS AND SUMMARY

STRUCTURE

4.0 Objective

4.1 Introduction

4.2 Characters

4.3 Theme

4.4 Summary

4.5 Analysis

4.6 Let's Sum Up

4.7 Keywords

4.8 Questions For Review

4.9 Suggested Readings And References

4.10 Answers To Check your Progress

4.0 OBJECTIVE

This unit give the Glimpses of One Hundred Years of Solitude by Gabriel Garcia Marquez: In this unit we analyze One Hundred Of solitude. Unit also give the summary of Novel.

Different characters in the novel are also described in the unit.

Unit helps to achieve following objective:

- Characters portrayal in One Hundred Years of Solitude
- Theme of One Hundred Years of Solitude
- Summary of One Hundred Years of Solitude
- Analysis of One Hundred Years of Solitude

4.1 INTRODUCTION

Notes

There is a legend Gabriel Garcia Marquez likes to tell about the writing of his most famous novel, *One Hundred Years of Solitude*. He claims that he wrote the book barricaded in his study in Mexico, after receiving a vision. One day, while he and his wife and children were in their car driving to Acapulco, he saw that he "had to tell [his] story the way his grandmother used to tell hers, and that [he] was to start from that afternoon in which a father took his child to discover ice." He made an abrupt U-turn on the highway, the car never made it to Acapulco, and he locked himself in his study. Fifteen months later, he emerged with the manuscript, only to meet his wife holding a stack of bills. They traded papers, and she put the manuscript in the mail to his publisher.

Like everything Marquez writes, there is some truth and much fiction in this tale. The truth in the tale is that *One Hundred Years of Solitude* is a very personal book for the author. It would not have been written if he had not experienced the childhood he had. Marquez grew up with his maternal grandparents in Aracataca, Colombia. His grandparents were cousins who moved to Aracataca from Riohacha at the end of the War of a Thousand Days (1899-1902), a few years before a leafstorm. Marquez's childhood anecdotes tell of a big house full of ghosts, conversations in code, and relatives who could foretell their own deaths. It was also a house filled with guests and social events, shaded by almond trees and bursting with flowers. When Marquez's grandfather died, Marquez was sent to live with his parents. In his grandfather's absence, his grandmother, who was blind, could no longer keep up the house. It fell into a state of ruin, and red ants destroyed the trees and flowers. Also early in his childhood, Marquez witnessed the massacre of striking banana workers at a plantation named Macondo at a train station. The government made every attempt to block information from the public and pacify the foreign plantation owners. Marquez was horrified, and even more horrified when he reached high school and learned that the event had been deleted from his history textbook.

Careful readers of *One Hundred Years of Solitude* will recognize many of these elements in the book; there is no doubt that if Marquez had not grown up in Aracataca and had a keen ear, the novel would not exist. On one hand, the context for the book is Marquez's own personal

nostalgia for childhood, for his grandparents, for a big house filled with ghosts and laughter. On the other hand, the context for the book is Marquez's political beliefs and the oft-brutal realities of growing up in a particularly tumultuous developing country. Growing up in Colombia, which has a long and tragic socioeconomic history, Marquez learned about politics and economics early on. In his conversations with other Latin American writers the Mexican novelist Carlos Fuentes was one of the writers who gave Marquez extensive feedback and advice on the early chapters of *Solitude* he developed his own theoretical views about writing and politics. He often claims "The first duty of a writer is to write well" implying that writing must not be polemical but there is no doubt that the economic history of Latin America, which is a history of inequality and exploitation, has had a crucial impact on all of his writing. Marquez's approach to writing *One Hundred Years of Solitude* combining his own memories and imagination with focused aesthetics and an eye for the tragic history of his country has had an immeasurable impact on writers of color worldwide. Coming at the time it did, in the midst of a boom in Latin American writing, it was immediately recognized as one of the finest, if not the finest, offerings from that period. More importantly, it crossed every boundary to becoming an international bestseller and worldwide phenomenon. Even Latin American writers who found fault with it could not deny that it had directed the attentions of the literary world to Latin America. The book was an immediate commercial and critical success when it appeared in 1967, and has since been translated into 26 languages and sold millions of copies worldwide.

Other writers of color from different traditions followed in Marquez's footsteps to draw attention to their own countries and struggles. As critic Regina James says, "Solitude represented the marginal and the primitive, yet it neither adopted the superior perspective of the Western anthropologist nor imitated an imagined, alien innocence. Many writers recognized their own ambivalent and difficult relationships with a traditional culture. In much of the world, the unimaginably old coexists with the unbearably new. For writers conscious of straddling two cultures, nostalgia for a simpler, primitive past vies with wonder at the

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persistence of habits of thought, patterns of life, and modes of belief that surely ought to be extinct, mere harmless fossils. Garcia Marquez turned puzzlement or outrage into ironic wonder, and he enhanced the strangeness of the real." Today, we see his influence in such celebrated writers as America's Toni Morrison, India (and England)'s Salman Rushdie, and Trinidad's V.S. Naipaul.

4.2 CHARACTERS

Jose Arcadio Buendia

The founder of Macondo and the patriarch of the Buendia family. He marries his cousin, Ursula Iguaran, and they have three healthy children despite the warning that incest leads to children with pig's tails. An introspective, inquisitive man of massive strength and energy, he spends his time engaged in scientific pursuits. He is helped in his efforts by the gypsy Melquiades.

Ursula Iguaran

The matriarch of the Buendia family; she lives so long that she loses track of her age. Practical, energetic, and fiercely devoted to the well-being of her family, she exhibits superhuman will and character.

Jose Arcadio

The eldest son of Jose Arcadio Buendia and Ursula Iguaran. He is a caricature of a "macho." Physically massive, covered with tattoos, and so well-endowed that he can live off the tidings of impressed women, he runs away with the gypsies.

Colonel Aureliano Buendia

The younger son of Jose Arcadio Buendia and Ursula Iguaran. As a child he had dreams and portents; he is prophetic until death. He falls in love with Remedios Moscote when she is only nine years old and loses much of his emotion after her death. Introspective, studious, and resolutely solitary, he becomes the country's most notorious rebel after the civil wars start.

Remedios Moscote

The youngest daughter of Don Apolinar Moscote. She is only nine years old when Aureliano falls in love with her; they marry after she reaches puberty.

Pilar Ternera

A neighborhood fixture with a special relation to the Buendias. In the beginning of the book, when she is still young, she takes many young men to her bed; as the novel progresses she becomes the enormous matron of a brothel.

Amaranta

The daughter of Jose Arcadio Buendia and Ursula Iguaran. She never marries and spends most of her life consumed in personal bitterness towards Rebeca, who first gained the attentions of Pietro Crespi.

Aureliano Jose

The son of Colonel Aureliano Buendia and Pilar Ternera. He has an intensely intimate relationship with Amaranta and wishes to marry her.

Arcadio

The son of Jose Arcadio and Pilar Ternera. He is neglected throughout most of his childhood. After Colonel Aureliano Buendia leaves to join the civil war, he rules Macondo as a tyrant, enforcing the most arbitrary rules he can come up with.

Rebeca

She shows up at the Buendia household mysteriously when she is eight years old, eating earth and bringing the insomnia plague to Macondo.

Santa Sofia de la Piedad

The mother of Jose Arcadio Segundo, Aureliano Segundo, and Remedios the Beauty, and the common-law widow of Arcadio.

Jose Arcadio Segundo

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The son of Arcadio and Santa Sofia de la Piedad; twin of Aureliano Segundo. The two boys seem to have their names and personalities reversed, as Jose Arcadio Segundo is possessed of the same solitary introspection as Colonel Aureliano Buendia.

Aureliano Segundo

The son of Arcadio and Santa Sofia de la Piedad; twin brother of Jose Arcadio Segundo. Contrary to the family's patterns, he inherits Jose Arcadio's size and reputation for carousing

Remedios the Beauty

The daughter of Arcadio and Santa Sofia de la Piedad. She has no personality traits in common with the other Buendias; as such her fate is completely different from everyone else's

Fernanda del Carpio

The wife of Aureliano Segundo; mother of Renata Remedios, Jose Arcadio II and Amaranta Ursula. She is the last descendent of an impoverished royal family line from a gloomy, dying town.

Renata Remedios (Meme)

The eldest daughter of Aureliano Segundo and Fernanda del Carpio. Fearful of her mother's wrath, she practices the hated clavichord with great intensity; she is really a modern free spirit who loves parties and social gatherings.

Mauricio Babilonia

A mechanic at the banana plantation. Dignified, handsome, and patient despite his lowly status, he courts Meme Buendia.

Jose Arcadio (II)

The son of Aureliano Segundo and Fernanda del Carpio. When he is born, Ursula wishes him to be a priest and, eventually, the Pope.

Amaranta Ursula

The youngest daughter of Aureliano Segundo and Fernanda del Carpio. She is sent to study in Brussels at the age of eleven; she returns to

Macondo worldly, sophisticated, and married to a wealthy European named Gaston.

Aureliano

The illegitimate son of Renata Remedios and Mauricio Babilonia. He is treated like a second-class citizen by Fernanda and Jose Arcadio II and neglected throughout most of his childhood.

Gaston

Amaranta Ursula's European husband. He is so captivated by her that he allows her to lead him by the neck on a silk rope, but he recognizes that Macondo is dead and has little to do there.

Pietro Crespi

An effeminate Italian pianola expert who courts both Rebeca and Amaranta Buendia in turn.

Petra Cotes

Aureliano Segundo's devoted mistress. Their partnership has incredible power; when they have sex their animals proliferate with amazing speed.

Melquiades

At the beginning of the book, he appears as the mysterious leader of the gypsies and a friend of Jose Arcadio Buendia. He has a laboratory at the back of the Buendia household and at the beginning of the book performs scientific tasks there.

Prudencio Aguilar

Before Jose Arcadio Buendia founded Macondo, he killed this man, a cockfighter who insulted him.

Don Apolinar Moscote

An amiable, ineffectual government official with seven daughters, including Remedios Moscote

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Colonel Gerineldo Marquez

Colonel Aureliano Buendia's closest friend. They were loyal compatriots throughout the civil wars and he continues to play an important role in Colonel Aureliano Buendia's life afterwards.

General Jose Raquel Moncada

The smart, humane, and well-loved Conservative mayor of Macondo during the period of the civil wars.

4.3 THEME

Time

For the characters in the novel, time alternatively moves quickly and stagnates for years. In general, children grow up quickly, but when they are adults—particularly the male adults—time abandons them, leaving them to sit with their own nostalgia and bitterness for years on end. Time abandons Colonel Aureliano Buendia after the civil wars, and Jose Arcadio Segundo, both of them locked in Melquiades' laboratory, refusing to join the living, moving world. In her later years when Ursula considers her family, time appears to be moving in a circle. New children turn out to be like their ancestors, only horribly exaggerated in some flaw or strength. Time is indeed moving in a circle in this book, but instead of expanding outward it is collapsing in on the Buendia family as their eventual demise draws closer. Marquez's point is that time moves in circles and cycles, and people are not always progressing.

Solitude

The words "solitude" or "solitary" appear on almost every page of this novel.

Characters

Jose Arcadio Buendia, Amaranta, Ursula, Aureliano, Jose Arcadio Segundo—are left completely alone, even forgotten, for years at a time. Buendia men named Aureliano are said to have a "solitary" air. And the town itself is isolated and alienated from the outside world. At the very end of the book, the narrator concludes that the Buendias are a race

condemned to solitude, and therefore they will not get a second chance. Marquez intends for the theme of solitude to be read in many different ways. It is a protest against the practice of the Western world to "condemn" people of color to solitude, denying them access to the resources of the developed world. It is also a comment on the nature of man—a comment that too much solitude can be destructive both to individuals and to society at large.

Incest

Incest is a secondary theme of solitude. It plays an enormous role in the novel, from the very beginning with Ursula's warning that children born of incestuous relationships may be born with the tails of pigs. And indeed, at the very end of the novel, a Buendia is born with the tail of a pig. For most families, incest is not a great threat. The fact that it is something the Buendias have to keep dodging marks them as a family unable to escape the family homestead, unable to look outside themselves. They are too solitary. Essentially, incest is the practice of keeping family members within the family, so it marks the Buendias as too disengaged from the world around them.

"Magic Realism"

Critics often classify Marquez's writing as "magic realism" because of his combination of the real and the fantastic. The novel carefully balances realistic elements of life, like poverty and housecleaning, with outrageous instances, like a levitating priest. There are many purposes of this. One is to introduce the reader to Marquez's Colombia, where myths, portents, and legends exist side by side with technology and modernity. Another reason for this is to lead the reader to question what is real and what is fantastic, especially in the realm of politics. It is to force to question the absurdity of our everyday lives.

Religion

In Solitude, organized religion is often the subject of jokes and satire. One of the novel's most unsympathetic characters, Fernanda del Carpio, is a fervent Catholic who thinks nothing of putting her own child in a

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convent and forgetting about her. Macondo's priest, Father Nicador, is trotted out again and again for comic relief. In general, organized religion is regarded with skepticism. The characters who follow the path of God in an unconventional, but moral, way, like Ursula, are treated with more dignity and respect.

Civilization

The novel follows the town of Macondo from its founding to its demise. In between, there is prosperity, growth, war and civil strife, modernity and progress, and a cataclysmic event that leads to its downfall and eventual demise. Some critics have noted that the book also follows the trajectory of classical Greek civilization, with its careful recording of how and when science, art, and politics come to Macondo. This contributes to Solitude's appearance as a "total novel," with everything contained in it. It also contributes to Marquez's overall vision of Macondo as a lens through which all human history and all human nature can be seen.

The Book of Genesis

From the very first paragraph, the narrator gives readers the impression that Macondo is akin to the Garden of Eden. The preponderance of plagues that the town suffers through (insomnia, rain) are also biblical; as is the flood that rains on Macondo in an effort to rid the town of wicked men. By consciously echoing the Book of Genesis, Marquez is alerting us that this is his attempt to rewrite the history of the world and the human race, in a novel that has everything in it.

Plagues

At least two definite plagues come to Macondo: the insomnia plague and the rains that last for almost five years. Critics go back and forth on whether or not the invasion of the foreign businessmen constitutes a third plague, although they certainly bring death and destruction with them. The first of these plagues very nearly causes Macondo to lose its memory; the second of these plagues brings about the eventual downfall of the town. Essentially, both plagues are dangerous because they

prevent Macondo from staying in touch with reality and the world around them by plunging them into nostalgia and erasing the town's memory.

Politics

The twisted and meandering world of politics is under a great deal of scrutiny in this novel, particularly the chapters that deal with Colonel Aureliano Buendia. The world of politics is a gloomy one. There is little difference between the Liberals and the Conservatives; both parties kill and exploit the people. Although Marquez has a definite anti-capitalist bent, his purpose in portraying the politics of the region is not to be polemical. Instead, he comments on how the nature of Latin American politics is towards absurdity, denial, and never-ending repetitions of tragedy.

Modernity

This theme is particularly important for the chapters dealing with the banana plantation. In the span of only a few years, Macondo is transformed from a sleepy backwater to a frighteningly modern town via the influences of technology, economic exploitation and foreign invasion. But the arrival of new machines and farming techniques do not make Macondo a better place to live in, in fact things only get worse. The point of this is that modern technology is meaningless without a concurrent improvement in ethics, and "progress" turns brutal without a plan to lessen economic inequality.

Female Sexuality

Although a lesser theme in the novel, important patterns surface regarding the theme of women's sexuality. In general, the women who have unconventional relationships (Rebeca, Petra Cotes, Amaranta Ursula) are happier and more sympathetic than the women who cling to society's standards of behavior (Amaranta and Fernanda del Carpio). The fact that Aureliano Segundo's coupling with Petra Cotes dramatically increases the proliferation of his animals is a signal that free love can be healthy for society at large.

CHECK YOUR PROGRESS I:

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Q1. Discuss few of the characters of One Hundred year of Solitude by García Márquez

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Q2. State the theme of One Hundred year of Solitude by García Márquez.

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4.4 SUMMARY

One Hundred Years of Solitude is not a typical novel in that there is no single plot and no single timeline. The author, Gabriel Garcia Marquez, has crucial thematic reasons for the unusual construction of the novel. It is his intention to show that history moves not only in cycles but also in circles. For this reason, there is no single main character in focus, nor does the novel follow a regular timeline. In his quest to show how history moves in circles, Marquez gives virtually every member of the Buendia family one of the following names: (men) Jose Arcadio, Aureliano (women) Ursula, Amaranta, Remedios. This can sometimes be confusing to the reader, which is, after all, the point. In an effort to make matters less confusing, Marquez has included a family tree at the beginning of the book, and he uses a slight variation on these names for each different character.

One Hundred Years of Solitude is both the history of Macondo, a small town in an unnamed region of South America, and the town's founders, the Buendia family. The book follows seven generations of the Buendias and the rise and fall of Macondo. The family patriarch, Jose Arcadio Buendia, founded the town with his wife, Ursula Iguaran. Because Jose Arcadio Buendia and Ursula Iguaran were cousins, they have a fear of bearing children with pig's tails; this fear will linger over the book.

Jose Arcadio Buendia is an intrepid, curious man with a flair for exploration and the sciences. He delves into one scientific quest after

another and eventually loses his senses, forcing the men of the town to tie him to a tree. Both his strengths and weaknesses are exhibited in the Buendia men throughout the novel, starting with his sons Jose Arcadio and Aureliano. Jose Arcadio inherits his father's massive strength and impulsiveness; Aureliano inherits his strong ethical sense and his solitary intensity. Both these men go to their own extremes: Jose Arcadio becomes the ultimate macho and dies mysteriously after usurping lands; Aureliano (known in the novel as Colonel Aureliano Buendia) becomes one of the greatest and most notorious rebels in the country during an extended period of civil war. Macondo, once an innocent paradise, becomes acquainted with the outside world during the period of civil war. It is during this period that death and bloodshed first comes to Macondo's door; the town remains linked to the outside world because of the fame of Colonel Aureliano Buendia.

In contrast to her husband, Ursula Iguaran is fiercely practical and possessed of much common sense. She is energetic, tenacious (she lives so long that she loses track of her age) and spends her life looking after the family line. Unfortunately none of the female Buendias match her fortitude: Amaranta, her daughter, is tenacious only in personal bitterness while her great-great-granddaughters Renata Remedios and Amaranta Ursula are possessed of her energy but none of her common sense. The failure of the next generations to be possessed of their ancestors' strength of character causes the family to falter as history and modernity storm Macondo.

After the civil war, foreign imperialism comes in with devastating effects. White capitalists come to Macondo and seem to usurp God's powers with their ability to change the seasons and the water flow. They set up a banana plantation that exploits the residents of Macondo; when the workers organize and strike, they are all systematically killed in a government-sponsored massacre. One of the Buendias, Jose Arcadio Segundo, was a major organizer and could not face the world after this event.

For Macondo, too, the banana massacre brings major change. Rains begin the night of the massacre and do not stop for almost five years; washing away the banana plantation and leaving Macondo in a state of

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desperation. The impoverished town loses its importance and its modernity; from then on, the town exists in a state of regression. For the Buendias, also, the rains signal the quickening speed of their downward spiral. The older members of the family are lost in nostalgia; the younger ones are lost in debauchery and solitary isolation. As the town is abandoned, the last members of the family succumb to incestuous desire and birth a child with a pig's tail. At the very end of the book, it is revealed that the history of the Buendias has been ordained since the beginning, and that they will never have a second chance.

Soon after Remedios reaches puberty, she and Aureliano are married. (Rebeca's wedding, which is to take place at the same time, is postponed because Pietro Crespi is called away by an urgent letter that says his mother is gravely ill. The letter proves false, and Amaranta is suspected of forging it to delay the marriage.) Remedios provides a breath of fresh air in the Buendía household, endearing herself to everybody and even deciding to raise Aureliano's bastard son—born to Pilar Ternera—as her own child. He is named Aureliano José. Soon after the marriage, however, Remedios dies of a sudden internal ailment, possibly a miscarriage, and the house plunges into mourning. This period of grief proves yet another in the interminable set of obstacles for Rebeca and Pietro Crespi, who cannot be married while the Buendía household is in mourning. Another setback is the tremendously long time it takes to build the first church in Macondo, which has been visited for the first time by organized religion. The priest who is building the church makes the startling discovery that José Arcadio Buendía's apparent madness is not as severe as everyone thinks. The gibberish he spouts is not nonsense, but pure Latin in which he can converse.

The period of mourning and delay are simultaneously brought to an end by the return of José Arcadio, the oldest son of José Arcadio Buendía. He is a beast of a man—enormously strong, tattooed all over his body, impulsive, and crude. Despite her engagement to Pietro Crespi, Rebeca is enthralled by José Arcadio's masculinity, and they begin a torrid affair, governed by lust. The affair ends in marriage, and they are exiled from the house by the outraged Ursula. There develops, however, a growing

tenderness between Crespi and Amaranta, whom he had previously spurned in favor of Rebeca.

Aureliano, who had resigned himself to solitude after the death of Remedios, soon finds a larger concern: the impending war between the Conservative government—represented in Macondo by the magistrate who is Aureliano's father-in-law, Don Apolinar Moscote—and the insurgent Liberals. Upset by the dishonesty and corruption of the Conservatives, Aureliano allies himself with the Liberals. When war breaks out and the town is brutally occupied by the Conservative army, Aureliano leads young men of the town in a rebellion, conquering the town for the Liberals. He leaves at the head of a small Liberal army and is henceforth known in the novel as Colonel Aureliano Buendía. Eventually, he becomes the leader of the Liberal armies.

Colonel Aureliano Buendía leaves Macondo with his hastily assembled troops and joins the national civil war effort, fathering seventeen children around the country as he goes. He leaves Arcadio—the illegitimate son of José Arcadio and Pilar Ternera—in charge of the town in his absence, and Arcadio becomes a dictator, obsessed with order and given to cruelty. When he tries to sleep with Pilar Ternera, his own mother, she sends him a young virgin named Santa Sofía de la Piedad instead. He marries her, and she gives birth to three children: Remedios the Beauty, Aureliano Segundo, and José Arcadio Segundo. When the Liberals lose the war and the Conservatives retake the town, Arcadio is executed by a firing squad. While the war rages, and Arcadio's dictatorship continues, Pietro Crespi proposes marriage to Amaranta, who cruelly rejects him despite her love for him, and he commits suicide. Penitent, she burns her hand horribly, covering it with the black bandage that she will wear until her death.

The Liberals have lost the war, and Colonel Aureliano Buendía, along with his friend Colonel Gerineldo Márquez, is captured and sentenced to execution by firing squad. His last request is that the sentence be carried out in his hometown of Macondo. He is saved at the final instant, however, by his brother José Arcadio, and, immediately, Colonel Buendía launches another uprising, one of thirty-two he will lead during his military career. He encounters a long string of failures, however, and

Notes

is abandoned by the Liberal party's official representatives. Eventually, though, he enjoys some success and is able to recapture Macondo and other coastal territory. But an assassination attempt leaves him disillusioned with the constant fighting, and he begins to realize that he is fighting not for ideology but for pride alone. He starts writing poetry again, as he used to do during his courtship with Remedios Moscote.

While Aureliano is fighting his wars, Santa Sofía de la Piedad gives birth to twins fathered by her dead husband, Arcadio; they are named José Arcadio Segundo and Aureliano Segundo. Apart from this happy event, however, tragedy strikes the Buendía family repeatedly. José Arcadio dies mysteriously, and it is unclear whether he has been murdered or has committed suicide. Rebeca, his wife, becomes a hermit, living the rest of her life in solitary grief. Colonel Gerineldo Márquez, who is left in command of the town when Aureliano leaves yet again to fight, has been in love for years with the solitary Amaranta, who spurns him as she did Pietro Crespi. And finally, after years of living outside tied to a tree, José Arcadio Buendía, the patriarch of the clan, dies. A rain of yellow flowers from the sky marks his death.

Time passes, and Aureliano José, the son of Colonel Aureliano Buendía and Pilar Ternera, grows to maturity. He develops an unhealthy passion for his aunt, Amaranta, which she—in her loneliness—comes dangerously close to requiting. The two touch each other and sleep naked together without ever having intercourse. When they are almost discovered kissing, however, Amaranta breaks off the affair, and Aureliano José joins the army. The official Liberal party signs a peace agreement with the Conservative government, an agreement that Colonel Buendía sees as treacherous. He repudiates the agreement and flees the country, and Aureliano José goes with him. While Colonel Aureliano is traveling throughout the Caribbean, starting Liberal uprisings, Macondo settles into relative peace, thriving in its new status as a municipality under the mayor José Raquél Moncada, who is a Conservative but also a humane and intelligent man.

Aureliano José deserts the rebel army and returns home, hoping to marry Amaranta, who continues to avoid him, repelled by the notion of incest. The situation is brought to a tragic close when Aureliano José is killed by

a Conservative soldier during an act of civil disobedience. Soon after Aureliano José's desertion, the seventeen sons whom Colonel Aureliano Buendía has fathered over the course of his travels are brought to Macondo to be baptized, and all are given the name Aureliano. Not long after Aureliano José's death, the Colonel himself returns to Macondo as the head of an army. Tall and pale, Colonel Aureliano Buendía has been hardened by his many battles: when a court martial orders that José Raqué! Moncada be put to death, he refuses to commute the sentence, despite the longstanding friendship between the two soldiers and the protests of all the town's matriarchs.

The execution of Moncada is the beginning of the end. Colonel Gerineldo Márquez, and then Colonel Aureliano Buendía himself, lose faith in the purpose of the war. Gerineldo Márquez devotes himself instead to Amaranta, who steadily rebuffs his protestations of love even as she becomes more and more used to his presence. Withdrawn into himself, Colonel Buendía becomes a shell of a man, unemotional and utterly solitary, without any memories. It is only when Gerineldo Márquez is condemned to death that Colonel Buendía is forced to confront himself, finally acknowledging the emptiness of the war. Together with the freed Colonel Gerineldo Márquez, he fights the bloody battles against his own forces in an effort to convince the Liberals, at last, to end the war. When he signs a peace treaty that he feels represents the Liberal party's failure to uphold their ideals, he thinks that he has betrayed both himself and his party. He attempts suicide but survives the bullet wound in his chest. When Úrsula, his mother, sees that he will live, she makes an effort to rejuvenate the house and to rescue it from the creeping decay that descended on it during the war.

4.5 ANALYSIS

One Hundred Years of Solitude does not adopt a straightforward approach to telling its version of history. The progression of time from the town's founding to its demise, from the origins of the Buendía clan to their destruction, provides a rough structure for the novel. But García Márquez does not necessarily tell events in the order that they happen. Rather, flitting forward and backward in time, García Márquez creates

Notes

the mythic feel and informality of a meandering oral history. Although the first extended episode of the novel tells of the gypsies who come to Macondo bearing technological innovations that seem miraculous to the citizens of the isolated village, the first sentence of the novel refers to an episode far in the future, the planned execution of Colonel Aureliano Buendía. The story of the gypsies, leading up to the moment when José Arcadio Buendía sees ice for the first time, is cast as Colonel Aureliano Buendía's recollection, and so, immediately in the novel, there is a chronological disjunction.

This feeling of befuddled time is compounded by the fact that, at first, we are not sure of *One Hundred Years of Solitude's* historical setting. At the founding of Macondo, "the world was so recent that many things lacked names," but we also learn that Ursula's great-grandmother was alive when Sir Francis Drake attacked Riohacha, an actual event that took place in 1568. In real life, this perception of time would be impossible. Obviously Sir Francis Drake lived long after the world grew old enough for every object to have a name. Critic Regina Janes points out that these two occurrences are not meant to be an accurate picture of historical events. Instead, the disjunction between them allows García Márquez to disorient us, getting us thoroughly lost in the murky historical swamp in which he has placed us.

It might be said that Macondo's evolution is a parable, evocative of the typical arc of human societal progress, and that the village is a microcosm for all of human civilization. In this section, the technological and social changes that accompany modernization cause the society to become more cosmopolitan, containing both greater wealth and greater social problems than Macondo did in its earlier state. Increased traffic through the town brings prosperity, but it also brings some of the horrors associated with capitalism. For example, Aureliano stumbles into a tent where a girl is being forced to sleep with many men consecutively—it will take seventy a night, for ten more years, to pay off her family's debts. The town is also changed by governmental interference that contact with the outside world allows. José Aureliano Buendía has his first encounter in this section with the civil authorities that will

increasingly seize control of the town. Gradually, it is suggested, so-called progress brings loss of innocence and potential sources of conflict. But the changes happening to the city go beyond a simple allegory of political change in world history. The conflict between José Arcadio Buendía's style of government and the regulations brought in by the magistrate reflects a political agenda that is very specific to García Márquez and Latin America. García Márquez is well known as a friend of Fidel Castro, a Communist, and revolutionary sympathizer. José Arcadio Buendía's Macondo is a utopian portrait of what an ideally communist society might be like. He has mapped out the city so that every house has equal access to water and shade, and he tells the magistrate that "in this town we do not give orders with pieces of paper." Later on, we will see that this early utopia cannot last, and Macondo will become embroiled in a revolution against a harshly regulatory government. If García Márquez appears to support an idealistically communist vision of what society should be like, his strong reaction against dictatorship and oppression indicates his disapproval of the oppressive tendencies that have come to be associated with the reality of communism.

One Hundred Years of Solitude is remarkable for its scope: it is concerned both with events on a grand scale—such as the rebel uprising that begins in this section—and with the minute aspects of its protagonists' lives. It also runs the gamut from the sublime to the disgusting. In one breath, it seems, García Márquez will celebrate the supernatural, and in the next, he will investigate, in great detail, the filthiest of whorehouses. When, in this section, Remedios Moscote reaches puberty, it does not suffice for García Márquez to simply retell the fact: he also produces bloody proof. One Hundred Years of Solitude is a novel that, like the prophecies of Melquíades the gypsy, contains everything—the grand and the insignificant, the absurd and the transcendent. In that sense, One Hundred Years of Solitude is mimetic: that is, it imitates real life. Real life, of course, includes a seemingly infinite number of voices and a wide array of emotions and qualities. One Hundred Years of Solitude gets its epic scope from its attempt to imitate reality, to include everything that life includes. In One Hundred Years of

Notes

Solitude's attempt at mimesis, too, lies one reason for its confused timeline and tendency to jump from story to story without obvious transition. García Márquez believes that modern life is entropic—chaotic, tending toward eventual dissolution. Thus, he refuses to impose a rigid structure on his novel, choosing instead to allow the novel to meander digressively, at times unraveling, toward the eventual apocalypse at its close.

Despite García Márquez's determination to capture the variety and scope of real life, however, the reader will notice that his language sometimes tends toward the metaphoric and euphemistic rather than the literal and precise. For instance: although García Márquez does not shy away from a narration of the moment when Remedios Moscote first finds menstrual blood in her underwear, he avoids an actual mention of the blood. Instead, he calls it "chocolate-colored paste." And in describing Rebeca's first sex act with José Arcadio, García Márquez refers to her loss of virginity as a loss of "intimacy," a curious circumlocution. These moments leave us asking why García Márquez avoids graphic and realistic use of language throughout the novel in his descriptions of sex and violence and why a novel that explores all aspects of life, both beautiful and disgusting, substitutes euphemisms for a realistic depiction of events. One answer is that García Márquez brings the ordinary world into the realm of the fantastic by using poetic language for mundane things and mundane language for magical events. Another answer might be that García Márquez is attempting, through these circumlocutions, to use language that his characters themselves might use. The novel speaks in Remedios Moscote's voice, describing her blood as she might have. This narrative technique, in which the novel assumes the voice of a character without openly indicating that it is switching perspectives, is known as free indirect discourse. One Hundred Years of Solitude's epic feel can be accounted for by its multiplicity of voices, its desire to see things from different perspectives, and its descriptions of them in the subjective terms used by different characters.

This section, describing Colonel Aureliano Buendía's wars and the concurrent changes in Macondo, is one of the most disturbing in the novel. José Aureliano Buendía dies, and even the heavens mourn his

passing, miraculously raining down yellow flowers in his memory. Death, in fact, begins to plague the Buendía family: José Arcadio, Arcadio, and Aureliano José all die prematurely and tragically. But perhaps the most troubling of the misfortunes that fill these pages is the dehumanization of Colonel Aureliano Buendía. Once a sensitive man, the Colonel becomes hardened by war, losing his capacity for emotion and even for memory. In *One Hundred Years of Solitude*, miracles like the rain of flowers in honor of José Arcadio Buendía coexist with tragedies, and no mercy is shown to the protagonists.

Character traits are entirely hereditary in *One Hundred Years of Solitude*; characters are defined largely by how their parents or namesakes behaved. But it appears that the babies in these chapters have been switched at birth: José Arcadio Segundo does not have the size and impulsiveness of his namesake, and Aureliano Segundo is not thin and solitary like the elder man of the same name, Colonel Aureliano Buendía. Instead, José Arcadio Segundo is intense and solitary like the old Colonel, and Aureliano Segundo is given to debauchery and excess, like José Arcadio. With only the names reversed and with such a strong physical resemblance that they are often mistaken for each other, the twins combine the traits of the José Arcadios and the Aurelianos into a single mishmash of identity.

The family is caught in a series of repetitions, with names and personality traits passed down from generation to generation. This pattern, however, is not a cyclical one but, rather, one that has many different lines of progression occurring simultaneously. Indeed, the family never returns to the exact same point that it started from, but instead cycles through moments and situations that are both similar and different from what has gone before.

There is a certain amount of irony in García Márquez's proposition that modern technology and the pace of modern change confuse the villagers' sense of reality. After all, these are people who seem unfazed by the plainly miraculous. This reversal of the reader's expectation is in fact a reversal of social norms: supernatural phenomena are expected in Macondo, but technological phenomena seem unreal. The reversal is especially apparent with the arrival of the train, which brings the

Notes

confusion of modernity to Macondo: “It was as if God had decided to put to the test every capacity for surprise and was keeping the inhabitants of Macondo in a permanent alteration between excitement and disappointment, doubt and revelation, to such an extreme that no one knew for certain where the limits of reality lay.” As *One Hundred Years of Solitude* progresses, technology takes the place of supernatural events: the engineers of the banana company are said to be “endowed with means that had been reserved for Divine Providence in former times.”

There is also a real political and historical message behind this reversal of expectations. García Márquez is attempting to convey the extent of confusion that Western industrial technology created in the lives of Latin Americans, whose minds were comfortable with the mythic and the supernatural, but for whom an adjustment to modern culture was extremely difficult. The townspeople reject the cinema because technology here is the stuff of unreality and illusions, whereas the appearances of the ghosts of José Arcadio Buendía, or of Melquíades, are taken to be genuine phenomena. As readers of *One Hundred Years of Solitude*, we are expected to view both magic and technology as real, accepting that the difference between them is, at least in the novel, a question of perspective rather than objective fact.

In addition to signaling the Buendía family’s continuing spiral toward its eventual destruction, the dual tragedies of Meme’s ruined love affair and the massacre of the striking banana workers allow the later generations of Buendías to revisit the events that shaped the lives of their ancestors. After Mauricio Babilonia is shot on Fernanda del Carpio’s command, Meme is forced to become a nun in the same gloomy convent, in the same grim city, where her mother Fernanda lived. It is not difficult to see in Meme’s return to Fernanda’s birthplace an echo of the beginning, in which the child fulfils the grim destiny from which her mother was rescued by Aureliano Segundo’s love. And in José Arcadio Segundo’s allegiance with the strikers, too, lies a parallel—he has taken the place of Colonel Aureliano Buendía, who, in an earlier generation, fought for the rights of the working class. Later, after the massacre, he also inherits Colonel Aureliano’s disillusionment with war and solitary nature, locking himself up with Melquíades’s manuscripts, like the Colonel

locked himself up with little fishes. With her typical wisdom, Úrsula Iguarán notices the generational similarities: “It’s as if the world were repeating itself,” she remarks.

CHECK YOUR PROGRESS II:

Q1. Analyze in short One Hundred year of Solitude by García Márquez

.....

Q2. Give the summary of One Hundred year of Solitude by García Márquez in your words.

.....

4.6 LET’S SUM UP

Gabriel José García Márquez was born on March 6, 1927, to Luisa Santiago Marquez Iguaran and Gabriel Eligio Garcia in Aracataca, Colombia. The prized author and journalist is known to many as simply Gabo. With lyricism and marked wisdom, Marquez has been recognized as one of the most remarkable storytellers of the 20th century.

Luisa's parents did not approve of her marriage to a telegraph operator, and her son Gabriel, the oldest of twelve children, was sent to live with his maternal grandparents. Marquez later would claim that his love of story-telling came from his grandparents. On December 6, in the Cienaga train station, about 3,000 striking banana workers were shot and killed by troops from Antioquia. The incident was officially forgotten, and it is omitted from Colombian history textbooks. Although Marquez was still a baby, this event was to have a profound effect on his writing.

When Marquez was eight years old, his grandfather died. At that time it was also clear that his grandmother, who was going blind, was increasingly helpless. He was sent to live with his parents and siblings, whom he barely knew, in Sucre. A bright pupil, he won scholarships to

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complete his secondary education at the Colegio Nacional. There he discovered literature and admired a group of poets called the *pedra y cielo* ("stone and sky"). This group included Eduardo Carranza, Jorge Rojas, and Aurelio Arturo, and their literary grandfathers were Juan Ramon Jimenez and Pablo Neruda.

In 1946, Marquez entered law school at the National University of Bogota. There he began reading Kafka and publishing his first short stories in leading liberal newspapers.

Marquez's literary career was sparked, oddly enough, by the long period of political violence and repression known in Colombia as *la violencia*. On April 9, 1948, the assassination of the Liberal presidential candidate led to three days of riots. One of the buildings that burned was Marquez's pension, and his manuscripts were destroyed along with his living quarters. The National University was closed, and Marquez was forced to go elsewhere. He went to the university in Cartagena and took up journalism to support himself. In 1950 he abandoned his legal studies and began writing columns and stories for *El Herald*, a Liberal newspaper. He also began associating with a group of young writers in the area, who admired modernists like Joyce, Woolf, and Hemingway and who introduced Marquez to Faulkner. In 1954 he returned to Bogota as a reporter for *El Espectador*.

Marquez's first novel, *Leaf Storm*, was published by a small Bogota press in 1955. That year he also began attending meetings of the Colombian Communist Party and traveling to Europe as a foreign correspondent. He also wrote his second novel, *In Evil Hour*, and began work on a collection of short stories called *No One Writes to the Colonel*. In 1956, Marquez was in Paris as a correspondent for *El Espectador* when he learned that the dictator Rojas Pinalla had closed the newspaper. Stuck in France, Marquez cashed in his return plane ticket, went hunting for journalism work, and collected bottles to help pay the cost of his rent. The next year he managed to travel to Eastern Europe and secure an editor position at a newspaper in Caracas. In 1958 he returned to Barranquilla to marry Mercedes Barcha, his childhood sweetheart. (He claimed that she was 13 when he first proposed.) They

lived together in Caracas from 1957 to 1959, while Marquez continued to work as a journalist and wrote fiction.

On January 1, 1959, Fidel Castro's guerrilla revolution triumphed and the fighters marched into Havana. This revolution was of crucial importance to contemporary Latin American history, and its impact on Marquez cannot be overstated. That year he became the Bogota correspondent for Prensa Latina, the new Cuban news agency. Also of note that year--this becomes of importance in *One Hundred Years of Solitude*--was the birth of his first child, Rodrigo, on August 24. Marquez spent the next two years in the United States working for Prensa Latina. In 1961 he won the Esso Literary Prize in Colombia for *In Evil Hour*. When the book was republished in Madrid a year later with unauthorized language changes, he repudiated the edition.

For four years, Marquez wrote no new fiction and was subject to derision for his writer's block. Instead, he concentrated on raising his family (his son Gonzalo was born in April 1962) and writing screenplays, one of them with the famed Mexican writer Carlos Fuentes. In January 1965, his writer's block broke on a family trip to Acapulco. He turned the car around, drove back to the home they were staying at in Mexico, and barricaded himself there for, as he claims, "15 months." When he emerged, the 1967 book *One Hundred Years of Solitude* was immediately hailed as a classic. It was an incredible popular success as well and at one point was selling out an edition every week. It was published in English in 1970 and won many prizes in various countries.

One Hundred Years of Solitude is commonly accepted as Marquez's greatest work, as well as a literary masterpiece. It became known as the turning-point work between modernism and postmodernism, and it helped to revive the novel. The publication of *One Hundred Years of Solitude* also predicted the success of other Latin American novelists, marking the end of Western domination of the novel.

4.7 KEYWORDS

Notes

1. Stylistically: In literature, writing style is the manner of expressing thought in language characteristic of an individual, period, school, or nation.
2. Modernism is both a philosophical movement and an art movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society during the late 19th and early 20th centuries.
3. A cockfight is a blood sport between two cocks, or gamecocks, held in a ring called a cockpit.
4. A magnet is a material or object that produces a magnetic field.
5. A telescope is an optical instrument that makes distant objects appear magnified by using an arrangement of lenses or curved mirrors and lenses, or various devices used to observe distant objects by their emission, absorption, or reflection of electromagnetic radiation

4.8 QUESTIONS FOR REVIEW

1. What kinds of solitude occur in the novel (for example, solitude of pride, grief, power, love, or death), and with whom are they associated? What circumstances produce them?
2. What similarities and differences are there among the various kinds of solitude?
3. What are the purposes and effects of the story's fantastic and magical elements? How does the fantastic operate in the characters' everyday lives and personalities?
4. What varieties of love occur in the novel? Does any kind of love transcend or transform the ravages of everyday life, politics and warfare, history, and time itself?
5. When and how do politics enter the life of Macondo? With what short-term and long-term consequences? Do the social-political aspects of life in Macondo over the years parallel actual events and trends?
6. What dreams, prophecies, and premonitions occur in the novel? With which specific characters and events are they associated, and what is their purpose?
7. When, how, and in what guises does death enter Macondo? With what consequences?

8. How do geography and topography--mountains, swamps, river, sea, etc.--affect Macondo's history, its citizens' lives, and the novel's progression?

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4.10 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 4.2

Answer 2 : Check Section 4.3

Check Your Progress II :

Answer 1 : Check Section 4.5

Answer 2 : Check Section 4.4

UNIT 5 : PABLO NERUDA– INTRODUCTION TO LIFE

STRUCTURE

5.0 Objective

5.1 Introduction

5.2 Early Days

5.3 Diplomatic Career

5.4 Exile

5.5 Last Year And Death

5.6 Controversy

5.7 Legacy

5.8 Let's Sum Up

5.9 Keywords

5.10 Questions For Review

5.11 Suggested Readings And References

5.12 Answers To Check your Progress

5.0 OBJECTIVE

This unit help to learn about the life of Pablo Neruda. Unit describes early days and later part of his life unit also puts light on career of Pablo. Unit helps to know various controversy related to him along with his Legacy.

Unit helps to achieve following objective:

- Early Days and Later days of Pablo Neruda
- Diplomatic Career of Pablo Neruda
- Controversy related to Pablo Neruda
- Legacy of Pablo Neruda

5.1 INTRODUCTION

Notes

Ricardo Eliécer Neftalí Reyes Basoalto (12 July 1904 – 23 September 1973), better known by his pen name and, later, legal name Pablo Neruda was a Nobel Prize winning Chilean poet-diplomat and politician. Neruda became known as a poet when he was 13 years old, and wrote in a variety of styles, including surrealist poems, historical epics, overtly political manifestos, a prose autobiography, and passionate love poems such as the ones in his collection *Twenty Love Poems and a Song of Despair* (1924). He won the Nobel Prize for Literature in 1971.

Neruda occupied many diplomatic positions in various countries during his lifetime and served a term as a Senator for the Chilean Communist Party. When President Gabriel González Videla outlawed communism in Chile in 1948, a warrant was issued for Neruda's arrest. Friends hid him for months in the basement of a house in the port city of Valparaíso; Neruda escaped through a mountain pass near Maihue Lake into Argentina. Years later, Neruda was a close advisor to Chile's socialist President Salvador Allende. When Neruda returned to Chile after his Nobel Prize acceptance speech, Allende invited him to read at the Estadio Nacional before 70,000 people.

Neruda was hospitalised with cancer in September 1973, at the time of the coup d'état led by Augusto Pinochet that overthrew Allende's government, but returned home after a few days when he suspected a doctor of injecting him with an unknown substance for the purpose of murdering him on Pinochet's orders. Neruda died in his house in Isla Negra on 23 September 1973, just hours after leaving the hospital. Although it was long reported that he died of heart failure, the Interior Ministry of the Chilean government issued a statement in 2015 acknowledging a Ministry document indicating the government's official position that "it was clearly possible and highly likely" that Neruda was killed as a result of "the intervention of third parties". Pinochet, backed by elements of the armed forces, denied permission for Neruda's funeral to be made a public event, but thousands of grieving Chileans disobeyed the curfew and crowded the streets.

Neruda is often considered the national poet of Chile, and his works have been popular and influential worldwide. The Colombian novelist Gabriel García Márquez once called him "the greatest poet of the 20th century in

any language", and Harold Bloom included Neruda as one of the 26 writers central to the Western tradition in his book *The Western Canon*.

5.2 EARLY DAYS

He was born Ricardo Eliécer Neftalí Reyes Basoalto on 12 July 1904, in Parral, Chile, a city in Linares Province, now part of the greater Maule Region, some 350 km south of Santiago, to José del Carmen Reyes Morales, a railway employee, and Rosa Neftalí Basoalto Opazo, a schoolteacher who died two months after he was born. Soon after her death, Reyes moved to Temuco, where he married a woman, Trinidad Candia Malverde, with whom he had had another child nine years earlier, a boy named Rodolfo de la Rosa. Neruda grew up in Temuco with Rodolfo and a half-sister, Laura Herminia "Laurita", from one of his father's extramarital affairs (her mother was Aurelia Tolrà, a Catalan woman). He composed his first poems in the winter of 1914. Neruda was an atheist.

Literary career

Neruda's father opposed his son's interest in writing and literature, but he received encouragement from others, including the future Nobel Prize winner Gabriela Mistral, who headed the local school. On 18 July 1917, at the age of thirteen, he published his first work, an essay titled "Entusiasmo y perseverancia" ("Enthusiasm and Perseverance") in the local daily newspaper *La Mañana*, and signed it Neftalí Reyes. From 1918 to mid-1920, he published numerous poems, such as "Mis ojos" ("My eyes"), and essays in local magazines as Neftalí Reyes. In 1919, he participated in the literary contest *Juegos Florales del Maule* and won third place for his poem "Comunión ideal" or "Nocturno ideal". By mid-1920, when he adopted the pseudonym Pablo Neruda, he was a published author of poems, prose, and journalism. He is thought to have derived his pen name from the Czech poet Jan Neruda. The young poet's intention in publishing under a pseudonym was to avoid his father's disapproval of his poems.

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In 1921, at the age of 16, Neruda moved to Santiago to study French at the Universidad de Chile, with the intention of becoming a teacher. However, he was soon devoting all his time to writing poems and with the help of well-known writer Eduardo Barrios, he managed to meet and impress Don Carlos George Nascimento, the most important publisher in Chile at the time. In 1923, his first volume of verse, *Crepusculario* (Book of Twilights), was published by Editorial Nascimento, followed the next year by *Veinte poemas de amor y una canción desesperada* (Twenty Love Poems and A Desperate Song), a collection of love poems that was controversial for its eroticism, especially considering its author's young age. Both works were critically acclaimed and have been translated into many languages. Over the decades, *Veinte poemas* sold millions of copies and became Neruda's best-known work, though a second edition did not appear until 1932. Almost one hundred years later, *Veinte Poemas* still retains its place as the best-selling poetry book in the Spanish language. By the age of 20, Neruda had established an international reputation as a poet, but faced poverty.

In 1926, he published the collection *Tentativa del hombre infinito* (The Attempt of the Infinite Man) and the novel *El habitante y su esperanza* (The Inhabitant and His Hope). In 1927, out of financial desperation, he took an honorary consulship in Rangoon, the capital of the British colony of Burma, then administered from New Delhi as a province of British India. Rangoon was a place he had never heard of before. Later, mired in isolation and loneliness, he worked in Colombo (Ceylon), Batavia (Java), and Singapore. In Batavia the following year he met and married (6 December 1930) his first wife, a Dutch bank employee named Marijke Antonieta Hagenaar Vogelzang, known as Maruca. While he was in the diplomatic service, Neruda read large amounts of verse, experimented with many different poetic forms, and wrote the first two volumes of *Residencia en la Tierra*, which includes many surrealist poems.

5.3 DIPLOMATIC CAREER

Spanish Civil War

After returning to Chile, Neruda was given diplomatic posts in Buenos Aires and then Barcelona, Spain. He later succeeded Gabriela Mistral as

consul in Madrid, where he became the center of a lively literary circle, befriending such writers as Rafael Alberti, Federico García Lorca, and the Peruvian poet César Vallejo. His daughter, Malva Marina (Trinidad) Reyes, was born in Madrid in 1934; she was plagued with health problems, especially suffering from hydrocephalus. She died in 1943, spending most of her life with a foster family in the Netherlands after Neruda ignored her and her mother took what jobs she could. Half that time was during the Nazi occupation of Holland, when birth defects denoted genetic inferiority at best. During this period, Neruda slowly became estranged from his wife and began a relationship with Delia del Carril, an Argentine twenty years his senior.

As Spain became engulfed in civil war, Neruda became intensely politicised for the first time. His experiences during the Spanish Civil War and its aftermath moved him away from privately focused work in the direction of collective obligation. Neruda became an ardent Communist for the rest of his life. The radical leftist politics of his literary friends, as well as that of del Carril, were contributing factors, but the most important catalyst was the execution of García Lorca by forces loyal to the dictator Francisco Franco. By means of his speeches and writings, Neruda threw his support behind the Spanish Republic, publishing the collection *España en el corazón* (Spain in Our Hearts, 1938). He lost his post as consul due to his political militancy.

Neruda's marriage to Vogelzang broke down and Neruda eventually obtained a divorce in Mexico in 1943. His wife moved to Monte Carlo to escape the hostilities in Spain and then to the Netherlands with their only child, and he never saw either of them again. After leaving his wife, Neruda lived with Delia del Carril in France, eventually marrying her (shortly after his divorce) in Tetecala in 1943.

Following the election of Pedro Aguirre Cerda, whom Neruda supported, as President of Chile in 1938, Neruda was appointed special consul for Spanish emigrants in Paris. There he was responsible for what he called "the noblest mission I have ever undertaken": transporting 2,000 Spanish refugees who had been housed by the French in squalid camps to Chile on an old ship called the *Winnipeg*. Neruda is sometimes charged with having selected only fellow Communists for emigration, to the exclusion

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of others who had fought on the side of the Republic. Many of these Republicans and Anarchists were killed during the German invasion and occupation. Others deny these accusations, pointing out that Neruda chose only a few hundred of the 2,000 refugees personally; the rest were selected by the Service for the Evacuation of Spanish Refugees set up by Juan Negrín, President of the Spanish Republican Government in Exile.

Mexican appointment

Neruda's next diplomatic post was as Consul General in Mexico City from 1940 to 1943. While he was there, he married del Carril, and learned that his daughter Malva had died, aged eight, in the Nazi-occupied Netherlands.

In 1940, after the failure of an assassination attempt against Leon Trotsky, Neruda arranged a Chilean visa for the Mexican painter David Alfaro Siqueiros, who was accused of having been one of the conspirators in the assassination. Neruda later said that he did it at the request of the Mexican President, Manuel Ávila Camacho. This enabled Siqueiros, then jailed, to leave Mexico for Chile, where he stayed in Neruda's private residence. In exchange for Neruda's assistance, Siqueiros spent over a year painting a mural in a school in Chillán. Neruda's relationship with Siqueiros attracted criticism, but Neruda dismissed the allegation that his intent had been to help an assassin as "sensationalist politico-literary harassment".

Return to Chile

In 1943, after his return to Chile, Neruda made a tour of Peru, where he visited Machu Picchu, an experience that later inspired *Alturas de Macchu Picchu*, a book-length poem in twelve parts that he completed in 1945 and which expressed his growing awareness of, and interest in, the ancient civilizations of the Americas. He explored this theme further in *Canto General* (1950). In *Alturas*, Neruda celebrated the achievement of Machu Picchu, but also condemned the slavery that had made it possible. In *Canto XII*, he called upon the dead of many centuries to be born again and to speak through him. Martín Espada, poet and professor of creative

writing at the University of Massachusetts Amherst, has hailed the work as a masterpiece, declaring that "there is no greater political poem".

Communism

Bolstered by his experiences in the Spanish Civil War, Neruda, like many left-leaning intellectuals of his generation, came to admire the Soviet Union of Joseph Stalin, partly for the role it played in defeating Nazi Germany and partly because of an idealist interpretation of Marxist doctrine. This is echoed in poems such as "Canto a Stalingrado" (1942) and "Nuevo canto de amor a Stalingrado" (1943). In 1953, Neruda was awarded the Stalin Peace Prize. Upon Stalin's death that same year, Neruda wrote an ode to him, as he also wrote poems in praise of Fulgencio Batista, "Saludo a Batista" ("Salute to Batista"), and later to Fidel Castro. His fervent Stalinism eventually drove a wedge between Neruda and his long-time friend Octavio Paz, who commented that "Neruda became more and more Stalinist, while I became less and less enchanted with Stalin." Their differences came to a head after the Nazi-Soviet Ribbentrop-Molotov Pact of 1939, when they almost came to blows in an argument over Stalin. Although Paz still considered Neruda "The greatest poet of his generation", in an essay on Aleksandr Solzhenitsyn he wrote that when he thinks of "Neruda and other famous Stalinist writers and poets, I feel the gooseflesh that I get from reading certain passages of the *Inferno*. No doubt they began in good faith [...] but insensibly, commitment by commitment, they saw themselves becoming entangled in a mesh of lies, falsehoods, deceits and perjuries, until they lost their souls." On 15 July 1945, at Pacaembu Stadium in São Paulo, Brazil, Neruda read to 100,000 people in honor of the Communist revolutionary leader Luís Carlos Prestes.

Neruda also called Vladimir Lenin the "great genius of this century", and in a speech he gave on 5 June 1946, he paid tribute to the late Soviet leader Mikhail Kalinin, who for Neruda was "man of noble life", "the great constructor of the future", and "a comrade in arms of Lenin and Stalin".

Neruda later came to rue his seduction by the personality cult, explaining that "in those days, Stalin seemed to us the conqueror who had crushed

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Hitler's armies." Of a subsequent visit to China in 1957, Neruda wrote: "What has estranged me from the Chinese revolutionary process has not been Mao Tse-tung but Mao Tse-tungism." He dubbed this Mao Tse-Stalinism: "the repetition of a cult of a Socialist deity." Despite his disillusionment with Stalin, Neruda never lost his essential faith in Communist theory and remained loyal to "the Party". Anxious not to give ammunition to his ideological enemies, he would later refuse publicly to condemn the Soviet repression of dissident writers like Boris Pasternak and Joseph Brodsky, an attitude with which even some of his staunchest admirers disagreed.

On 4 March 1945, Neruda was elected a Communist Senator for the northern provinces of Antofagasta and Tarapacá in the Atacama Desert. He officially joined the Communist Party of Chile four months later. In 1946, the Radical Party's presidential candidate, Gabriel González Videla, asked Neruda to act as his campaign manager. González Videla was supported by a coalition of left-wing parties and Neruda fervently campaigned on his behalf. Once in office, however, González Videla turned against the Communist Party and issued the Ley de Defensa Permanente de la Democracia (Law of Permanent Defense of the Democracy). The breaking point for Senator Neruda was the violent repression of a Communist-led miners' strike in Lota in October 1947, when striking workers were herded into island military prisons and a concentration camp in the town of Pisagua. Neruda's criticism of González Videla culminated in a dramatic speech in the Chilean senate on 6 January 1948, which became known as "Yo acuso" ("I accuse"), in the course of which he read out the names of the miners and their families who were imprisoned at the concentration camp.

In 1959 Neruda was present as Fidel Castro was honored at a welcoming ceremony offered by the Central University of Venezuela where he spoke to a massive gathering of students and read his *Canto a Bolívar*. Luis Báez summarized what Neruda said: "In this painful and victorious hour that the peoples of America live, my poem with changes of place, can be understood directed to Fidel Castro, because in the struggles for freedom the fate of a Man to give confidence to the spirit of greatness in the history of our peoples".

During the late 1960s, Argentine writer Jorge Luis Borges was asked for his opinion of Pablo Neruda. Borges stated, "I think of him as a very fine poet, a very fine poet. I don't admire him as a man, I think of him as a very mean man." He said that Neruda had not spoken out against Argentine President Juan Perón because he was afraid to risk his reputation, noting "I was an Argentine poet, he was a Chilean poet, he's on the side of the Communists; I'm against them. So I felt he was behaving very wisely in avoiding a meeting that would have been quite uncomfortable for both of us."

5.4 EXILE

A few weeks later in 1948, finding himself threatened with arrest, Neruda went into hiding and he and his wife were smuggled from house to house hidden by supporters and admirers for the next thirteen months. While in hiding, Senator Neruda was removed from office and, in September 1948, the Communist Party was banned altogether under the Ley de Defensa Permanente de la Democracia, called by critics the Ley Maldita (Accursed Law), which eliminated over 26,000 people from the electoral registers, thus stripping them of their right to vote. Neruda later moved to Valdivia, in southern Chile. From Valdivia he moved to Fundo Huishue, a forestry estate in the vicinity of Huishue Lake. Neruda's life underground ended in March 1949 when he fled over the Lilpela Pass in the Andes Mountains to Argentina on horseback. He would dramatically recount his escape from Chile in his Nobel Prize lecture.

Once out of Chile, he spent the next three years in exile. In Buenos Aires, Neruda took advantage of the slight resemblance between him and his friend, the future Nobel Prize-winning novelist and cultural attaché to the Guatemalan embassy Miguel Ángel Asturias, to travel to Europe using Asturias' passport. Pablo Picasso arranged his entrance into Paris and Neruda made a surprise appearance there to a stunned World Congress of Peace Forces, while the Chilean government denied that the poet could have escaped the country. Neruda spent those three years traveling extensively throughout Europe as well as taking trips to India, China, Sri Lanka and the Soviet Union. His trip to Mexico in late 1949 was

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lengthened due to a serious bout of phlebitis. A Chilean singer named Matilde Urrutia was hired to care for him and they began an affair that would, years later, culminate in marriage. During his exile, Urrutia would travel from country to country shadowing him and they would arrange meetings whenever they could. Matilde Urrutia was the muse for *Los versos del capitán*, a book of poetry which Neruda later published anonymously in 1952.

from "Full Woman, Fleshly Apple, Hot Moon" Full woman, fleshly apple, hot moon, thick smell of seaweed, crushed mud and light, what obscure brilliance opens between your columns? What ancient night does a man touch with his senses? Loving is a journey with water and with stars, with smothered air and abrupt storms of flour: loving is a clash of lightning-bolts and two bodies defeated by a single drop of honey.

From "Full Woman, Fleshly Apple, Hot Moon", *Selected Poems* translated by Stephen Mitchell (1997)

While in Mexico, Neruda also published his lengthy epic poem *Canto General*, a Whitmanesque catalog of the history, geography, and flora and fauna of South America, accompanied by Neruda's observations and experiences. Many of them dealt with his time underground in Chile, which is when he composed much of the poem. In fact, he had carried the manuscript with him during his escape on horseback. A month later, a different edition of five thousand copies was boldly published in Chile by the outlawed Communist Party based on a manuscript Neruda had left behind. In Mexico, he was granted honorary Mexican citizenship. Neruda's 1952 stay in a villa owned by Italian historian Edwin Cerio on the island of Capri was fictionalized in Antonio Skarmeta's 1985 novel *Ardiente Paciencia* (*Ardent Patience*, later known as *El cartero de Neruda*, or *Neruda's Postman*), which inspired the popular film *Il Postino* (1994).

Second return to Chile

By 1952, the González Videla government was on its last legs, weakened by corruption scandals. The Chilean Socialist Party was in the process of nominating Salvador Allende as its candidate for the September 1952 presidential elections and was keen to have the presence of Neruda, by

now Chile's most prominent left-wing literary figure, to support the campaign. Neruda returned to Chile in August of that year and rejoined Delia del Carril, who had traveled ahead of him some months earlier, but the marriage was crumbling. Del Carril eventually learned of his affair with Matilde Urrutia and he sent her back to Chile in 1955. She convinced the Chilean officials to lift his arrest, allowing Urrutia and Neruda to go to Capri, Italy. Now united with Urrutia, Neruda would, aside from many foreign trips and a stint as Allende's ambassador to France from 1970 to 1973, spend the rest of his life in Chile.

By this time, Neruda enjoyed worldwide fame as a poet, and his books were being translated into virtually all the major languages of the world. He vigorously denounced the United States during the Cuban missile crisis and later in the decade he likewise repeatedly condemned the U.S. for its involvement in the Vietnam War. But being one of the most prestigious and outspoken left-wing intellectuals alive, he also attracted opposition from ideological opponents. The Congress for Cultural Freedom, an anti-communist organization covertly established and funded by the U.S. Central Intelligence Agency, adopted Neruda as one of its primary targets and launched a campaign to undermine his reputation, reviving the old claim that he had been an accomplice in the attack on Leon Trotsky in Mexico City in 1940. The campaign became more intense when it became known that Neruda was a candidate for the 1964 Nobel Prize, which was eventually awarded to Jean-Paul Sartre (who rejected it).

In 1966, Neruda was invited to attend an International PEN conference in New York City. Officially, he was barred from entering the U.S. because he was a communist, but the conference organizer, playwright Arthur Miller, eventually prevailed upon the Johnson Administration to grant Neruda a visa. Neruda gave readings to packed halls, and even recorded some poems for the Library of Congress. Miller later opined that Neruda's adherence to his communist ideals of the 1930s was a result of his protracted exclusion from "bourgeois society". Due to the presence of many Eastern Bloc writers, Mexican writer Carlos Fuentes later wrote that the PEN conference marked a "beginning of the end" of the Cold War.

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Upon Neruda's return to Chile, he stopped in Peru, where he gave readings to enthusiastic crowds in Lima and Arequipa and was received by President Fernando Belaúnde Terry. However, this visit also prompted an unpleasant backlash; because the Peruvian government had come out against the government of Fidel Castro in Cuba, July 1966 saw more than one hundred Cuban intellectuals retaliate against the poet by signing a letter that charged Neruda with colluding with the enemy, calling him an example of the "tepid, pro-Yankee revisionism" then prevalent in Latin America. The affair was particularly painful for Neruda because of his previous outspoken support for the Cuban revolution, and he never visited the island again, even after receiving an invitation in 1968.

After the death of Che Guevara in Bolivia in 1967, Neruda wrote several articles regretting the loss of a "great hero". At the same time, he told his friend Aida Figueroa not to cry for Che, but for Luis Emilio Recabarren, the father of the Chilean communist movement, who preached a pacifist revolution over Che's violent ways.

CHECK YOUR PROGRESS I:

Q1. Discuss the early life of Neruda's.

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Q2. Write a note on Exile of Neruda.

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5.5 LAST YEAR AND DEATH

In 1970, Neruda was nominated as a candidate for the Chilean presidency, but ended up giving his support to Salvador Allende, who later won the election and was inaugurated in 1970 as the first democratically elected socialist head of state. Shortly thereafter, Allende appointed Neruda the Chilean ambassador to France, lasting from 1970–1972; his final diplomatic posting. During his stint in Paris, Neruda

helped to renegotiate the external debt of Chile, billions owed to European and American banks, but within months of his arrival in Paris his health began to deteriorate.[46] Neruda returned to Chile two and a half years later due to his failing health.

In 1971, Neruda was awarded the Nobel Prize, a decision that did not come easily because some of the committee members had not forgotten Neruda's past praise of Stalinist dictatorship. But his Swedish translator, Artur Lundkvist, did his best to ensure the Chilean received the prize. "A poet," Neruda stated in his Stockholm speech of acceptance of the Nobel Prize, "is at the same time a force for solidarity and for solitude." The following year Neruda was awarded the prestigious Golden Wreath Award at the Struga Poetry Evenings.

As the coup d'état of 1973 unfolded, Neruda was diagnosed with prostate cancer. The military coup led by General Augusto Pinochet saw Neruda's hopes for Chile destroyed. Shortly thereafter, during a search of the house and grounds at Isla Negra by Chilean armed forces at which Neruda was reportedly present, the poet famously remarked: "Look around – there's only one thing of danger for you here – poetry."

It was originally reported that, on the evening of 23 September 1973, at Santiago's Santa María Clinic, Neruda had died of heart failure;

However, "(t)hat day, he was alone in the hospital where he had already spent five days. His health was declining and he called his wife, Matilde Urrutia, so she could come immediately because they were giving him something and he wasn't feeling good." On 12 May 2011, the Mexican magazine *Proceso* published an interview with his former driver Manuel Araya Osorio in which he states that he was present when Neruda called his wife and warned that he believed Pinochet had ordered a doctor to kill him, and that he had just been given an injection in his stomach. He would die six and a half hours later. Even reports from the pro-Pinochet *El Mercurio* newspaper the day after Neruda's death (refer) to an injection immediately beforehand. According to an official Chilean Interior Ministry report prepared in March 2015 for the court investigation into Neruda's death, "he was either given an injection or something orally" at the Santa María Clinic "which caused his death six-and-a-half hours later. The 1971 Nobel laureate was scheduled to fly to

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Mexico where he may have been planning to lead a government in exile that would denounce General Augusto Pinochet, who led the coup against Allende on September 11, according to his friends, researchers and other political observers". The funeral took place amidst a massive police presence, and mourners took advantage of the occasion to protest against the new regime, established just a couple of weeks before. Neruda's house was broken into and his papers and books taken or destroyed.

In 1974 his Memoirs appeared under the title *I Confess I Have Lived*, updated to the last days of the poet's life, and including a final segment describing the death of Salvador Allende during the storming of the Moneda Palace by General Pinochet and other generals – occurring only twelve days before Neruda died. Matilde Urrutia subsequently compiled and edited for publication the memoirs and possibly his final poem "Right Comrade, It's the Hour of the Garden". These and other activities brought her into conflict with Pinochet's government, which continually sought to curtail Neruda's influence on the Chilean collective consciousness. Urrutia's own memoir, *My Life with Pablo Neruda*, was published posthumously in 1986. Manuel Araya, his Communist Party-appointed chauffeur, published a book about Neruda's final days in 2012.

5.6 CONTROVERSY

Rumored murder and exhumation

In June 2013, a Chilean judge ordered that an investigation be launched, following suggestions that Neruda had been killed by the Pinochet regime for his pro-Allende stance and political views. Neruda's driver, Manuel Araya, stated that doctors had administered poison as the poet was preparing to go into exile. In December 2011, Chile's Communist Party asked Chilean Judge Mario Carroza to order the exhumation of the remains of the poet. Carroza had been conducting probes into hundreds of deaths allegedly connected to abuses of Pinochet's regime from 1973 to 1990. Carroza's inquiry during 2011–12 uncovered enough evidence to order the exhumation in April 2013. Eduardo Contreras, a Chilean lawyer who was leading the push for a full investigation, commented: "We have world-class labs from India, Switzerland, Germany, the US, Sweden,

they have all offered to do the lab work for free." The Pablo Neruda Foundation fought the exhumation under the grounds that the Araya's claims were unbelievable.

In June 2013 a court order was issued to find the man who allegedly poisoned Neruda. Police were investigating Michael Townley, who was facing trial for the killings of General Carlos Prats (Buenos Aires, 1974), and ex Chancellor Orlando Letelier (Washington, 1976).

Test results were released on 8 November 2013 of the seven-month investigation by a 15-member forensic team. Patricio Bustos, the head of Chile's medical legal service, stated "No relevant chemical substances have been found that could be linked to Mr. Neruda's death" at the time. However, Carroza said that he was waiting for the results of the last scientific tests conducted in May (2015), which found that Neruda was infected with the *Staphylococcus aureus* bacterium, which can be highly toxic and result in death if modified.

A team of 16 international experts led by Spanish forensic specialist Aurelio Luna from the University of Murcia announced on 20 October 2017 that "from analysis of the data we cannot accept that the poet had been in an imminent situation of death at the moment of entering the hospital" and that death from prostate cancer was not likely at the moment when he died. The team also discovered something in Neruda's remains that could possibly be a laboratory-cultivated bacteria. The results of their continuing analysis were expected in 2018.

5.7 LEGACY

Neruda owned three houses in Chile; today they are all open to the public as museums: La Chascona in Santiago, La Sebastiana in Valparaíso, and Casa de Isla Negra in Isla Negra, where he and Matilde Urrutia are buried.

A bust of Neruda stands on the grounds of the Organization of American States building in Washington, D.C.

In popular culture

Music

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- American composer Tobias Picker set to music *Tres Sonetos de Amor* for baritone and orchestra
- American composer Tobias Picker set to music *Cuatro Sonetos de Amor* for voice and piano
- Greek composer Mikis Theodorakis set to music the *Canto general*.
- Greek composer and singer Nikos Xilouris composed *Οι Νεκροί της Πλατείας* (*The dead of the Square*) based on *Los muertos de la plaza*.
- American composer Samuel Barber used Neruda's poems for his cantata *The Lovers* in 1971.
- Alternative rock musician Lynda Thomas released as a single the flamenco song "Ay, Ay, Ay" (2001), which is based on the book *Twenty Love Poems and a Song of Despair*.
- Austrian avant-garde composer Michael Gielen set to music *Un día sobresale* (*Ein Tag Tritt Hervor*. *Pentaphonie für obligates Klavier, fünf Soloinstrumente und fünf Gruppen zu je fünf Musikern mit Worten von Pablo Neruda*. 1960–63).
- Native American composer Ron Warren set to music *Quatro Sonetos de Amor* for coloratura soprano, flute and piano (1999), 1 from each group of sonnets in *Cien Sonetos de Amor*. Recorded on *Circle All Around Me* Blue Heron Music BHM101.
- Mexican composer Daniel Catán wrote an opera *Il Postino* (2010), whose premiere production featured Spanish tenor Plácido Domingo portraying Pablo Neruda.
- The Dutch composer Peter Schat used twelve poems from the *Canto General* for his cantata *Canto General* for mezzo-soprano, violin and piano (1974), which he dedicated to the memory of the late president Salvador Allende.
- Folk rock / progressive rock group Los Jaivas, famous in Chile, used *Las alturas de Macchu Picchu* as the text for their album of the same name.
- Chilean composer Sergio Ortega worked closely with the poet in the musical play *Fulgur y muerte de Joaquín Murieta* (1967). Three decades later, Ortega expanded the piece into an opera, leaving Neruda's text intact.

- Peter Lieberson composed *Neruda Songs* (2005) and *Songs of Love and Sorrow* (2010) based on *Cien Sonetos de Amor*.
- Jazz vocalist Luciana Souza released an album called "Neruda" (2004) featuring 10 of Neruda's poems set to the music of Federico Mompou.
- The South African musician Johnny Clegg drew heavily on Neruda in his early work with the band Juluka.
- On the back of Jackson Browne's album *The Pretender*, there is a poem by Neruda.
- Canadian rock group Red Rider named their 1983 LP/CD release, *Neruda*.
- Chilean composer Leon Schidrowsky have composed a good amount of pieces using poems by Neruda. Among them, *Carrera*, *Caupolicán* and *Lautaro*.
- Pop band Sixpence None the Richer set his poem "Puedo escribir" to music on their platinum selling self-titled album (1997).
- The group Brazilian Girls turned "Poema 15" ("Poem 15") from *Veinte poemas de amor y una canción desesperada* (20 love poems and a song of despair) into their song "Me gusta cuando callas" from their self-titled album.
- With permission from the Fundación Neruda, Marco Katz composed a song cycle based on the volume *Piedras del cielo* for voice and piano. Centaur Records CRC 3232, 2012.
- The Occitan singer Joanda composed the song *Pablo Neruda*
- American contemporary composer Morten Lauridsen set Neruda's poem "Soneto de la noche" to music as part of his cycle "Nocturnes" from 2005.
- The opening lines for the song "Bachata Rosa" by Juan Luis Guerra was inspired by Neruda's *The Book of Questions*.
- Ezequiel Vinao composed "Sonetos de amor" (2011) a song cycle based on Neruda's love poems.
- Ute Lemper co-composed the songs of "Forever" (2013) an album of the Love poems of Pablo Neruda

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- American composer Daniel Welcher composed Abeja Blanca, for Mezzo-Soprano, English Horn, and Piano using the Abeja Blanca text from Neruda's Twenty Love Songs and a Song of Despair
- Canadian rock band The Tragically Hip, on their album Now for Plan A (Universal, 2012), on the sixth track of the album, in a song titled "Now For Plan A", includes a reading by guest vocalist Sarah Harmer of the first two stanzas of the Pablo Neruda poem, "Ode To Age" ("Odă Bătrâneții").

Literature

- Neruda's 1952 stay in a villa on the island of Capri was fictionalized in Chilean author Antonio Skarmeta's 1985 novel *Ardiente Paciencia* (published as *Burning Patience*, later known as *El cartero de Neruda*, or *Neruda's Postman*).
- The 1998 Spanglish novel *Yo-Yo Boing!* by Giannina Braschi features a comic, dinner party debate between poets and artists about Neruda's genius versus that of other Spanish language poets Quevedo, Góngora, Ruben Darío, Juan Ramon Jimenez, and Federico Garcia Lorca.
- In 2008 the writer Roberto Ampuero published a novel *El caso Neruda*, about his private eye Cayetano Brulé, where Pablo Neruda is one of the protagonists.
- *The Dreamer* (2010) is a children's fictional biography of Neruda, "a shy Chilean boy whose spirit develops and thrives despite his father's relentless negativity". Written by Pam Muñoz Ryan and illustrated by Peter Sís, the text and illustrations are printed in Neruda's signature green ink.
- The character of The Poet in Isabel Allende's debut novel *The House of the Spirits* is likely an allusion to Neruda.
- In the 2007 novel *The Reluctant Fundamentalist* by Pakistani author Mohsin Hamid, a key time in the political radicalization of the protagonist - a young Pakistani intellectual - is his short stay in Chile, in the course of which he visits the preserved home of Pablo Neruda.

Film

- The Italian film *Il Postino*, inspired by Antonio Skármeta's 1985 novel *Ardiente paciencia* (*Ardent Patience*, later known as *El cartero de Neruda*, or *Neruda's Postman*), centres on the story of Pablo Neruda (Philippe Noiret) living in exile on Salina Island near Sicily during the 1950s. While there, he befriends the local letter carrier and inspires in him a love of poetry.
- *Neruda* is a 120-minute documentary about his life and poetry including interviews with his friends like Volodia Teitelboim, Jose Balmes, Jorge Edwards, Andrej Wosnessenski, Mikis Theodorakis. This film was directed by the German filmmaker Ebbo Demant and broadcast 2004 in the European culture TV channel ARTE and the German public-service broadcaster ARD.
- *Neruda*, a 2016 Chilean film
- The English film *Truly, Madly, Deeply*, written and directed by Anthony Minghella, uses Neruda's poem "The Dead Woman" as a pivotal device in the plot when Nina (Juliet Stevenson) understands she must let go of her dead lover Jamie (Alan Rickman).
- The 1998 film *Patch Adams* features *Love Sonnet XVII*.

Television

- In the U.S. sitcom *How I Met Your Mother*, both Ted Mosby and the Mother's favourite poem is revealed to be Pablo Neruda's "*Mañana XXVII*".
- In *The Simpsons* episode "*Bart Sells His Soul*", Lisa mentions and quotes Pablo Neruda ("*Laughter is the language of the soul*") and Bart snidely replies that he is familiar with his work.
- In the *Arthur* episode "*Mr. Ratburn and the Special Someone*", Mr. Ratburn is seen reading a fictional collection of Neruda's works entitled *Love Poems* in the teacher's lounge.
- Science
- For most of his life, Neruda was fascinated by butterflies. In 1976, a sub-group of the South American genus *Heliconius* was named after him; see *Neruda (genus)*.^{[79][80]}
- A crater on Mercury is also named Neruda, in his honor

CHECK YOUR PROGRESS II:

Q1. Write a note on last days of Neruda’s life.

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Q2. Discuss the various television adaptations from the Neruda's works.

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5.8 LET’S SUM UP

Born in Parral, Chile, on July 12, 1904, poet Pablo Neruda stirred controversy with his affiliation with the Communist Party and his outspoken support of Joseph Stalin, Fulgencio Batista and Fidel Castro. His poetic mastery was never in doubt, and for it he was awarded the Nobel Prize for Literature in 1971. Neruda died on September 23, 1973, with subsequent investigations exploring whether he might have been poisoned.

5.9 KEYWORDS

1. Harold Bloom was an American literary critic and the Sterling Professor of Humanities at Yale University
2. A national poet or national bard is a poet held by tradition and popular acclaim to represent the identity, beliefs and principles of a particular national culture.
3. Surrealism is a cultural movement that started in 1917, and is best known for its visual artworks and writings.
4. Machu Picchu is a 15th-century Inca citadel, located in the Eastern Cordillera of southern Peru, on a 2,430-metre (7,970 ft) mountain ridge
5. Prostate cancer is the development of cancer in the prostate, a gland in the male reproductive system.

5.10 QUESTIONS FOR REVIEW

- a) Discuss the various controversy associated with Neruda's.
- b) Discuss the Legacy of Neruda's through adaptations in various fields.
- c) Discuss the Diplomatic Career of Neruda.

5.11 SUGGESTED READINGS AND REFERENCES

31. Profile at the Poetry Foundation
32. Profile at Poets.org with poems and articles
33. Nobel Biography
34. Rita Guibert (Spring 1971). "Pablo Neruda, The Art of Poetry No. 14". *The Paris Review* (51).
35. NPR Morning Edition on Neruda's Centennial 12 July 2004 (audio 4 mins)
36. "Pablo Neruda's 'Poems of the Sea'" 5 April 2004 (Audio, 8 mins)
37. "The ecstasist: Pablo Neruda and his passions". *The New Yorker*. 8 September 2003
38. Documentary-in-progress on Neruda, funded by Latino Public Broadcasting site features interviews from Isabel Allende and others, bilingual poems
39. Poems of Pablo Neruda
40. "What We Can Learn From Neruda's Poetry of Resistance". *The Paris Review*. 16 March 2018 by Mark Eisner
41. Pablo Neruda recorded at the Library of Congress for the Hispanic Division's audio literary archive on June 20, 1966
42. *Pablo Neruda: The Poet's Calling [The Biography of a Poet]*, by Mark Eisner. New York, Ecco/Harper Collins 2018
43. *Translating Neruda: The Way to Macchu Picchu* John Felstiner 1980
44. *The poetry of Pablo Neruda*. Costa, René de., 1979
45. *Pablo Neruda: Memoirs (Confieso que he vivido: Memorias)* / tr. St. Martin, Hardie, 1977.

5.12 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 5.2

Answer 2 : Check Section 5.4

Check Your Progress II :

Answer 1 : Check Section 5.5

Answer 2 : Check Section 5.7

UNIT: 6 PABLO NERUDA –LITERARY WORK

STRUCTURE

6.0 Objective

6.1 Introduction

6.2 The Enigmatic Romantic: Veinte Poemas De Amor

6.3 “The Duty of A Poet”: Turning Toward Politics In España En El Corazón

6.4 Literary Movement

6.5 Influence on World Literature

6.6 Ecoethical Significance Of Wilderness In Pablo Neruda’s Selected Poems

6.7 Theoretical Framework

6.8 Ethical Consideration of the Land

6.9 Ethical Consideration Of Wildlife

6.10 Let’s Sum Up

6.11 Keywords

6.12 Questions for Review

6.13 Suggested Readings and References

6.14 Answers To Check your Progress

6.0 OBJECTIVE

This unit describes the literary works of Pablo Neruda. This unit helps to understand how Neruda work affected the world Literature. This unit explains the Literary Movement started by Neruda. Unit helps to explain Theoretical Framework of Neruda’s work along with Ethical Consideration of the Land and Wildlife.

Notes

Unit helps to achieve following objective:

- His influence on world literature
- His point of view towards politics
- His literary movement

6.1 INTRODUCTION

Pablo Neruda is one of the world's celebrated poets. Over the span of his career he attracted attention and praise through his personal exploits as well as his literary ones. This was so because the work he did always reflected his feelings and emotions during a particular time in his life. His works mirror his life and many revere that particular attribute.

Neruda has been an inspiration for other writers who like him had no true support system that urged them to follow their dreams. Neruda was one who had strong beliefs and followed through with them against all odds and consequences and is, for that one of the most widely translated and read poets.

Pablo Neruda went into the world of arts and literature without support but other authors today may look onto him as an inspiration that following your dreams may actually make a difference. His very unique surrealist style and strongly conveyed emotions have prompted other authors (Ferlinghetti, Robert Bly, Ken Morrill and Stew Albert; for example) to follow through with their poetry and works. His original style and the passion and emotion depicted in his work make him a worthy world author who has had world wide exposure and has influenced new authors to try new things in their craft and to believe in what they can achieve

6.2 THE ENIGMATIC ROMANTIC: VEINTE POEMAS DE AMOR

The notion of "hemispheric harmony" and a unified Latin American identity is an inherently romantic one, and can be linked to the more literal romances of Neruda's love poetry. In an Anglo-American context, Pablo Neruda is known primarily as a love poet, as his second published work *Veintepoemas de amor y unacancióndesesperada* (1924) brought

him international recognition. The collection sold over a million copies and has been translated into numerous languages. In this section, I argue that these poems contribute to Neruda's rendering as a symbolic figure. Relying on a close reading of Poem XV in particular, I aim to show that Neruda's love poetry cemented his place in the cultural imaginary as the romantic dreamer, qualified to mythicize America and its peoples. In his book *The Poetry of Pablo Neruda*, René de Costa notes the "romantic exaggeration" with which Neruda spoke about the love poems. In a letter to Chilean newspaper *La Nación*, Neruda wrote, "I undertook the greatest departure from myself: creation, wanting to illuminate words... I have made these poems and I have suffered much in making them". Neruda presents himself as a tortured soul, a construction that can be noted within the poems themselves as their narrator laments lost loves and seems tormented by new ones. Critics still guess at the inspirations for this collection. Neruda cites two women named Marisol and Marisombra as muses for the work – a claim that reads as metaphorical insofar as it depends on the maritime (mar) and a comparison between the light ("sol") and dark ("sombra").

Moran points out that there were several other women in Neruda's life, too, and the poems seem to resist any direct reading that attribute them to real-life women (39-40). The crafting of Poem XV is fundamentally gendered, as its narrator ultimately commands agency over his female subject. In the year of its publication, *Veintepoemas* was hugely controversial: its explicit references to sex and the female body were grounds for its rejection by literary journals and publishers (de Costa, 17-18). This explicitness can be attributed to the "free love" movement that was at the time championed by the anarchist student groups with which Neruda identified (de Costa 23). Neruda published an article called "Sexo" in *Claridad* in 1921 that exposed the misogyny of the movement: *Fuerte y joven, busca un objeto en quien vaciarse una copa de salud. Es el animal que busca sencillamente una salida a su potencia natural. Es un animal macho y la vida debe darle la hembra en quien se complete, aumentándose.* ("Sexo")

Notes

Strong and young, he hunts for an object in which to empty out his cup of youth... He is the male and life should supply him with the female in whom he can find satisfaction. (de Costa 23)

Here, Neruda relates maleness to uncontrollable sexual desire. He refers to the male as the “animal” who is both “fuerte” (strong) and “macho” (masculine). The word “aumentar” is translated here as “to satisfy,” but can also mean to grow or to increase, an alternative that would suggest that sexual experience is both a formative and definitive aspect of male socialization. This attitude toward male/female relationships can be observed in the poems themselves, and is an indicator of Neruda’s gendered construction as the indeed “macho” man of letters.

Moran’s recourse to biography again runs the risk of conflating the writer and his poems’ narrator(s). I would suggest that, in the love poems, Neruda constructs a narrator as abstract, symbolic, and enigmatic as the women he addresses, that nonetheless contributes to the “fiction” of Neruda as the mysterious romantic. On the one hand, Neruda crafts the brooding lover, who “can write the saddest lines tonight” over lost love. On the other hand, he idolizes and objectifies the female body. In Poem XV, women remain symbolic and passive in lines such as the following: Me gustascuando callas porqueestáscomoausente, y me oyesdesdelejos, y mi voz no tetoca. Parece que losojos se tehubieranvolado y parece que un besotecerrara la boca. I like for you to be still: it is as though you were absent, and you hear me from far away and my voice does not touch you. It seems as though your eyes had flown away and it seems that a kiss had sealed your mouth. (The Poetry 15-16)

Neruda’s narrator speaks of his muse as one whom he prefers to be “still” and “absent.” To be clear, I do not wish to assert that Neruda is a misogynist who seeks to silence his lover. I do want to clarify, however, that predictably, Neruda’s love poetry reflects the gender roles of the time in which it was written. Consider, for instance, how his narrator compares women to “flowers,” “fruit,” and a “butterfly” (The Poetry 14). Neruda writes of the woman as the object of the male gaze. Twice removed, he seemingly prefers his voice not to touch his muse. Romantic attachment in effect silences the female, just as the narrator’s kiss “seals” her mouth. While Neruda’s poetic protagonist does afford some

complexity to the female in her transience, he at the same time uses her in a predictable attempt to sort out his own melancholy. In this way, he is still able to claim agency over the female presence in the poem. Neruda's sentimental love poetry did not override his masculine iconography as a revolutionary and political poet. That is, unlike Mistral, his brooding over romantic love did not lead him to be cast as the suffering singleton, but rather as the mysterious romantic.

The dramatic, romantic character of *Veintepoemas de amor y unacanción desesperada* seemingly finds form in the poet's life, hence critics' conflation of the narrator and poet. Dominic Moran writes that Neruda's life was "bursting with the type of incident and upheaval that would look more at home in a Romantic melodrama or Mexican soap opera than in a synoptic and purportedly sane literary biography". The poet's work, which ranges from the initial success of his love poetry to *Canto general*, the meaning of which extends to the whole of his continent, marks him as the unknowable artist who dodges a coherent analysis of his body of work. Moran wearies of attempting to define not only the poet, but also his corpus: "Neruda, whose sprawling, dizzyingly varied oeuvre hardly seems to be the work of a single poet [...] defies every attempt at watertight summary or overarching theorization". Neruda's many loves, his complicated involvement in national and international politics, and his vast array of poetic production make for an enigmatic character suited to the epic nature of both *España en el corazón* and *Canto general*.

6.3 "THE DUTY OF A POET": TURNING TOWARD POLITICS IN ESPAÑA EN EL CORAZÓN

While Neruda entered the literary scene with his love poetry, he is also known in the Spanish-speaking world as one of Chile's most famous political poets. Neruda's public acts against the political regime mark him in the tradition of the Latin American man of letters: he follows a long line of Latin American revolutionaries whose fights for independence won them iconic reputations, and also marked them as targets of the governments they opposed. In Neruda's case, this polemic

Notes

nature manifested itself in his poetry. Neruda was no stranger to using his work as political commentary: he wrote “A las poetas de Chile,” in which he took a public stance demanding the release of friend and fellow Chilean poet Joaquín Cifuentes Sepúlveda from jail; he published scathing articles in national newspapers, did a public reading of the invective poem “Song to Stalingrad” at a USSR support rally in 1942, and then pushed the envelope further by crafting the “New Song of Love to Stalingrad” as a response to the “public outcry” with which the original was met (Santí 35). In 1945, Neruda was elected Senator under the Communist party for the northern regions Antofagasta and Tarapacá, formalizing his involvement in Chilean politics (Santí 39). Neruda openly denounced fascism, supported Communism, and was forced to flee from anti-Communist Chilean president Augusto Pinochet as a result. But, where did Neruda’s political persona, indeed personae, begin?

Like Mistral, Neruda expressed his opinions on the Spanish Civil War through his work, though his were the more explicit protestations of fascism. With respect to Neruda’s connection to the war, I turn to *Españaen el corazón*, originally published on its own but later added to *Residenciaen la tierra* in its third section, *Terceraresidencia*. Neruda himself distinguished the work as a turning point in the relationship between his poetics and politics. The Spanish Civil War not only changed Neruda’s political party identification, but also his work: *Españaen el corazón* was the first explicitly political volume of poetry that he published. Distributed in three parts, the collection’s third installment that most obviously brims with the shift in Neruda’s political leanings. When Neruda published *Españaen el corazón* in 1938, he was serving as Chilean consul to Madrid. He composed the work to show his disgust for Franco, his outrage at the assassination of his friend and fellow writer Federico García Lorca, and his support for the anti-fascist Republican side of the conflict. Neruda said of the work in an interview: I began to become a Communist in Spain, during the civil war... That was where the most important period of my political life took place – as was the case for many writers throughout the world. We felt attracted by that enormous resistance to fascism which was the Spanish war. But the

experience meant something else for me. Before the war in Spain, I knew writer who were all Republicans, except for one or two. And the Republic, for me, was the rebirth of culture, literature, the arts, in Spain. Federico Garcia Lorca is the expression of this poetic generation, the most explosive in the history of Spain in many centuries. So the physical destruction of all these men was a drama for me. A whole part of my life ended in Madrid. (Feinstein 115)

But documenting this “drama” was more than just a personal endeavor: it was also intricately tied to Neruda’s role as a Latin American poet. Dawes writes, “From Neruda’s point of view... the issue at hand was a ‘People’s War,’ and the poet’s duty [was] to provide a literary rendering of it... He felt an urgency to address the paramount political matters of the day. To concentrate on divergent topics other than the defeat of fascism would be tantamount to avoiding one’s duty as a poet”. Neruda felt an obligation to leverage his poetry as a tool to document societal ills. This distinction suggests his subscription to the available role for male intellectuals in Latin America as witnesses in the public sphere. The fact that not writing about the Spanish Civil War would be “tantamount” to rejecting his identity as a poet is telling of whom exactly Neruda thought he had to be in order to exist in a public, literary world that valued male intellectuals for their commentary on political events.

A prime example of Neruda’s political verse is the vitriolic “El General Franco en los infiernos” (“General Franco in Hell”). The poem refers to the fascist general as “dog of the earth” and “evil one” in response to the murder of Neruda’s friend and fellow writer Federico García Lorca. In it, Neruda offers an impassioned account of Franco’s atrocities as his narrator claims:

Solo, solo, par las lágrimas todas reunidas, para una eternidad de manos muertas y ojos podridos, solo en una cueva de tu infierno, comiendo silenciosa pus y sangre por una eternidad maldita y sola. Alone, alone, for the tears all gathered, for an eternity of dead hands and rotted eyes, alone in a cave of your hell, eating silent pus and blood through a cursed and lonely eternity. (Residence 284-85)

The voice of the poem relies on the literal, material effects of war in order to dramatize his outrage. Neruda repeatedly brings to his readers’

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attention the carnage that characterized the Spanish Civil War by describing physical body parts like hands, eyes, blood, and pus. The use of second person directs the narrator's rage toward Franco in particular: "infierno" ("hell") becomes "tuinfierno." That is, it is an entity owned or controlled by Franco intimately, as signaled by the use of the informal "tu." In this vein, Neruda's narrator continues,

No merecesdormiraunque sea clavados de alfilereslosojos:
debesestardesperto, General, despiertoenternamente entre la
podredumbre de las reciénparidas, ametralladasenOtoño. Todas, todoslos
tristes niñosdescuartizados, tiesos, estáncolgados, esperandoentu inferno
esedía de fiesta fría: tullegada

You do not deserve to sleep even though it be with your eyes fastened
with pins:

you have to be awake, General, eternally awake among the putrefaction
of the new mothers, machine-gunned in the autumn. All and all the sad
children cut to pieces, rigid, they hang, awaiting in your hell that day of
cold festivity: your arrival. (Residence 285)

Here, the poem's voice speaks directly to the general. This might be read as a formal address were it not for the informal "tú" conjugations, which instead suggest that the capitalized "General" is scathingly ironic. The narrator commands "you have to be / awake, General, eternally awake," demanding that Franco be held accountable for his actions. The unthinkable is mixed with the mundane in order to sensationalize the brutality of the war: people are "machinegunned in the autumn." Including the seemingly matter-of-fact, casual mention of the season here acts as a commentary on the way the world has been turned upside down by brutality and violence. It is this explicit manifestation of rage that characterizes this collection, distinguishing it from Mistral's more subtle acts of resistance in response to the war and locating Neruda in the tradition of the Latin American rebel.

6.4 LITERARY MOVEMENT

Pablo Neruda was part of the Surrealist Movement, since the Spanish Civil War influenced him and his political beliefs were controversial; Neruda was part of the Surrealist movement because he was a

communist, or his political ideas were likewise, and afterwards he had to exile to Isla Negra in 1953, where he wrote more poems, being his major themes political, saturated, dreamy, passionate, and most of them had the tone of a rebel person who does not want to go along with the government, or the usual.

In his poems, Neruda cannot stand the fact that he was banished from Chile, and that not everything is going according to his ideas. Some of his poems also are very deep in meaning, and others are very erotic and intimate. An example of his surrealist work is "Odes to Common Things," which is a collection of different types of poems that are odes to very common things such as a box, a cup of tea, and bread.

Neruda represents himself in his literature, being a Surrealist poet, and expresses his situations with deep emotions. There are poems like in the book "Twenty Poems of Love and a Song of Despair" that the poems are very passionate, most of the poems are dedicated to a lost love, and writes to her with sorrow, desperation, and melancholy. Neruda's surrealism cannot be confused with romanticism; there are specific characteristics in his poems that make him a surrealist poet. He writes with passion -but not only about love,- he writes about himself, his feelings, his political view, his surroundings, and he writes about the common things that he sees and he believe they are special enough to write about them.

6.5 INFLUENCE ON WORLD LITERATURE

Pablo Neruda is one of the world's celebrated poets. Over the span of his career he attracted attention and praise through his personal exploits as well as his literary ones. This was so because the work he did always reflected his feelings and emotions during a particular time in his life. His works mirror his life and many revere that particular attribute.

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Pablo Neruda went into the world of arts and literature without support but other authors today may look onto him as an inspiration that following your dreams may actually make a difference. His very unique surrealist style and strongly conveyed emotions have prompted other authors (Ferlinghetti, Robert Bly, Ken Morrill and Stew Albert; for example) to follow through with their poetry and works. His original style and the passion and emotion depicted in his work make him a worthy world author who has had world wide exposure and has influenced new authors to try new things in their craft and to believe in what they can achieve.

CHECK YOUR PROGRESS I:

Q1. How Neruda influence world literature ?

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.....
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Q2. How Neruda become part of Politics?

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6.6 ECOETHICAL SIGNIFICANCE OF WILDERNESS IN PABLO NERUDA'S SELECTED POEMS

Ricardo Eliecer Naftali Reyes Basoalto was the birth name of Pablo Neruda. He was born in Parrel, a geographical center of Chile, in 1904. His family moved to the beautiful landscape of Temuco where Neruda spent his childhood amidst the tremendously lush and beautiful region of Southern Chile. The imagery of his surroundings would have a profound impact on his poetic career. The virgin jungle held splendid treasures for him in the form of immense ferns, strange wild birds' eggs and dazzling beetles. It was here that Neruda's vision was opened to contemplate a powerful and untamed natural world. According to Moran "anyone searching for a common thread admits the vast and astonishingly

variegated tangle of Neruda's verse should seek it in the remote southern Chile of his childhood".

Throughout Pablo Neruda's literary life, many critics and scholars linked him to various labels such as 'surrealist', 'social poet', 'love poet', 'erotic poet', and 'political poet' of the 20th century. They have also approached his poetry from different critical viewpoints: socio-political, symbolic, Marxist, biographical, and thematic textual perspectives. For example, Dawes (2006, p. 66) states that Neruda was at first affected by surrealism, but "in the 1930's he showed a growing distaste for surrealism because of its perceived irrationalities and its criticism of the USSR". Dawes considered Neruda a Marxist poet because of his great affinity with the dialectical approach in *Spain in Our Hearts* (1937), a collection of 23 poems by Neruda that convey the atrocities of the Spanish Civil War. A similar idea is expressed by Conway (2008, p. 282) "it will be much more difficult for critics to dismiss the political poetry of Neruda as second class art, and to ignore the fact that Neruda was, for most of his life, a committed and passionate Marxist".

Johnson (2015) re-examined Neruda's *Canto General* from a political viewpoint and concluded that his ample images in this work are the result of a dominant ideological culture to which the poet subscribed. According to Brooks (2012) Neruda's poems are the best traditions of Modernism. In addition, another scholar, Karmakar investigated Neruda's poems in a detailed analysis to depict the poet's panorama, ideology and poetic vision of the world of literature. Neruda's poetry startled critics and scholars. In this regard, Feinstein states that Neruda's poetry "started to change from being hermetic, neo-romantic and pessimistic, into more direct, simple and accessible verse" (cited in Johnson, 2015, p. 232). Similarly, Karmakar (2015, pp. 1-2) remarks that "the critics have called Neruda a self-indulgent writer, but he was a poet who had deep feelings for his country, readers, and surroundings and he always expressed them passionately". Neruda's devotion to Chile and its wilderness is echoed in Duran and Safir's (1981) work that describes Neruda as an eminent poet who travelled incessantly and wrote ceaselessly while exuding energy. They thought that this energy came from the land, forests, stone, rain and places in the south of Chile. They

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also believed that Neruda's poetry represented life through a delicate and refined process of discovery and awareness.

Although Neruda is highly regarded as a Chilean political poet, this paper attempts to present him by considering the environmental themes in his life and poetry, and also through scholars' perspectives toward the employment of nature in his works. DeVries (2016, p. 139) states that Pablo Neruda has also been known as the Latin American "Poet of Nature," a designation not difficult to imagine given the titles of his anthologies such as the *Grapes and Wine* (1954), *Stones of Chile* (1960), *Art of Birds* (1966), *The Sea and the Bell* (1973), *Winter Garden* (1974) and *The Invisible River* (1980). In nature, Neruda finds a force of life which overwhelms the impermanence of human beings. He portrays the glory of nature with its enduring and constant forces. Maloney (1986, p. 1) in his introduction to *The Stones of Chile* remarked, "Here, Neruda looks at nature from all sides integrating into his narrative history, myth, geography and botany with details of the Chilean coast. We find a mature Neruda, at the height of his power, addressing the broad range of concerns that have occupied his poetic voice". In nature, he discovers the telluric forces and gives his readers ecological awareness in their relationship with the wilderness. In this regard, in the introduction to *Stones of the Sky*, Nolan (1970, p. 4) states that Neruda demonstrates that a spiritual alchemy is also at work in the geological process, even though man's prideful individuality never quite understands "the lesson of stone". Likewise, De Vries, (2016, p. 142) argues that "when Neruda uses imagery such as 'solitary friars' and 'hurricanes of falconry' to describe condors, the brilliance of the poetry achieves a similar effect; or when in description of the Chilean wren, the poet speaks directly to the bird, and a similar closing of emotional distances is achieved". Hence, through Neruda's vision, the readers see the earth and wilderness in a new way. Neruda's commitment to his homeland is demonstrated in his poems particularly in his odes as Stavans (2012, pp. 20) remarked that "in his stanzas, Neruda portrays himself as a troubadour in a stage of constant communion with nature, a mystic in love with all things in his environment". Furthermore, many of his poems also reflect his strong devotion to Chilean places that can be considered as discursive evidence

to identify Neruda as a poet of 'where' or a 'place maker' (Khosravi, Vengadasamy&Raihanah, 2016). A similar idea is stated by Carrasco Pirard that "Neruda is never a poet in some abstract senses, he is a poet of a particular [determinado] 'where' (cited in Handley, 2007, p.159). Neruda's poems always attempt to reflect his commitment and devotion to his native land and its flora and fauna.

Through ecocritical ethics, Neruda reveals the value of the natural world and depicts the interconnectedness and interrelationship between human and nonhuman phenomena. The predominant viewpoints of Neruda's poetry are ecological ethics and awareness that are the rhetorical practices of ecocriticism. Moreover, his poetry emphasizes the conceptions of responsibility and ethics towards the natural world which also give voice to different nonhuman communities that he was connected to. Another important feature of Neruda's poetry is the multiple voices it appears to embody allowing each reader to find his/her own Neruda. Speaking about this in his Nobel Prize address, Neruda welcomes new interpretations of his poetry:

Each one of my poetry should be thought of as like a tool meant for a certain task: each of my songs aspires to serve as a signpost at the intersection of two roads but like tablets of stone or pieces of wood on which someone else, others, those who will read my work in the future, will be able to inscribe new signs. (cited in DeVries, 2016, p. 147)

Some of Neruda's poems explore the hyper-rationality towards modernity which destroys human-nature relationship and separates human beings from nature which happens to be the crisis of the modern society. In the same vein, DeVries (2016, p. 149) states:

Neruda's late poetry expresses his discomfort with the harsh realities of a modernized world where nuclear devices could reduce beetles, fish, and everything else to pile of ash. But in his poetry where he laments this state of affairs, the attention includes the lot of non-human beings as part and parcel of the apocalyptic madness that was the brinkmanship of the Cold War.

Thus, in the development of ecocritical and ecoethical theme of the relationship between man and physical world and ethical considerations of the poet, we focus on the poems which reflect the sense of ethics and

represent the significant role of humility in shaping our sense of accountability towards nature or Mother Earth. In doing this, the theoretical frameworks of ecocriticism and ecopoetry are utilized to reveal Neruda's call for reverence of the natural world, flora and fauna.

6.7 THEORETICAL FRAMEWORK

As a literary framework, ecocriticism is mainly concerned with how literature transmits certain values contributing to ecological thinking. The environmental crisis is a question that cannot be overlooked in literary studies. Thus, consciousness raising in ecological thinking, and the ethical and aesthetic dilemmas posed by the global ecological crisis, force literary scholars to recognize the important role literature and criticism play in understanding man's position in the ecosphere. Literature can be perceived as an aesthetically and culturally constructed part of the environment, since it directly addresses the questions of human constructions, such as meaning, value, language, and imagination, which can then be linked to the problem of ecological consciousness that humans need to attain.

Consequently, according to Oppermann (1999) ecocriticism appears with the promise of a unique combination of literature and scientific discourses of wilderness. This eco-theory is in a sense a response to the worldwide ecological problems and addresses essential environmental issues, particularly by scanning values in literary texts, with deep ecological implications. Bryson (2002, p. 6) regards this as "an imperative toward humility in relationships with both human and nonhuman nature". The deep ecology movement, initiated by Arne Naess, made an attempt to illuminate the latent primary presuppositions underlying our economic approach in terms of religion, philosophy, and value priorities. Naess (1986) introduced deep ecology to focus on the need to go beyond our social and ecological problems that we confront. Using a philosophical perspective, readers are encouraged to think critically through inquiry or the questioning approach. Devall and Sessions (1985) had a similar opinion and considered ecological thinking as requiring a shift from science to wisdom, which they termed as ecosophy, or deep ecology. The movement of deep ecology focuses on

awareness and personal re-connection to nature as a kind of a 'back to the land' approach, which goes beyond intellectualism to address environmental issues. Arne Naess' (1986) definition of deep ecology comprises several great ideas, which he calls descriptive and prescriptive. These ecological proposals of Naess explore the role of deep ecology in directing human being's perceptions of nature and its nonhuman creatures. According to Zimmerman (1989, p. 24) deep ecology is informed by two basic principles; the first is interconnection between all life on Earth and that anthropocentrism "is a misguided way of seeing things." The second is the importance of shedding identification with our egos and finding associations "with trees, animals and plants, indeed the whole ecosphere." A similar sentiment was expressed later by the eco-critic Capra (1996, p. 6) who referred to deep ecology as "the new paradigm that may be called a holistic worldview, seeing the world as an integrated whole rather than a dissociated collection of parts." Such a view actually does not suggest a completely new philosophy but rather it is a revitalization of an awareness that already exists in our cultural heritage.

Moreover, such an ethical consciousness is necessary for contemporary science because as deep ecologists have mentioned, though science may aim to preserve life, it could also be life-threatening depending on the ethical system underlying its use. For example, the technology of nuclear power provides a means for the mass destruction of humans and nonhumans, as has already been demonstrated in war. Other scientific achievements in the forms of chemical and biological weapons, and the widespread use of chemicals in agriculture also pose a serious threat to both man and nature. Deep ecology propagates that all living beings have inherent value, and that our ecological and spiritual experiences reflect the relationship between the self and nature. Fox (1996) expressed his idea in relation to ecological awareness that "deep ecology should help persons develop an 'ecological consciousness' and an 'expansive self' that embrace outwardly all life" (as cited in Taylor, 2001, p. 181).

The ecological awareness propagated in deep ecology could emerge from the changing beliefs and attitude towards the natural world. Such an attitude can be cultivated through an eco-poetical reading. In fact, we

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consider ecological awareness as one of the features of ecopoetry that focuses on interdependence of all phenomena. It also promotes an ecoethical vision and the protection of the natural world against mechanical exploitation. According to Glotfelty (1996), raising readers' ecological awareness or consciousness is the most significant task of ecocriticism. Coupe (2000, p. 4) observed that ecocriticism is synchronous with the aims of earth care and that its goal was to contribute to the struggle to preserve the biotic community. Likewise, Devall and Sessions (1985) considered love for the land to be a necessary element of a land ethic. They state that one could be ethical only in relation to something one could see, feel, understand, love, or otherwise have faith in.

Generally speaking, the main themes in the poetry of deep ecology include intrinsic interrelationship of all things in nature, the importance placed in the value of all things, the inseparable connection between humans and nature, the significance of communion with Earth, the need to manifest humility toward nature, the spiritual and sacred elements of nature, and the importance of letting nature be (Barnhill & Gottlieb, 2001). The result of the deep ecology world view was the emergence of a new system of ethics in Neruda's poetry, if we consider this deep ecological perception as a part of our daily consciousness. Leopold (1949, p. 202) defined ethics as a "limitation of freedom of action in the struggle for existence". He believed that ethical behavior needs voluntary acts of respect and self-restraint so as to promote and defend the right of existence for all community members, including its non-human members.

Concha (2013) states that the deep ecology world view is entrenched in Neruda's poetry as it "widens his conception of life, removing it from narrow anthropocentric boundaries" (cited in Aceituno&Grandon, 2016, p. 36). The following discussion of Neruda's poetry therefore utilizes the theoretical notions of deep ecology within the framework of ecocriticism to illuminate Neruda's ethical considerations of and reverence towards the wilderness, flora and fauna, in the land, the sea and the sky. The selected poems reflect a sense of ethics by the persona toward the various subjects and also convey the role of humility in shaping our sense of

accountability towards nature. The analysis will reveal the themes of interdependency and interconnectedness between the human and the nonhuman as basic characteristics of deep ecology.

6.8 ETHICAL CONSIDERATION OF THE LAND

One of the features of eco-poetry is man's ethical orientation to the natural world, stemming from the poet's ecological consciousness. Chiras (1995, p. 187) states that a new "land ethic" arises from an "ecological conscience" to make conservation become the norm and not the exception. Neruda was a poet who since his childhood could 'sense the smell of a falling tree' in his native homeland forest. In Neruda's poem, "Ode to the Wood", the persona nostalgically recalls that: [...]

My childhood heart and my senses were filled with falling trees, with great forests full of future buildings ("Ode to the Wood"). The persona continues and explains how he heard the sound of sawmill and the axe that cut the trees. He laments the fate of endangered forests and the pain of the trees. He also expresses his great concern for the loss of the forests due to the building of man's dwellings: cut and pierced by steel, until it suffers and protects, building the dwelling of everyday man, wife and life ("Ode to the Wood").

The above lines depict the deforestation of his native land. In the next verse, the persona celebrates and personifies the earth, as he warns of the impending dangers from the activities of man: I praise Mineral earth, Andean rock, The severe scar Of the lunar desert, the spacious Nitrate sand, I sing to you Because man Will make you yield, will make you bear, He will expose your ovaries, He will spill his special rays Into your secret cup ("Ode to The Earth I"). The above stanza focuses on Neruda's ecological concerns for the plundering activities by humans on earth. The lines illustrate the poet's accountability to the non-human world. The idea of protection of nature in ecocriticism was aptly articulated by William Rueckert, who said "defense of non-human rights is one of the most marvelous and characteristic parts of ecological vision" (cited in Glotfelty and Fromm, 1996, p. 108). Our understanding and protection of nature stems from the principles by which we live. Milton (2002) states

Notes

that our understanding of nature is formed by our direct experience of nature in which emotion has a significant function. Emotion is a fundamental ecological mechanism that links us to our will to protect the environment. More than any other genre, it is poetry that evokes our emotions most effectively. The persona in the next stanza seems to do just that when he laments the fate of the land, invoking sympathy in the readers: The butchers razed the islands. [...] shattered, beaten their fragile, stature of deer, they were bound and tortured, burned and branded [...] They were tied up and injured, were burned and burned, were bitten and buried. Here the Virgin of the Cudgel. (“They Come Through the Islands, 1493”) Neruda’s ecological ethics and his panoramic view of countries in Latin America have been echoed in most of his poems. Another example which demonstrates his concern and sense of accountability to the American continent is manifested in the following poem when the persona addresses Panama as his little sister and empathizes with her pain:[...] And so, small panama, little sister, I am not taken by my first doubts, ’ll whisper them in your ear for I believe That one must speak of bitterness in privacy. And what happened? Little sister, they cut your finger, as if it were cheese and then ate and left you like a gnawed olive pit (“History of a Canal”). In the above stanza, the persona shares an affiliation and displays affection by calling Panama his sister. His ethical consideration of the land is depicted through the use of metaphoric devices (*Little sister, they cut your finger, as if it were cheese...left you ke a gnawed pit*). This seeks to direct our attention to a tangible and real world that sustains us, therefore morally engaging us to recognize that man must live in harmony with nature. A similar ethical consideration of the land is apparent in another poem “Ode to the Erosion in Malleco Province”: I came back to my green land And it was no more, the earth was not There it was gone.

It had gone With water to the sea (“Ode to the Erosion in Malleco Province”)

In this poem Neruda calls for sustainability of the land. The persona directly reflects Coupe’s (2000) claim that ecocriticism speaks both about and for nature. Likewise, Neruda’s poetry is delicately minatory; that is, according to Peter Barry (2009), that eco-poetry is a kind of

literature that wants to warn us of environmental threats and dangers emanating from neocolonial, industrial and governmental forces. It is interesting to note Grandón's (2016, p. 8) reflection on this poem "the horror that Neruda felt, the devastation and the deterioration of what he knew almost impoluto (unpolluted) in his youth when he lived in the South of Chile". The persona in the poem appears to feel the wound of the earth because it is his homeland, it is part of him and he knows it well. He further explains the condition of the earth which is now barren when he says: [...] And now From the Burnt roots The earth can be seen, Nothing protect it [...] hat will you offer your children, Mother of mine, ("Ode to the Erosion in Malleco Province"). The verse above demonstrates that the poet is acutely aware of the dangers posed by humans to the natural world and to natural resources. His utilitarian vision is more than aesthetic; he attempts to give us considerable biological knowledge and leads us implicitly to ethical attentiveness. There are other poems that represent Neruda's ecological vision and Eco ethical consideration of the land. For example, in his collection, *World's End* (1969) he conveys the fundamental uncertainty of living for humans and the nonhuman in an unclear age when he writes, "I am not sure about the ocean/ on this inauspicious day", and in another verse, "even the beetles are not immune/ they may go toward the beach and eat radioactive cherry" (cited in Devries, 2016, p. 148). In the next section, we explore Neruda's ethical consideration of wildlife

6.9 ETHICAL CONSIDERATION OF WILDLIFE

Deep ecology and ecopoetry are two components of ecocriticism which highlight empathy for and reverence of animal rights. Having an ecological vision leads to empathy and in particular an ecological empathy that helps create a reverence of the creatures in our ecosystems. Possessing such an emotional connection lets us identify that our individual lives are actually connected with nonhuman beings and that our existence is interdependent on each other. In fact, having an ecological vision means to understand and appreciate allonlavinubstances such as the water we drink, the land which gives us food, and he air that we breathe. Such a vision makes us attentive of our existence and of our

Notes

delicate interconnections with the bigger world around us. By keeping this in mind, Neruda's relationship with nonhuman creatures echoes his empathy toward them. With regard to Neruda's ethical considerations of wildlife, Jaime Concha (2013) states "the animals that Neruda saw were exploited, mocked in the zoos and the circus of Western-Christian civilization, tailored to our anthropocentric pride, and hurt his sensibility to the point that, from *Extravagaria* (1958) onwards, it will be a persistent theme and obsession in his work (cited in Aceituno&Grandón, 2016, p. 1).

As an example, we refer to a poem entitled "Bestiary" in which Neruda depicts his longing to communicate with all sorts of animals and questions "whether he can be a poet without understanding the language of animals and suggests that the formalities of society and the demands of capitalism have contributed to his hesitancy to take this task seriously" (cited in Handley, 2007, p. 204). Thus, the persona in his poem remarks that:

I need more communication, other languages, other signs; I want to know this world.

[...]

I want to speak with many things and I will not leave this planet without knowing what I came to find, without solving this affair, and people are not enough (*Extravagaria*: "Bestiary").

Neruda's connection to the physical world and his care for it is portrayed in the crossing of man's life with that of the world of animals. This is both an emotional and physical connection to the natural world based on logical interdependency and interrelationship rather than to the delusion of human mastery and domination over nature or wildlife. In various anthologies of Odes, there are elegies to different animals such as horses, panthers, deers, cats, dogs, lizards, whales, birds, bees, lions and elephants. DeVries (2016, p. 139) states "the poetry of Neruda is like that of the *modernistas* with regard to the expression of implicit animal protectionism". One of the best examples of such a poem is "Ode to The Elephant" which conveys Neruda's explicit rejection of human mastery

over animals. In the verse below, the persona's reverence for the elephant is clearly evident:

Thick, pristine beast, Saint Elephant, Sacred Animal
Of perennial Forests, sheer strength ("Ode to The Elephant").

This reverence for the majestic creature resonates with a statement made by Gary Snyder, a Pulitzer prize-winning poet and considered by scholars as a poet laureate of deep ecology. Snyder (1974, p. 107) states: At the root of the problem where our civilization goes wrong is the mistaken belief that nature is something less than authentic, that nature is not as alive as man is, or as intelligent, that in a sense it is dead, and that animals are of so low an order of intelligence and feeling, we need not take their feelings into account.

Snyder's view is consistent with Neruda's attitude towards the wilderness. Considering the majesty, value and honor of this mega fauna and sacred creature, Neruda warns of the unethical treatment of the wilderness by humans as evident in the following verse:

Make no mistake:
This gentle, huge jungle beast Is not clown
But a father,
A priest of green light, An earthly progenitor,
Ancient and whole ("Ode to The Elephant").

As evident in the verse above, DeVries (2016, p. 142) states that the human relationship with animals is "categorically condemned by Neruda for the way in which animals are nearly always valued for their instrumental value to humankind, rather than for their own sake". Neruda's ethical consideration of wildlife is indicated by the poet's focus on the animal's dignity and its value. The persona reminds readers of the sacred status of the elephant: *A priest of green light*, as being a primordial parent of the species on earth: *But a father/ An earthly progenitor/ Ancient and whole*. In another stanza, Neruda explains the pitiful condition of an elephant that is captured by humans and imprisoned in a cage:

Notes

[...]

until they found him into a circus beast
wrapped in human smells, unable to breathe
through the restless trunk, without the earth
for his earthly feet (“Ode to The Elephant”).

The above verse reflects the total lack of ethical awareness among humans and represents the significant role of empathy or emotions in shaping our sense of accountability towards the wilderness. The persona calls for respect of this sacred animal and wants humans to honor his freedom. The persona illustrates the circumstances of how the animal is now dethroned from his kingdom and its feelings completely disregarded. He describes the unjust treatment of this sacred animal, which had once lived and roamed freely in the wilderness, until it was captured and turned into a circus animal. As he gazes upon the animal, the persona remarks sadly:

That’s why I invoke your gaze today, Elephant,
Lost between the hard stakes
and the leaves (“Ode to The Elephant”).

Other examples of Neruda’s poems that express an ecoethical consideration of the wilderness can be found in the collection *Stones of Chile* (1960). The poem entitled “The Lion” portrays the misery and suffering of those animals living in the zoo. According to DeVries, (2016, p. 148) “As in several other instances in his poetry, Neruda creates empathy for the animals by assuming the unusual perspective from its experience of suffering”. Neruda’s sense of caring for nonhuman lives or an imperative toward humility with wilderness is further expanded to marine creatures as the following section illustrates

CHECK YOUR PROGRESS II:

Q1. How Neruda’s Love Poems were effected with natural beauty?

.....
.....
.....

Q2. Discuss the ethical consideration of the land and wildlife in Neruda's work.

.....

6.10 LET'S SUM UP

Pablo Neruda's ethical viewpoints towards nature, specifically those that relate to wilderness, in some of his eco poetic works. Ecological ethics and consciousness are both components that underlie the rhetorical practices of ecocriticism. The findings reveal that the selected poems embody Neruda's contemporary vision of deep ecology; such as the interrelationship of all things on this earth, the intrinsic value and sacredness of nature and therefore a reverence for it, and the celebration of wilderness. Also highlighted in the findings is Neruda's accountability towards the land itself, and the wildlife of the land, sea and sky. A significant implication of the findings is that, inherent in Neruda's ethical consideration, is the role of emotion as a powerful force that could guide humans to seek communion with nature. As Milton (2002) explains, emotion is a fundamental ecological mechanism that links us to our will to protect the environment. By evoking the emotions of readers, Neruda's poems serve to raise readers' ethical sense towards the nonhuman subjects of nature.

Another important feature that is apparent in many of the poems analyzed in this study is the poet's criticism of the extent of human cruelty inflicted on wildlife, especially on hunting grounds. The poet appears to convey to readers a considerable sense of ecoethical awareness towards nature in general, and wildlife in particular. This characteristic of Neruda's eco poetry is the result of his own sense of ecological ethics, moral responsibility and empathy towards nonhuman creatures and non-living substances such as water, soil and air. Neruda, through his poems, also rejects human mastery and domination of the nonhuman world and calls for the care, respect, and reverence of the

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nonhuman creatures. This finding about Neruda's poetry also aptly illustrates the point made by Aceituno and Grandón (2016,

p. 1) who state that Neruda's poetry "points to the vindication, appreciation and dignification of animal otherness as a response to suffering, exploitation, discrimination, death and other forms of Speciesism (the exploitation and mistreatment of animals resulting from the favoring of humans over animals)". In relation to this, DeVries (2016, p.151) points out that it is interesting to note that in Neruda's poetry, concern is expressed for the fate of flora and fauna rather than the dire consequences for mankind in a rapidly modernizing world. One could therefore regard Neruda as attempting to provide a voice to a voiceless world, the wilderness.

6.11 KEYWORDS

6. **Exploitation:** the action or fact of treating someone unfairly in order to benefit from their work.
7. **Eco-ethics:** human thought and conduct oriented to what is right or wrong, beneficial or destructive for the total system 'Homo sapiens and nature'

6.12 QUESTIONS FOR REVIEW

1. Define Neruda's political views?
2. Discuss literary works of Neruda.
3. How ethical Neruda's work is?
4. Briefly explains, Neruda's "The duty of a poet".

6.13 SUGGESTED READINGS AND REFERENCES

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6.14 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 6.5

Answer 2 : Check Section 6.3

Check Your Progress II :

Answer 1 : Check Section 6.6

Answer 2 : Check Section 6.8,6.9

UNIT: 7 MEMORIAL *DE ISLA NEGRA* : SUMMARY AND ANALYSIS

STRUCTURE

7.0 Objective

7.1 Introduction

7.2 Summary

7.3 Let's Sum Up

7.4 Keywords

7.5 Questions for Review

7.6 Suggested Readings And References

7.7 Answers To Check your Progress

7.0 OBJECTIVE

This unit help to learn about the Memorial de Isla Negra. Unit puts light on various aspects of Memorial de Isla Negra. It also provides the mind set of writer while writing the book. It provides the Summary and Analysis Memorial de Isla Negra. Its tell why Memorial de Isla Negra is called Memorial in place of diary.

7.1 INTRODUCTION

Neruda's extensive body of work might be considered a vast diary in which he recorded his reactions to the things, the events, the emotions which each day assailed him. Sánchez compares Neruda to J. S. Chocano: "Ninguno de ellos ha hecho otra cosa que poetizar sus respectivos actos cotidianos" . Sánchez goes on to say that Neruda's poetry "no es otra cosa que su autobiografía en progreso". Critics and reviewers have generally extended their dual perception of Neruda's work as consisting of both diary and autobiography to the poems of Memorial de Isla Negra. As Belitt has observed, the poems partake of the poetic diary in their departure and return to the present. On the other

hand, Couffon calls *Memorial de Isla Negra* "admirable autobiografía poética", a judgment which Durán and Safir also endorse in *Earth Tones: The Poetry of Pablo Neruda*. Rodríguez Monegal describes the *Memorial* as "autobiografía parcial y diario poético del otoño de Neruda".

González-Cruz relegates the first three sections of the *Memorial* to autobiography and the last two to diary. As a schematic overview this proves accurate. Book I, "Donde nace la lluvia," recreates Neruda's birth, parentage, childhood, the awakening of sexuality and of social conscience, and his transfer from Temuco to Santiago for university study. Book II, "La luna en el laberinto," relates his loves for a rural girl (Terusa) and for a student in Santiago (Rosaura), his experiences with friends and city life, and his first trips to Paris and Rangoon. Book III, "El fuego cruel," records his conversion to political activism during the Spanish Civil War as well as memories of his Eastern experience including his love affair with Josie Bliss. Book IV, "El cazador de raíces," and Book V, "Sonata crítica," develop themes of the poet's relationship to nature, to politics, and to his vocation. The division into autobiography and diary is not absolute for Neruda includes autobiographical poems in Book IV, i.e. his poems to Delia, and in Book V, i.e. "El episodio." Furthermore, as

González-Cruz points out, the diary aspect also impinges upon his poems in the first three books, where he frequently shifts between the present, the imperfect and the preterit tenses. In his freedom from strict chronological order and in his movement between reflexion and narration as well as between idealism and realism, Neruda participated in a current trend within Latin American literature where the boundaries between history and fiction, between autobiography and poetry were becoming blurred. Before dealing with the specific denotation of Neruda's "memorial,"

I should like to delve into the contrast between "memoirs" and "diary" to elucidate the difference between the two genres in which Neruda's work is usually classified.

"Memoirs" or "memorias" are clearly subsumed by "autobiography" or "a record of events based on the writer's personal observation" according to the Random House Webster's College Dictionary. "Memoirs" differ from diaries in that the former impose a time lapse upon events: the

Notes

writer recalls earlier events in his life. Thus, as in autobiography in general, the writer's present point-of-view contrasts and plays off that of his younger self of the time the events occurred. Neruda used the word "memorias" in the title of his prose autobiography, sections of which he published in the Brazilian newspaper *O Cruzeiro Internacional* in 1962, very close to the time he was working on the Memorial, but which he continued to develop until he died. The diary, on the other hand, is "a daily written record of one's experiences, observations and feelings" which lacks this double point-of-view. Thus, readers' expectations vary depending on whether they believe they are reading an autobiography or a diary.

Starobinski discusses the "ethical and relational" conditions of autobiography. The genre allows great relational scope but demands "the truthful narration of a life". Autobiography establishes "the relation between the 'author' and his own past; but also, in its orientation toward the future, of revealing the author to his future readers". Starobinski goes on to discuss the necessity of a conversion experience in autobiography, an experience of before and after which necessitates showing how change occurred in the life. Without such a change history rather than autobiography would be the more appropriate vehicle for the narration of the life.

7.2 SUMMARY

The conversion experience most frequently pointed to in Neruda's Memorial is that which occurs in the first poem of Book III where the poet describes the impact of the Spanish Civil War on his psyche. Neruda presents himself as a poet dedicated to commemorating for future readers the sacrifice of those dead in the Civil War:

yo estuve
y padecí y mantengo el testimonio
aunque no haya nadie que recuerde
yo
soy el que recuerde,
aunque no queden ojos en la tierra yo seguiré mirando

y allí quedará escrita aquella sangre,
 aquel amor aquí seguirá ardiendo,
 no hay olvido, señores y señoras, y por mi boca herida
 aquellas bocas seguirán cantando
 (M, 3, OC II: 557).

Especially noteworthy is Neruda's insistence on his witnessing of that war and on his "testimony" of its occurrence. He suggests that political conviction and the desire to communicate to the people made him grow both as a poet and as a man.

Olney stresses the integrity of the single individual beneath the multiplicity of the selves he or she experiences during a lifetime and the reflection of the Logos in the individual. Autobiography becomes the search for the individual: the search for oneself. Olney expresses this more poetically: "the same man, according to Heraclitus, cannot step twice into the same stream, and this is doubly true: for the man and for the stream. But there is a oneness of the self, an integrity or internal harmony that holds together the multiplicity and continual transformations of being, and it is not an 'imitation' of the unity of the Logos, nor is it the individual's 'piece' of the Logos. In every individual to the degree that he is individual, the whole principle and essence of the Logos is wholly present, so that in his integrity the whole harmony of the universe is entirely and, as it were, uniquely present or existent. What the Logos demands of the individual is that he should realize his logos, which is also more than his own or private logos--it is the Logos".

Olney's description of the autobiographer's need to discover the single, ongoing self among the person's many selves applies to Neruda's task in *Memorial de Isla Negra*. Few poets have manifested such multiplicity of selves and done so in such a public forum as Neruda. Each volume of his poetry presented a new persona. Nolan provides the best overview of this development: "Neruda's major personae include: the lost child (1923) [*Crepusculario*]; the adolescent lover (1924) [*Veinte poemas de amor y una canción desesperada*]; the anguished somnambulist (1933) [*Residencia en la tierra, 1925-1931*]; the witness of war (1947) [*Tercera residencia*]; the politicized American singer (1950) [*Canto general*]; the poet of simple objects (1954) [*Odas elementales*]; the whimsical private

Notes

man (1958) [Estravagaria]; the autobiographical older poet (1964) [Memorial de Isla Negra]; and the naturalist and metaphysician of his late work" [Las piedras del cielo, etc.]. Of these works Memorial de Isla Negra might be considered the most representative for in it Neruda searches back through his past to sort out the constant and the changing concerns of his life to that point. The Memorial shows Neruda's development before and after the conversion experience that Starobinski considers essential to autobiography. Neruda formalized his celebrated conversion from alienated, post Modern poet to poet-engagé with his initiation into the Chilean Communist Party in 1945, a party to which he remained loyal for the rest of his life and for whom he stood as Chilean Presidential candidate in the primary campaigns of the 1969 election. Nevertheless, I believe that Neruda intended as much to dispute the claim that Communist party affiliation represented a metamorphosis of his self as to confirm it, for he shows in his autobiography the development of social conscience in distant youth, just as he shows the continuation of feelings of alienation after the conversion to Communism. He repudiated *Residencia en la tierra* in 1949 during the flush of his conversion when a young man in Santiago, with this book open to the page "Sucede que me canso de ser hombre . . .," committed suicide (Teitelboim, p. 275). He later relented in this decision and allowed the work to be included in the *Obras completas*. Neruda feared that his early poetry taught people how to die rather than how to live.

Nevertheless feelings of alienation continued to resurface sometimes in reaction to events within Communist Party politics. This is true even though two of the most traumatic events of Neruda's life occurred after the completion of Memorial. The first resulted from factionalism within the Communist Party. The Cuban Communist Party released a letter repudiating Neruda for revisionism and abandonment of the Party for having addressed a meeting as guest of the PEN Club in the United States in 1966. According to Edwards' account the letter was signed by all the major Cuban writers, including Nicolás Guillén. Only Enrique Labrador refused to sign, despite the pressure that Fidel Castro brought to bear upon his country's writers (Edwards, 223). Neruda revealed to Edwards (149-150) that Fidel was retaliating against the poet's scarcely veiled warning in *Canción de gesta* against the establishment of a

personality cult in Cuba. Neruda's poem "A Fidel Castro" contains the injunction:

Está llena de tantas esperanzas

que al beberla sabrás que tu victoria es como el viejo vino de mi patria:

no lo hace un hombre sino muchos hombres y no una uva sino muchas plantas:

y no es una gota sino muchos ríos:

no un capitán sino muchas batallas...

Neruda never forgave or spoke to anyone who had signed the Cuban letter. In his prose autobiography, *Confieso que he vivido: memorias*, Neruda declared: "Pero cada uno tiene su debilidad. Yo tengo muchas. Por ejemplo, no me gusta desprenderme del orgullo que siento por mi inflexible actitud de combatiente revolucionario. Tal vez será por eso, o por otra rendija de mi pequeñez, que me he negado hasta ahora, y me seguiré negando, a dar la mano a ninguno de los que consciente o inconscientemente firmaron aquella carta que me sigue pareciendo una infamia". Neruda's second disillusionment, which proved to be catastrophic, was the military's assassination of Allende and Pinochet's subsequent assumption of power. Neruda's grief that his own countrymen had turned their guns against their elected president is patent in his final words: "Aquel cerpo fue enterrado secretamente en un sitio cualquiera. Aquel cadáver que marchó a la sepultura acompañada por una sola mujer que llevaba en sí misma todo el dolor del mundo, aquella gloriosa figura muerta iba acribillada y despedazada por las balas de las ametralladoras del los soldados de

Chile, que otra vez habían traicionado a Chile" (Neruda, *Confieso ...*, 476).

Neruda's ambivalence between his roles as poet engagé and poet desengagé evident throughout the Memorial indicate a kind of prescience of what lay in store for him in his public life between 1964 and 1973. González-Cruz demonstrates that Neruda developed the view of himself as an individual, a member of a minority saved from the masses and "nunca duplicado" (p. 28) throughout the Memorial, even though this idea was fundamentally at variance with the Communist philosophy he embraced with such fervor in the 1940's and 1950's, and indeed to the end of his life. Like such Romantic poets as Wordsworth Neruda believed his

Notes

spirit was purest in childhood and sought in adulthood to regain that purity (González-Cruz, 48); he also developed love of woman as an ongoing theme (González-Cruz, 60), and the desire for poetic immortality symbolized by the sea. González-Cruz maintains that Neruda presented the "poeta engagé" and the "poeta desengagé" as two facets of his personality. On the one hand he identified with the common man, on the other he showed the condemnation of the poet by the common man ("el hombre transitorio") to isolation and solitude .

The desire for poetic immortality, which González-Cruz identified in the Memorial, has received less critical attention than either its aspect as diary or autobiography. The desire for immortality is directed towards the future rather than the present or the past. The poet reaches out to future readers to whom he hopes that his poetry will still speak with a voice of lasting truth and relevance. While Neruda's stance as prophet has frequently been analyzed in his earlier and later poetry by such biographers as Edwards and Teitelboim and such critics as Santí, Nolan and Bellini, no one has dealt extensively with this theme in Memorial. The elucidation, undertaken in this paper, of Neruda's attitude towards the future in Memorial, will reveal that Neruda valued solitude for providing renewal of his inner life in nature as much as did the mystic San Juan de la Cruz. Like San Juan he was eager to overcome linguistic obstacles to communicate his mystical experience of solitude to future readers. Like San Juan, he was also eager to communicate a particular politico- religious philosophy. San Juan accomplished this purpose in the massive theological commentaries he wrote to accompany his poems, masterpieces of symbolic expression. Neruda expressed his Communist philosophy in both poetry and prose. In his attitude towards the future as well as in his attitudes to past and present, Neruda had a divided psyche. He embraced both a personal and a collective vision in the Memorial. To place Neruda's personal futurism in perspective necessitates looking first at his social role as an almost official prophet of the Communist philosophy. The lay person who confronts the work of either San Juan de la Cruz or of Pablo Neruda confronts an identical problem of "separating out" a particular ideology from ideas of greater universality.

In accordance with his Communist philosophy Neruda perceived humanity as moving towards a Utopia of equality and brotherhood.

However, developments within national and international Communist politics, as well as such developments as the invention of the atom bomb and interplanetary space travel, sometimes left him struggling to hold onto his vision. In his autobiographical writings Neruda had to deal with his own blindness to certain developments within Soviet Communism, to which the Chilean Party looked for leadership and global solidarity. He made his first visit to the Soviet Union in 1949 where he participated as a guest of the country in the one-hundred and fiftieth anniversary of Pushkin's birth (Teitelboim, 270) Despite his subsequent annual visits to Moscow as member of the Committee of Lenin's International Peace Prizes (Teitelboim, 273), he failed to perceive or to acknowledge Soviet repression. *Las uvas y el viento* (1954) marked the height of a Stalinist enchantment that he was later to disavow when Khrushchev repudiated that leader's imposition of the police state in the Soviet Union. Even at his most polemical, Neruda remained first a poet in the judgment of the Indian writer Ezekiel, who takes "the risk of saying that Neruda's politics was flawed but his political poetry is not. he was too good a poet to allow his politics to spoil it".

Edwards (pp. 269-270) reports that Neruda maintained a curiously defensive attitude towards the Soviet Union even when he was speaking to decidedly leftist people among whom he could be expected to communicate his disagreement with certain Soviet policies. Nevertheless, Neruda welcomed Khrushchev's loosening of the former dictators' iron grip; he admitted to having been tricked into praising Stalin. "El episodio" from *Memorial* welcomes Reason which has returned to floundering humanity. He laments that fear has ruled people's lives and that the man of terror has constructed statues and police which endanger everyone, a patent allusion to Stalin. Edwards points to Neruda's similar defense of his politics in the poem "La verdad" from *Memorial*: "desempeñaba una función de balance y de testamento muy frecuente en su poesía, función equivalente a la del testamento de *Canto general*, y a la del 'Testamento de otoño' de *Estravagario*. In this poem Neruda rejected philosophical arguments in favor of intuitive feeling that he had chosen correctly in embracing and remaining loyal to the Chilean Communist Party: "por muchos errores que cometiera, su partido era el de los trabajadores, de los pobres, de los perseguidos, del pueblo de

Notes

Chile. Y él , Pablo Neruda, era su Poeta. No había que darle más vueltas a este asunto" (Edwards, 192).

The fall of Communism in the Soviet Union as well as in Chile would seem to indicate that history has proved Neruda wrong in his Utopian vision of the future where order and love would reign, a vision developed especially in his poem "Partenón" (M 3, OC II: 587). Prosperity for the common man appears to lie in the operation of Capitalism's free market economy more than in Communism's state ownership and managed economy. Given this development it becomes even more necessary to examine the relevance of Neruda's Memorial to readers in the twenty-first century. Is it merely a historical curiosity? Does Neruda have something to say--not just about the poet's recreation of the past and his celebration of the present--but also of the future? Is there something of universal value in the work despite the particular development of history in the late twentieth century? Must one have recourse to the caveat that history is long and man's life is short as Bellini (1988, 104) argues in the thesis that history may yet prove Neruda correct in his political philosophy? Beneath all these concerns lies the basic question, does the Memorial convince the reader of the poet's integrity through development of an underlying, continuing self, manifest in his attitudes towards past, present and future?

Critics who have analyzed Neruda's role as social prophet in the earlier and later works answer these questions in the affirmative. Clearly, Neruda believed in the Biblical view of the poet as prophet. As early as "Arte poética" from the First Residencia he had declared that the truth, the infinite nights and each immolated day "me piden lo profético que hay en mí." In a recent article DeHay maintains that the Canto general adopts the encyclopediac, exclusionary, and apocalyptic structure of the Bible; Neruda is a "poet-priest" who revises "the history of the people, providing an alternative history to that of the dominant culture, he also restructures the relationship between the Bible and the political history in a sort of pre-text of liberation theology. And in so doing, he attempts to shift the faith of the people from the Bible to an active participation in a Marxist revolution" (DeHay, 47). Santí made Neruda's role as prophet the subject of Pablo Neruda: The Poetics of Prophecy. Relating Neruda to the ancient theory of allegorical poetry with Dante as particular focus,

Santí used deconstruction to show that Neruda simultaneously criticized and endorsed the prophetic mission of the poet in works from *Residencia en la tierra* (1931, 1935, 1947) through *Canto general* to *La espada encendida* (1970). Santí traces "a prophetic strain in Neruda's poetry and its gradual shift from visionary to political to apocalyptic mode". Santí carefully distinguishes prophecy from "augury or prediction" focusing instead on "vision or revelation". Santí values Neruda's poetry for its self-reflexivity: i.e. Neruda writes a metaprophecy in which he criticizes the prophet's role at the same time that he fills that role.

Santí's "Afterword" to Alastair Reid's translation, *Isla Negra: A Notebook* cites Neruda's own description of the book as one containing both biography and "each day's joyous or somber feeling . . . a tale that strays off and then rejoins, haunted by both the events of the past and by nature, which keeps calling me with its numerous voices" (in Reid, 410). Santí points out that the memoir aspect of the book is based on retrospection while the notes or diary aspect is based on introspection, with a growing emphasis on the later aspect as the book progresses. Santí also points out that Neruda acknowledges the "precarious, unreliable" (in Reid, 411) aspect of memory and the distance separating the present attitudes and the present self from the past. The remaining part of the seven-page "Afterword" is dedicated to relating Neruda's poems to his actual biography to show the things Neruda included and those he excluded. Santí does not concern himself with the prophetic aspect of *Memorial de Isla Negra*.

The *Memorial* is also excluded from another important recent book which relates Neruda to the prophetic tradition. James Nolan in *Poet-Chief: The Native American Poetics of Walt Whitman and Pablo Neruda* restricts himself to analysis of *Canto general* in the development of the thesis that both poets continue the tradition of the Indian shaman in the development of their poetic voices. Instead of concentrating as had Santí on the relation of Neruda to the European tradition which grew out of the Hebraic-Christian and Greco-Roman roots of Western culture, Nolan finds a precedent for Neruda in native American culture. Nolan recalls the misnaming that forms a part of American culture, beginning with the names of our two continents North and South America, which had better have been named for Columbus. He also points out the determination of

Notes

both Whitman and Neruda to include native Indian names of places and things in their poetry. These poets wanted to develop the uniquely American experience in the New World as opposed to that of Old World Europeans. Nolan acutely observes that the shaman combines the popular images of the Indian as healer in the nineteenth century with that of warrior in twentieth-century "wild West show and cowboy movie." (Nolan 55). Nolan demonstrates Neruda's conjunction of apocalyptic Inca legend of the restoration of the Sun with "Latin American faith in a posthistorical Marxist utopia." Nolan also points out that the section "Alturas de Macchu Pichu," which anchors Canto general to Indian cosmology and poetics, was initiated only one month after Neruda became a member of the Communist party in 1945.

Neruda's readers would readily agree with Nolan's thesis that this event simply confirmed a tendency present sporadically in the early works and accentuated by the poet's experiences before and during the Spanish Civil War when he proclaimed and demonstrated his universal solidarity with the Left as champion of the Common Man, the worker, the soldier and the downtrodden. In fact, additional evidence for Nolan's thesis can be found in the Memorial where Neruda groups his poems about the Spanish Civil War with those of his election as Communist senator from the mining districts of Antofagasta and Tarapacá in 1945 in Book III, "El fuego cruel." This middle section of Memorial marks the conversion experience which identifies the "before" and the "after" of Neruda's autobiography, just as St. Augustine's conversion in the garden before his open Bible and Santa Teresa's transfixation mark the turning points in their autobiographies. The religious imagery of conversion is brought down from the teleological to a Marxist, purely humanistic level in Neruda's works both here and, as Boero notes (158), in Neruda's prose autobiography written at the end of his life, where he used such religious imagery as "peregrinación", "alma", "bautismo." Surprisingly, Boero does not point out the word which to my mind most reveals Neruda's use of religious terminology: the "confieso" of the title, Confieso que he vivido, reveals an ironic, almost flippant, attitude towards the Christian use of the word. Epple contrasts the suggestion of an authority that is invoked in the use of "confieso" with "la evocación cándida de las vivencias personales" suggested by "he vivido". Labanyi (218),

concentrating on Neruda's attitude towards women as mythic "other," points out that Neruda insisted in *Confieso* on the view of the monolithic, unified self that would not admit the conversion he had commemorated in *Canto general*, but instead searched for Marxist beginnings in his youth. Pointing to literary critics' failure to admit Neruda's development from rigid Communist orthodoxy to admission of Soviet errors, Valdés disputes such readings of the *Confieso* and affirms that for Neruda "la construcción biográfica ... es metafórica y como tal no se detiene en las transiciones de la experiencia sino en su simultaneidad. Sus zonas de concomitancia son sutiles y permiten el trasvasijamiento desde el verso a la prosa, sin ruptura ni sobresalto". My reading of Neruda's poetry confirms the election to develop a complex persona, for he both shows sociological awakenings in youth and demonstrates the importance of his Spanish Civil War experience, painting the ebb and flow of Marxist commitment. His implicit conversion imagery, nonetheless, relates Neruda to the Hebraic-Christian prophet tradition--his European roots.

Nolan does not deny these European roots but emphasizes an aspect heretofore ignored-- Neruda's debt to the Indian tradition. Nolan points out: "more than simply a prophet, the shaman is a namer, singer, word-conjuror, storyteller, spirit-guardian, tribal-unifier, healer, and psychic voyager: the individual apart who represents the whole". Nolan then goes on to document Neruda's debt to the shaman tradition by analyzing his poetic devices which replicate those of native Indian literature--frequent anaphoras, illocutionary language (speech acts), oratorical quality (oral presentation before even illiterate audiences which incorporates collective imperatives and liturgical call-and-response), visual-oral synesthesia, grouping of things by tribal or family resemblances, creation of mythic time through manipulation of verb tenses, and the invention of a mask or persona--a communal self--who speaks for all.

Analyzing the late poetry in *Fin de mundo* and the posthumous book, *2,000*, Bellini emphasizes Neruda's "obstinate optimism" that looked beyond an apocalypse of a world decimated by the bomb to foresee the survival of human beings who would establish a new Eden. "Neruda subrayaba la necesidad fundamental de sobrevivir a todo fracaso, a toda

Notes

derrota, en función del hombre," affirms Bellini (1986: 5). This optimism could recognize and dismiss Stalin's oppression as a deviation on the road to the Marxist Utopia where Hungary, Rumania, and Chechoslavia were happy waystations. Bellini shows how Neruda, beginning in *Las uvas y el viento* and *Los versos del capitán*, also constructed a personal utopia of love with Matilde whom he identified with America and with life itself in *Estravagaria* (1958) and *Cien sonetos de amor* (1959). The two visions combine in Neruda's affirmation of the power of love to unite mankind in *Plenos poderes* and of a single human couple's survival to found a joyous new world in *La espada encendida*. In Bellini's view this constant emphasis on the poet's duty to encourage humanity offsets the bleak Quevedian tone of much of the posthumous poetry which returns to the darker, resigned vision of man's solitude in the early *Residencias*.

Neither Santí, nor Nolan, nor Bellini has given much attention to the prophetic aspect of *Memorial de Isla Negra*. Teitelboim touches on it in his description of the Memorial as Neruda's "Pentateuco extrabíblico". This allusion to the first five books of the Old Testament where the prophets figured extensively tantalizes the reader but is not developed further. Teitelboim points out the future dimension of Neruda's life in a personal and immediate sense: Neruda lived for twelve years beyond completion of *Memorial*: "mira adelante. Vivirá a fondo todo lo que le queda". In his discussion of Neruda's recreation of the past, Teitelboim points out that the poet can never fully recapture the past because time moves in only one direction--"hacia el futuro". Speaking of Neruda's visit to Colombia in 1968, Teitelboim observes that a journalist applied the same phrase to the Chilean poet that had been applied to Victor Hugo: "dilata en `nosotros la facultad de sentir los secretos del pasado y los enigmas del futuro'." Later Teitelboim speaks of a "Chile nerudiano" which belongs to the future: Neruda as a candidate for president in 1969 was before his time. The biographer perceives Neruda not as an "oráculo, sólo es bardo" in his poem "Incitación al Nixonicidio." He believes that poem was heard by the American people who stripped Nixon of his power. Teitelboim recalls that during the poet's ambassadorship in Paris for Allende's government, Neruda constantly worried that the experience of Republican Spain leading up to the Civil War would be repeated by

Communist Chile. Teitelboim also shows how an apocalyptic poem Neruda had written in 1946 to show solidarity with the workers of Humberstone and Mapocho was adopted and used as a memorial by the relatives of victims discovered in Pinochet's secret cemeteries. Nevertheless, Teitelboim does not delve into the future aspect of the Memorial. Edwards (215-216) also speaks of Neruda's prescience following the Leftist victory of the tragedy awaiting Chile. The poet remained within "Communist orthodoxy," but as something of an "atheistic Cardinal" within the Church. His hope was that Chile would become a model of peaceful Communist revolution ("Se suponía en esos días que Cuba, bloqueada, atrasada, soviética, había caído en el estalinismo, y que Chile, en cambio, con su revolución electoral, pacífica, podría salvarse y convertirse en un modelo a nivel mundial,". He realized that victory in those elections was more dangerous than defeat and that Chile would become the center of ideological struggle for the world.

Given these indications of futurism in Neruda's other works and in his life, it would seem logical to assume it also influences his development of the Memorial de Isla Negra, a work Cousté characterizes as the most representative of Neruda's collections of poetry. The title Neruda chose for Memorial de Isla Negra is neither diary nor autobiography but "memorial." It is important to point out for an English language audience that "memorial" does not literally mean "memoires," which is translated as "memorias" in Spanish. Nor does "memorial" imply a monument as in the English "the Lincoln Memorial." Nevertheless, by tying "memorial" to "Isla Negra" Neruda seems to evoke a feeling of remembrance or celebration of that place to which he always returned to establish contact in solitude with his own inner resources. "Memorial" is closely related, if not to "monumento," to "memorativo," which is defined as something said "en memoria de uno o de algo" in the nineteenth edition of the Diccionario de la lengua española de la Real Academia Española. Likewise "memorial" ultimately derives from Latin "memoria" so that something of the meaning of Spanish "memorias" is cast over "memorial." Memory or remembrance is clearly implied by the word.

"Memorial" translates as "memorandum book; memorial (written statement making a petition): (law) brief" in Williams diccionario:

Notes

español-inglés, inglés-español. Under the English word "memorial" Williams includes the Spanish "escrito en que se pide un favor." In other words, it is a future-oriented as much as a past-oriented word. Alastair Reid's translation of the title, *Isla Negra: A Notebook* captures the "memorandum" aspect of the Spanish "memorial" but neither its legalistic and somewhat defensive connotation of formally asking for a hearing nor its futuristic connotation of expecting an action from the person petitioned. Neruda was a man fully engaged in his time, not only as a poet but as a politician holding elected office as a senator and appointed office as ambassador and consul. Sometimes forced to live in exile, he kept his bags packed at the end of his life in case he should once again have to slip out of Chile. Neruda had made enough enemies to feel the need to defend himself. Valdés comments that Neruda "establece un diálogo con la historia, con las circunstancias concretas de un tiempo y con el lector que es juez, testigo interesado y tribunal inquisidor". Brief from *Isla Negra* would translate this aspect of the Memorial: it includes the petition to future readers to judge his life with sympathy as well as the affirmation of the essence of the poet which remained constant throughout his life, the solitary communication with the sea and with nature as the poet tries to discover his place in the cosmos.

The Memorial was intended to insure that the presence of *Isla Negra* throughout all the permutations of Neruda's psyche not be forgotten. The colloquial phrase "haber perdido uno los memoriales" means "haber perdido la memoria de una cosa y no saber dar razón de ella" in the definition of "memorial" in the *Diccionario de la Academia Real*. Williams *diccionario español- inglés* translates this phrase as "to have forgotten, to have lost the thread." By including the word "memorial" in his poetic autobiography, Neruda indicated that he wished to trace the dominant themes or threads that made up the fabric of his life. The primary thread is "*Isla Negra*" itself, which becomes what Olney would call the dominant "metaphor" for Neruda's life. Its significance as symbol of his emotional and philosophical center is cast back in retrospect to the period before he possessed this home on the rugged Chilean coast. "*Isla negra*" represents the psychic center from which Neruda assimilated experience and to which he constantly returned after its purchase in 1939. Camacho Guizado has observed the effect of *Isla Negra* on the poet: "se

siente una especie de encerramiento en la persona del autor, en su casa de Isla Negra, en su cuarto de trabajo, frente al mar, frente al `pequeño infinito / de la ventana desde donde busco, / interrogó, trabajo, acecho, aguardo'" Camacho Guizado also points to Nicanor Parra's condemnation of the effect of Isla Negra on Neruda. The former apparently believed that its solitude distanced Neruda too far from Marxist struggle: "'Isla Negra / no es la solución'" (quoted by Camacho Guizado 220). González-Cruz (109, etc.) has demonstrated Neruda's use of the sea as a symbol of poetic immortality. Hence, I would argue, the poet's choice of Isla Negra as symbol of his particular relationship to immortality becomes especially meaningful. In "El mar" he returns to the basic underpinning of the four elements--earth, air, fire, and water--to underscore how Isla Negra changed his existence, a conversion experience of equal or greater importance than his political conversion:

y cambió bruscamente mi existencia:

di mi adhesión al puro movimiento

(M, 3, OC II: 584).

Thus, Neruda simultaneously develops two conversion experiences throughout the Memorial: one political and historical, the other mystical and universal. The two scrape against each other like the earth's plates beneath a faultline, frequently sending tremors to the surface. How fitting that a poet from Chile, a country subject to frequent earthquakes, should develop this kind of movement between his dominant themes. He was to retain both themes to the end of his life as White concludes in his reading of the social and personal themes of the posthumous poetry.

From his careful choice of the title of Memorial de Isla Negra it is evident that Neruda was fully aware of the complexities of autobiography. He fits into the category of what Olney labels autobiographers of the double rather than the single metaphor. That is, Neruda is conscious of himself writing his autobiography. Of him, it could be said as Olney says of Montaigne, Jung and Eliot, "the autobiographic process is not after the fact but a part and a manifestation of the living, and not only a part but, in its symbolic recall and completeness, the whole of the living. In the whole image of the man, in the complex metaphor or the symbol--union of conscious and unconscious, of the individual with humanity--these two succeed . . . in

Notes

being both inside and outside, beyond because entirely within, living and simultaneously capturing in symbolic form".

Thus *Memorial de Isla Negra* contains elements of diary and of autobiography while at the same time standing as a legal brief in which Neruda solicits the reader's approbation of his life. The latter aspect of *Memorial de Isla Negra* links the book to the future. González-Cruz (p. 89) points out that in "Las cartas perdidas" Neruda refers to the dilemma of showing his readers that his ideas or opinions have changed for they will judge him to have been wrong either before or after the change:

A veces tengo miedo
de caminar junto al río remoto, de mirar los volcanes
que siempre conocí y me conocieron:
tal vez arriba, abajo,
el agua, el fuego, ahora me examinan:
piensan que ya no digo la verdad, que soy un extranjero.

(M. 2, OC II: 554)

His solution was to regard these opinions as "lost letters" written to other men, like himself but distant from himself. Another solution was to admit the diversity within himself and the changes of the self over time. In "No hay pura luz," the last poem of *Memorial*, Book II, Neruda observes:

Es tarde, tarde. Y sigo. Sigo con un ejemplo tras otro, sin saber cuál es la moraleja, porque de tantas vidas que tuve estoy ausente y soy, al la vez soy aquel hombre que fui.

Tal vez es este el fin, la verdad misteriosa. (M, 2, OC II: 556)

It is Neruda's honesty in admitting the complexity of his being, the variation of his opinions, while at the same time holding fast to the solitary core of *Isla Negra*, that ultimately wins the reader's trust. At last Neruda confesses in "La verdad":

No soy rector de nada, no dirijo, y por eso atesoro
las equivocaciones de mi canto.

(M, 5, OC II: 668).

In "La memoria," seventh poem from the end of *Memorial* Neruda outlines the necessity "de acordarme de todos" and of remaking them in the present ("tengo que hacer de nuevo el aire,' el vapor, la tierra, las

hojas..."); he addresses the readers with the plea: "tengan piedad para el poeta" (M, 5, OC II: 656-657). Neruda's appeal to a universal audience which resulted in his winning the Nobel Prize in 1971 is rooted in his ability to create a future space from the interaction between the present and the past. "Soy decididamente triangular" Neruda declares in "La verdad," the penultimate poem of Memorial.

Memorial de Isla Negra ends with the poem "El futuro es espacio." González-Cruz interprets this poem to show the disillusionment of the poet; he perceives Neruda's images as dark and ambiguous for Neruda imagines man encountering another planet where despite his scientific advances he will continue talking on the telephone of his petty illnesses. Agosín also perceives Neruda's desire for solitude as a defensive reaction against his perceived persecution by enemies. The poet wishes to escape "del río sofocante" to return to pure solitude. Returning to the view of Gamacho Guizado, whose book appeared between those of González-Cruz and Agosín, I read this poem in an opposite manner. Gamacho Guizado points out that the word "soledad" points backward to the theme that obsessed Neruda in the Residencias and anticipates the theme of *Arte de pájaros*, the book following the Memorial. Perriam (ix) has since shown that "the land as a source of images and memories, the sea as a metaphor for purity, and solitude as a newly sought-after state of mind and being" are the major themes of Neruda's late poetry. Purified by solitude, "soledad de la naturaleza, elevada sobre la miseria cotidiana, soledad mística del futuro, milenarismo que de alguna manera excluye a los `otros peces', a otros hombres" (Gamacho Guizado 246), Neruda turns in upon himself in solitary isolation.

The rejection of "other men" is not absolute. In "El futuro es espacio" Neruda, on one hand, makes an ironic allusion to the space explorations of the 60's, but on another he develops an image of space and air that he has used consistently throughout the Memorial to refer to the future. Neruda frequently used the image of the net to refer to the poet's art. He pointed out that the net contained both the threads and air or the spaces between the threads, the former as important as the latter. What is not said, what is not yet known, the mysterious, what can only be intuited are as important as the perceived. Furthermore, solitude, the kind of solitude Neruda envisions which allows him to be reintegrated into the cosmos, is

Notes

a positive force. In "Aquella luz" from Book II Neruda says that the light of Ceylan allowed him to become transparent as a diamond. Developing the image of a net he declares:

(La luz que cae sobre el traje negro y perfora la ropa y el decoro,
por eso desde entonces mi conflicto es conservarme cada día desnudo.)
(M 2, OC II: 549)

Creating a space through the use of parenthesis, Neruda makes a hole in the poem that reflects the holes that dappled light casts upon clothing. The space creates freedom from daily mundane concerns, from immediate temporal reality, and allows him to rise above himself into an atemporal zone where he can return to his basic humanity. In the East Neruda learned that he needed solitude, to exist between light and shadow, the luminescent and the desperate:

Las redes que temblaban en la luz siguen saliendo claras del océano.
(M 2, OC II: 549)

"Aquellas vidas," also from Book II recounts an epiphany Neruda experienced during the cremation of a woman: he was unsure whether smoke (the real--the transformation of her body through fire into ashes and air) or her soul (the ideal) rose into the air:

Este soy, yo diré, para dejar
este pretexto escrito: ésta es mi vida. Y ya se sabe que no se podía:
que en esta red no sólo el hilo cuenta, sino el aire que escapa de las redes,
y todo lo demás era inasible:
(M 2, OC II: 550)

By naming what escapes one's grasp, what escapes consciousness, and by fixing it with the image of the burning woman, Neruda recognizes the limitation and the ambition of the poet, to bring into the light, into consciousness, something of the vast realm of the unconscious.

Book III begins with his poems of political engagement commemorating the Spanish Civil War, but then moves back into poems celebrating nature and solitude. Once again the net image appears in "Cordilleras de Chile": "Debo decir que el aire / establece una red.." (M 3, OC II: 573). All that remains are the four elements; all else dies into silence, including words. En "La primavera urbana" Neruda transfers the image of the net to an urban setting: the worn-out pavement disintegrates into "una red de

sucios agujeros / en que la lluvia acumuló sus lágrimas." (M 3, OC II:575) The elements, degraded in the urban setting, nonetheless make him remember that "se desnudaba entre los azahares / la primavera impúdica y plateada." Book IV contains the poem "El héroe" in which Neruda describes the difficulty of remembering accurately: the only truth is in forgetting. In an allegory in which he seeks his muse as Santa Teresa sought Christ in the labyrinth of the castle of the self, the poet laments:

o todo era pasado o sueño vano,
o el tiempo
no nos reconocía
y en su red, presos como peces, éramos dos condenados al castillo
inmóvil.

(M 4, OC II: 611)

Here he shows that time, a net containing threads and spaces, can yet entrap men in its folds. This negative image of the net continues in "Amores: Delia (II)" where Neruda refers to Delia as a thread of honey and steel that tied his hands. He then recants the image, declaring "existes tú no como enredadera / en el árbol sino con tu verdad" (M 4, OC II: 618). In "Para la envidia" Neruda uses the allegory of the fisherman who uses his net to bring treasures from the sea to figure forth the poet who captures "pez o palabra o planta plateada / o simplemente piedra submarina" (M 4, OC II: 629) from the sea which suggests an image for the unconscious. He pities the envious who fail to capture anything in their fishing excursions, but defends himself as one who innocently offered his findings. "Se amanece" from Book V contains the image of time as a tangled thread which again suggests a net. "El episodio," his anti-Stalinist poem, also develops the negative connotations of the net as an image for the system of nationalistic beliefs which destroys man's identification with the larger interests of humanity. People, hungry for enlightenment, are poisoned by silence and "un sordo rumor":

eran tantas ausencias que se unían unas a otras como un agujero:
y otro agujero, y otro y otro y otro
van haciendo una red, y esa es la patria:

Notes

(M 5, OC II: 642)

"Atención al mercado" recreates the image of the net from the inside where men are fishes caught in time's treacheries, their mortality gaping in their exposed scales and guts. Men like all other living things are subject to time and death. Nevertheless, Neruda enjoys the bustle of the Valparaíso marketplace where he can taste and smell the particularity of mortal things, laugh at the tomato, buy a lettuce, and anticipate tomorrow. The next poem "La memoria" laments the difficulty of capturing memories and threads from the past. He petitions the reader for his pity for he tried to capture unseizable things; implied here is the image of the poet as one who attempts to create his own net that would allow him to entrap truth and memory.

Throughout Memorial de Isla Negra Neruda develops the images of the net and of fish, both from the inside as one caught within the net, and from the outside as one who casts the net. In the foundation of his house at Isla Negra he placed ceramic images of fish; on his windows hung netted curtains through which the sun shown on the woven images of birds. In the final verse of the

Memorial Neruda writes in italics for emphasis, "Volemos a la pura soledad." Does this not recall the Esposo's closing words in the "Cántico espiritual" where San Juan de la Cruz describes the union of the soul with God in the perfect solitude of the mountain into whose secret caverns the soul enters and from whence she views all nature's beauty?

En soledad vivía

y en soledad ha puesto ya su nido, y en soledad la guía

a solas su querido,

también en soledad de amor herido. (Fitzmaurice-Kelly and Trend 158)

Neruda developed the same idea earlier in "Tal vez tenemos tiempo" where he affirmed that:

tenemos este último minuto y luego mil años de gloria para no ser y no volver.

(M, 5, OC II: 640)

Unlike San Juan de la Cruz, Neruda did not want to fly to Christ, "fisher of men," to spend eternity in heavenly contemplation. Neruda wanted to enact the Christian promise in a Marxist Utopia in this life. He himself took on the role of Christ, proselytizing the New Gospel and suffering for

and with his people. The only immortality he could achieve was communication with future generations of humanity's limitation in the necessity of each person's return to Nature and of humanity's prowess in its self-awareness of its condition and in its ability to achieve a more just society. That men even on a distant planet would still endeavor to communicate, though it be by telephone, and that they would still be concerned with their minute health problems, the problems of mortality, establishes their essential humanity. Neruda's faith in communication led him to believe that by establishing the present moment, man can conquer death

No es necesario nada sino ser y ser es a la luz, ser es ser visto y ver, ser es tocar y descubrir.

("Las comunicaciones," M 5, OC II: 666)

Neruda believed that he possessed a universal mentality which allowed him to speak for man in general. In "La injusticia" he declared:

Quien descubre el quien soy descubrirá el quien eres y el cómo y el adónde."

(M 1, OC II: 514)

It is precisely because everyman can recognize himself in the poet that the poet is a unique man with special ability to see into the essence of things present, past and future. As Agosín points out, Neruda laments in "Sonata crítica," the last book of the Memorial that because of his "visionary gifts...the poet ... is permanently separated from other men". The title "Sonata" implies the song of a solo instrument, Agosín observes and Neruda "looks forward to an idealized future in a search for a tie with the world".

In his Nobel Prize address in 1971 Neruda affirmed both the view of the poet as one worker among others and the view of the poet as visionary. The title of the address "Hacia la Ciudad Espléndida" affirmed his Marxist vision, but his emphasis on his effort to understand himself affirmed his individualism. As a poet, he sought both "solitude and solidarity," contradictory as those two claims might seem: "No hay soledad inexpugnable. Todos los caminos llevan al mismo punto: a la comunicación de lo que somos". He argued against a too rigid definition of realism in art, but urged that his poems be seen as "working

Notes

instruments." Once again he returned to the image of the net to define how those poems might serve man in the future: "cada uno de mis cantos aspiró a servir en el espacio como signo de reunión donde se cruzaron los caminos, o como fragmento de piedra o de madera en que alguien, otros, los que vendrán, pudieran depositar los nuevo signos". However bound by Marxist premises some of his poetry may be, Pablo Neruda developed themes of love and solitude as relevant to us today as they were to his contemporaries.

CHECK YOUR PROGRESS I:

Q1. Why The title Neruda chose for *Memorial de Isla Negra* is neither diary nor autobiography but "memorial."?

Answer.....
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Q2. Summarize *Memorial de Isla Negra* in your own words.

Answer.....
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7.3 LET'S SUM UP

Like most of the 102 poems appearing in "Memorial to Isla Negra, "Poetry" is reflective in content. It starts with the conjunction "And" as if it were a part of an ongoing discussion that the poet has been having with his readers. Again, he assumes that we know what "that age" was when

he first began to write poetry – Neruda started writing poetry in the early 1920s as a teenager).

7.4 KEYWORDS

8. Exploitation: the action or fact of treating someone unfairly in order to benefit from their work.
9. Eco-ethics: human thought and conduct oriented to what is right or wrong, beneficial or destructive for the total system 'Homo sapiens and nature'
10. Memoir: a historical account or biography written from personal knowledge.
11. Relational ethics is a contemporary approach to ethics that situates ethical action explicitly in relationship. If ethics is about how we should live, then it is essentially about how we should live together.

7.5 QUESTIONS FOR REVIEW

- d) Why Neruda's written this Memorial De Isla Negra?
- e) What aspires Memoir?
- f) Briefly explain summary of Memorial De Isla Negra

7.6 SUGGESTED READINGS AND REFERENCES

1. References to Memorial de Isla Negra, Obras Completas II appear in this abbreviated form throughout the paper.
2. Epple places Neruda's Confieso que he vivido, Violeta Parra's Décimas and Fernando Alegría's
3. Una especie de memoria in this new trend.
4. See González-Cruz, pp. 98-99.
5. Lozada provides a translation of the deconstructionist premises of Santí's book and an ultimately sympathetic reading of it.
6. These images appear in the photographs of Neruda's home at Isla Negra in Poirot's book.
7. Neruda here develops an image present in some of his earliest work. Marcos, comparing España en el corazón with España, aparta de mí

Notes

- este cáliz, observes: "ambos poemarios abren un espacio utópico en que las nuevas generaciones habrán de reconocerse, y formulan una parábola, no tanto elegíaca como profética, del género humano, simbolizado por el pueblo español" (224).
8. Agosín, Marjorie. Pablo Neruda. Trans. Lorraine Roses. Boston: Twayne, 1986.
 9. Belitt, Ben. "The Burning Sarcophagus: A Revaluation of Pablo Neruda." *The Southern Review* 4 (1968): 605.
 10. Bellini, Guiseppe. "Pablo Neruda: fundador de utopías." *Actas del VIII Congreso de la Asociación Internacional de Hispanistas: 22-27 agosto, 1983*. Editors: David Kossoff, José Amor y Vázquez, Ruth H. Kossoff, and Geoffrey W. Ribbans. Madrid: Istmo, 1986. Volume 1: 3-19.
 11. ---. "Pablo Neruda, intérprete de nuestro siglo." *Revista de occidente* 86-87 (July-August, 1988): 95-104.
 12. Boero, Mario. "La religión en las Memorias de Neruda." *Cuadernos hispanoamericanos* 417 (1985): 155-159.
 13. Camacho Guizado, Eduardo. Pablo Neruda: naturaleza, historia, y poética. Madrid: Sociedad General Española de Librería, 1978.
 14. Couffon, Claude. "Pablo Neruda, premio Nobel." *Papeles de Son Armadans* 64: 287- 301.
 15. Cousté, Alberto. Neruda. Bar'celona: Barcanova, 1981.
 16. DeHay, Terry. "Pablo Neruda s Canto General: Revisioning the Acopcalypse."
 17. *Literature and the Bible*. Editor, David Bevan. Amsterdam and Atlanta: Rodopi, 1993. Chapter 3: 47-59.

7.7 ANSWERS TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS I :

Answer 1 : Check Section 7.3

Answer 2 : Check Section 7.3