

Scope of Contexts, Characters and Events of Latin America in Marquez's Novels

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Abstract

The notion of "Latin America" as a literary category principally consists of a comprehensive literary body that has an inclination to reflect the political tensions and struggles. A majority of the Latin American writers were closely connected to the political activities and have initially started their work as journalists, publishers and academicians. Although there are numerous diversities in their works, they share a common ground; that is, they are involved in the regional and national particularities of Latin America. As a Latin American writer, Gabriel Garcia Marquez's literary discourse basically depicts the real contexts, characters and events of Latin America, particularly Colombia. This paper is intended to indicate these aspects of Marquez's literary discourse.

Key words: Political peculiarities; National predicaments; Regional groups; Colonialism; Caribbean zone

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INTRODUCTION

Most of the Latin American writers have started their works at the regional level and then broadened their perspective to encompass the national level, i.e. considering Latin America as a country. A crystal clear example is Gabriel Garcia Marquez's *One Hundred*

Years of Solitude representing the historical and political peculiarities of Colombia and Latin America continent. It is in fact a multi-perspective novel that highlights the various aspects of Latin America. During the past two centuries, hundreds of novels have been written in the Latin American literature. Most of these novels have been concerned with the period of colonialism. Some of these novels such as Isaacs's *Maria* (1867) have acquired international attention. But it was only in the 1920s when the Latin American literature got an upsurge of novels exploring the regional predicaments, the local customs, and the historical and political aspects of Latin America. This caught the attention of the literary critics towards the Latin American literature, leading it to become now a significant phenomenon. Before the Latin American literature involved itself at the national level, the regional writers had made main contribution to literature. For instance, the works such as Jose Ustasio Rivera's *The Vortex* (1924), Ricardo Guiraldes's *Don Segundo Sombra* (1926), Graciliano's *Don Barren Lives* (1928) and Romulo Gallegos's *Dona Barbara* (1929) have highlighted the regional aspects of Latin America.

In the 1960s, the Latin American writers tried to write more about the national predicaments and succeeded to absorb an audience out of Latin America. In this decade, the emergence of Garcia Marquez, Carlos Fuentes, Julio Cortazar, Mario Vargas Llosa, Guillermo Cabrera Infante changed the situation and brought the Latin American literature into the international focus. Since most of them were active as writers in the Cuban Revolution, their narrative fictions mainly depict the social and political realities of Latin America. These writers, who were indeed friends with each other, have written many articles about the criticism of each other's works with a sense of common purpose. They have even used some similar characters which they have got from each other's works in their novels. This self-confident and self-critical perspective on their own works brought them to

a significant success as world-class writers who could surpass the greatest contemporary exponents of their genre in term of literary quality. After publishing the influential books by Emir Rodriguez Monegal and Jose Donoso, these writers came to be known as the novelists of “the Boom”, a term suggesting an explosion and critical point in the Latin American literature. The influence of some European and American novelists such as Woolf, Mann, Conrad, Faulkner, and Proust is strongly felt in their works. These novelists have mostly extended the Faulknerian techniques in their novels where a story can be narrated or interpreted from the various contradictory points of views, where the novels create a kind of mystification and intrigue in the reader. Among the writers of this boom, Marquez stands out as the only writer whose literary orientation deviates from the norm, focusing on the social and cultural realities, the political conflicts and the historical events of Latin America.

1. SCOPE OF LITERARY CONTEXTS

The second half of twentieth century would be identified as a golden age for the literature of South America that began with Borges, Asturias and Carpentier in 1940s and Rulfo and Cortazar in 1950s and reached its culmination with the arrival of a literary genius called Gabriel Garcia Marquez who gave a new direction to the Latin American literature. He has brought about significant changes in the literary milieu of Latin America by offering subtle critical commentary on human suffering and striving, through his memorable writings. He has subtly combined, in his writings, the features of Tolstoy, a realistic storyteller of everyday life, and that of Dostoevsky who was, in a way, a fantasist and a satirist. The world now has come to know that the Latin American literature has taken a new shape, especially by the publication of Marquez’s masterpiece *One Hundred Years of Solitude*, that is definitely a rare literary phenomenon, that attempts to embrace within its pages not merely the world of Latin America but that of the humankind itself. Marquez is a writer who is profoundly concerned with the history of his continent and especially of his native land, Colombia. Because of this, his “literary contexts” deal with Latin America and mostly cover the north of Colombia, especially Caribbean zone where he was born and where the African, Indian and Spanish cultures were mixed; that is, a zone with multiracial culture. The Caribbean coast, i.e. the coastal towns of north-west of Colombia, is naturally a rural area and the people of this region have several African traits. The reason is that for three centuries the port of Cartagena was one of the major ports used for trading the African slaves during the period of Spanish colonisation. The number of slaves imported into Nueva Granada now called Colombia has been estimated as two hundred thousand; most of them hail from Congo and Angola. The

huge slave population was the main factor of influence in Colombia’s culture, as it is reflected in *Of Love and Other Demons* wherein Sierva Maria had been from a hybrid family because her father was of Spanish origin and her mother had an African nature. She had been taught three languages along with African culture, she also knew more about Yoruba (African) rites than the Catholic ones. Later, about thirty miles toward the south of Cartagena, some of the slaves fiercely struggling for their own independence founded a town named San Basilio de Fatenque in 1599 where their descendents are still living.

The people living in the Caribbean zone had been divided into two main regional groups: the coastal Caribbean region was known as *costenos*, and the central region as *cachacos*. Both groups used these terms pejoratively to each other. The *costenos* were related to the descendants of pirates, smugglers, dancers, adventurers with the nature of racially mixed black slaves. They were proud of their own historical roots; they believed that the Caribbean coast had been the first region where Spain had influenced the country and moved ahead with its discovery and colonial interventions. On the other hand, the *cachacos* were considered as more formal, aristocratic and racially pure. They had settled in the advanced cities such as Bogota and they spoke excellent Spanish. Marquez has referred to these two terms, *costenos* and *cachacos*, in *One Hundred Years of Solitude* when the armed force was sent to Macondo, Fernanda expresses that “the *cachacos* sent by the government to shoot down workers” (p. 354).

The port Cartagena, located in the Caribbean zone, was the first town in the north of Colombia where the Spanish were settled, dating back to 1533. From that year, Colombia had been under the colonialism of Spain for almost three centuries. Spain actually developed its colonialism ranging from Nicaragua to Peru, and continued it till they reached the Andean town of Popayan in 1536, then they found an outlet to the sea. This is similar to the roaming of Buendia family that Marquez has referred to in *One Hundred Years of Solitude* when Jose Arcadio Buendia was searching for a way for the ocean. Later, the rival power of Spain, the British, attacked and briefly occupied Cartagena in 1586. The British pirates often raided the other ships. They also sacked and razed Riohacha in 1596. It is this event that Marquez has referred to in the second chapter of *One Hundred Years of Solitude*.

When Colombia was under the colonial Imperialism of Spain, Cartagena had been used as an important port for embarking the precious metals to Spain. Cartagena had thus enjoyed some prosperity; it was economically in a better condition; many buildings were made and the city got a developed form. But, during the nineteenth century, it faced a stagnating economy. Although the city has still preserved some of the architectures of colonialism

such as military walls, governmental buildings and charming arcades, the wealthy and gracious atmosphere of Cartagena was the main factor in Marquez's decision to select a coastal city, like Cartagena, as a setting for his other masterpiece *Love in the Time of Cholera*.

Barranquilla is another Caribbean port which forms the setting of some of his novels. In the twentieth century, Barranquilla was economically developed and had changed into an internationally well-known city because of its potential strategic location on the mouth of Magdalena River. It became a way through which Colombia made contact with overseas and received new ideas and culture from the foreigners travelling there from abroad. These are the similar points and realities that Marquez has referred to in *One Hundred Years of Solitude* as Macondo similarly tried to find a way to the outside world and the outsiders brought here modern technology. At the end, it became as a main factor for the annihilation of Macondo.

Marquez's own experience was also the main contributing factor in the development of his literary contexts. Particularly, when he was a student in Bogota in 1950s, he travelled extensively through his native land, villages and towns in order to record and compile the folk melodies. He would play the role of an unacademic anthropologist and roam about the coastal regions and places near the Magdalena River and directly observe the living conditions of his folk. For this reason, the settings of a bulk of his novels deal mostly with the towns near to the Caribbean Sea such as Cartagena, Riohacha, Manaure, Barraquilla, Cienega, Santa Marta, Boliva, Bogota, Sucre and Medellina. Most of these towns almost lie in a line on the shore of Caribbean Sea in the north of Colombia They were mostly described as dusty and undeveloped towns in *No One Writes to the Colonel*, *One Hundred Years of Solitude*, *The General in His Labyrinth*, *Of Love and Other Demons* and *Chronicle of a Death Foretold*.

Although Marquez's writings are fictional, his literary contexts actually refer to the real places. For instance, Macondo that he has referred to in most of his novels seems to be a banana zone close to the river or a place like Aracataca where he was born. Macondo is indeed an imaginative town where he establishes the fictional world of *One Hundred Years of Solitude*. In this novel, he has referred to the slaughtering of banana workers in Cienega, the capital of the Colombian banana producing zone in 1920s. The echoes of this massacre have also been slightly mentioned in *No One Writes to the Colonel* and *Love in the Time Cholera*.

Marquez's literary contexts are composed of different cultural races and communities such as Europeans, native Indians, Africans, Spanish, Muslims and Jews. The Muslim community is more apparent in the novel *Chronicle of a Death Foretold*. It suggests that Latin America is a multiracial, pluri-cultural continent where Indians, Europeans and Africans have led their life in their own distinctive way. During the struggle for independence

from Spain between 1810 and 1824, different cultures had been integrated into the Colombian society and it was one of the major factors that caused a series of wars in Colombia. It is one of the focal themes in Marquez's masterpiece *One Hundred Years of Solitude*.

2. SCOPE OF CHARACTERS

Marquez's fictional world is inhabited by a great variety of characters with their own distinguishing personalities and traits. As his novels represent the historical, political and cultural aspects of his country and the Latin American continent, they are constructed with the numerous characters who symbolically represent the real figures of that area. The characters mostly include enterprising pioneers, heroic revolutionaries, rigid monarchists, materialistic clerics, doctors, ruthless conservatives, militants, politicians, fiery syndicalists, imperialists, exotic nomads, old-fashion prudes, earthy voluptuaries, sailor, gypsies, prostitutes, bartenders, popes, smugglers, kidnappers, lovers and swingers and many more. His novels are indeed full of human diversities. Following the literary techniques of some of the great American, Latin American, European and Russian writers such as Faulkner, Borges, Kafka, Woolf and Tolstoy, who always represented their society with different perspectives, Marquez similarly portrays his society with all its peculiarities such as characters, settings and events. For instance, the novel *One Hundred Years of Solitude* presents a history of his country with all its prominent figures and important events happening during the past two centuries.

Behind the formation and development of the characters of the novels lies Marquez's own experience such as his childhood with grandparents, journalistic career, personal friendship with some of the most famous Latin American poets, dramatists and literary critics. They have had a great influence on the development not only of his literary talent but of the characters of the novels. Among these figures, no doubt, his grandparents were the most important ones who had a considerable influence on the creation of his works. Marquez has almost spent the first decade of his life with his grandparents. From his early childhood, his parents had to leave him to stay with his grandparents due to their poverty. His grandparents were highly influential and respected individuals within their community and their house attracted a larger number of visitors. They were also settled in Aracataca, a banana town, where his grandfather himself was the main person in its foundation. He was also a colonel, a veteran of the "War of a Thousand Days". He was a man of enormous qualities, features, and traits. Marquez has represented his personality-traits in some of the characters such as Colonel Aurelino Buendia. His grandfather actually had a decisive impact on him and his works; he had indeed provided him with a number of symbolic adventures

and memorable incidents which would remain fixed in his imagination. Many years later, he would use them as a foundation for the construction of most of his novels such as *One Hundred Years of Solitude*. His grandfather was not wealthy and always hoped in vain for getting the pension promised by the government to pay for all veterans of the civil wars. Marquez would completely remember those days when his grandfather went to the post office every Thursday to see whether there was any letter concerning his pension. He had been waiting for it for twenty-five years. Later, he became the model for the central character in *No One Writes to the Colonel*.

Marquez's grandfather was also the biggest eater and the most outrageous fornicator. His aggressive sexuality, which expressed itself in the fathering of seventeen illegitimate children, was reflected in the character Aureliano Buendia in *One Hundred Years of Solitude*. His grandfather was also the witness to the massacre of banana workers. At that time (1929), he had made a lot of struggle to find and introduce the culprit of the massacre to the Congress.

Once, his grandfather took him to the company store to see the fish frozen in ice. At that time, ice was available in the town for the first time. Marquez, as a child, felt ice and kept it in his mind until he mentioned it at the first page of *One Hundred Years of Solitude*: "It's [ice] the largest diamond in the world." In this case, Marquez recalls that "I touched it [ice] and felt as if it was burning me. I needed ice in the first sentence of [One Hundred Years of Solitude] because in the hottest town in the world, ice is magical. If it wasn't hot the book wouldn't work. That made it so hot..." (as cited in Martin, 2008, p.48).

His grandmother had not been less than his grandfather in shaping and influencing his writings. She also had a unique way of telling fantastic stories in such a manner that they seemed to be the irrefutable truth. It was this deadpan style that Marquez would adapt for his novels after some thirty years later. She was impressively filled with superstitions and folk beliefs, as were her other sisters living in the same house. Only one of his aunts, Mama, had different characteristics in comparison with his other aunts; she was completely unlike his grandmother. They filled the house with stories of ghosts and premonitions, omens and portent. Marquez recalls that "that house was of mysteries. My grandmother was very nervous; many things appeared to her which she would tell me about at night. When she talked about the souls of the dead; she would say 'they are always whistling out there, I hear them all the time'. In each corner there were dead people and memories and after six o'clock in the evening you just couldn't move around in there" (ibid., p.34).

However, his grandmother had an interesting personality. Because of this, Marquez has applied a character with the same personality in *One Hundred Years of Solitude*. In this novel, he has stereotyped

his grandmother as the character Ursula Buendia who was actually a matriarch of Buendia family. About the characteristics of his grandmother, Marquez says that:

As for my grandmother, I live with her in my grandfather's house from the time I was born until I was eight. My grandfather's house was a house of many women...My grandfather and I were the only two males there. The women were incredibly superstitious, crazy—crazy in the sense that they were people within imagination. Dona Tranquilina, my grandmother, had the capacity for saying the most extraordinary things without any fact....With my grandmother, every natural event had superstitious interpretation. If a butterfly flew in the window, she'd declare, 'A letter is coming today'. If milk boiled over on the stove, she'd say 'We must be careful—someone in family is sick.' When I was a child, my grandmother would wake me in the night and tell me horrible stories of people who, for some reasons, had a presentiment of their death, of the dead who appeared, of the dead who didn't appear. Often, our house in Aracataca, our huge house, seemed as if it were haunted. All those early experiences have somehow found themselves in my literature (Dryfus, 1983b, p.113).

Marquez applied some symbols in his works that he had remembered from those years of his childhood with his grandmother, for instance, "yellow butterfly" in *One Hundred Years of Solitude*. He says that "a group of yellow butterflies always precedes the appearance of Mauricio Babilonia, the lover of Meme Buendia, the realistic basic of this story is that there was an electrician who came to our house in Aracataca to fix things. Once, after his visits, my grandmother found a butterfly—which she quickly hit with dish towel—in the kitchen. 'Every time that man comes into this house we got butterflies' she declared. My grandmother was always saying things like that" (ibid., p.113).

During the early days of his journalistic career in Barranquilla in May 1948, Marquez also came in contact with a number of literary and intellectual figures who had a great influence on the creation and development of some characters of his novels. They include Catalan the poet, Ramon Vinyes the dramatist, German Vargas the literary critic, Alfonso Fuenmayor the journalist and Alvaro Cepeda Samudio, the novelist who wrote a novel about the massacre of banana workers in 1928. Before his death in 1972, Alvaro provided Marquez with effective information for writing the novel *Chronicle of a Death Foretold*. Marquez used all of these figures as characters in the final pages of *One Hundred Years of Solitude*. When Macondo reached to its final stage; that is, contacting with the rest of the world, Ramon Vinyes appeared as "wise Catalan" who had a book shop in Macondo. Alvaro, German and Alfonso appeared as character "Aureliano Buendia". It means that their personalities and features were reflected in the character Aureliano Buendia.

Some of the people who served as characters in Marquez's novels were in contact with the author in real life and were instrumental in providing the story and plot for the novels. One of them is Luis Aljandro Velasco, a

Colombian navy sailor, serving aboard from his destroyer. The event has been virtually retold directly by himself, Velasco, who had a good potential and astonishing memory for retelling his adventure. Marquez once said that this sailor who was more similar to a trumpeter than a national hero had very high ability in narrating the adventure and never missed any smallest point of it. Later, by taking into account this event, Marquez wrote a novel titled *The Story of a Shipwrecked Sailor*.

The book *News of a Kidnapping* is also the result of Marquez's experience about a kidnapping that happened in 1990. This book bears testimony to Marquez's talent in "investigative journalism". He knew personally some of the people who figure in this novel as important characters. He was also personally involved in the real adventure and actually played the role of a mediator between the kidnapers and hostages.

Another realistic novel of Marquez's is *Chronicle of a Death Foretold* which is based on the horrifying murder of his close friend Cayetano Gentile in Sucre in 1950. He also personally knew all of the real characters of this novel. He had just slightly changed their real names due to the social consideration. The real story was that a young man called Miguel Palencia got informed by a note that his new bride, Margarita, was not a virgin; then he had returned her to her family on his wedding night. Her brothers Victor Manuel and Jose Joaquin murdered her ex-boyfriend Cayetano Gentile in the main square of Sucre in front of the whole city. Actually Marquez's family¹ knew the characters very well; Cayetano's mother was a good friend of Luisa Santiago, Marquez's mother, and Cayetano was a good friend of Marquez himself, his brother Luis Enrique and his eldest sister Margot. Luis Enrique had spent a day with Cayetano before his murder and Margot had been with him for a while before he was killed; eleven-year-old Jaime, Marquez's small brother, had also watched him die. At that time, Marquez decided to write about this event, but his mother avoided him to write anything about it since those people involving in this event were alive. Finally, after thirty years from the event, as many of those real characters passed away, he began to write a novel about it in 1980. He was inspired to give a final shape to the novel when he and his family came back to home from round-the-world journey in 1979. In the airport at Algiers, he saw an Arab prince carrying a falcon, he caught his eyes to a new way of presenting the conflict between Cayetano and Margarita's brothers. Thus, in the novel, he called Cayetano as Santiago Nasar, an Arab, and in that way closer to Mercedes Barcha's family heritage. Margarita, who was also Mercedes's close friend became as Angela Vicario. Miguel Palencia appeared as Bayardo San Roman and Victor Manuel and Jose Joaquin as the twin brothers Pedro and Pablo. Other characters' names and details of setting were similar to the real

characters and situation. Whereas the novel was a kind of autobiographical novel, Marquez has applied the names of his family in the novel. For instance, he has mentioned the name of his mother Luisa Santiago, his wife Mercedes, his brothers Luis Enrique and Jaime, and his sister Margot. There was a character unnamed as a nun and a father who is also unnamed. Because of this, it comes to be certain that the narrator of the novel is not anybody except Marquez himself. Although he has used the real names in the novels, here he actually toys with the readers and with reality since these details relating to his family are not largely true because all members of his family were not present in Sucre at the day of murder. In fact, only Luisa Santiago, Luis Enrique, Margot and Jaime were in Sucre at that day; Marquez himself, his father Gabriel Eligio, his sister Aida and his wife Mercedes were not actually in Sucre. There was also a character with name of Marquez's aunt Wenefrida. While she had died in Aracataca many years before the event happened, she appeared alive at the end of the novel. Marquez not only applied his family with their real names and with their own features and manner of speaking but also included in the novel the names of some of the local individuals such as Maria Alejandrina Cervantes, a local prostitute, whom he personally knew in Sucre. Though the place of event was unnamed; but by the description of the town with a river just like Sucre's and a family house located on the river bank away from the main square just like the Marquez family's house in Sucre, it certainly became evident that in all probability the depicted town was Sucre. A town with the same specifications was also described in *No One Writes to the Colonel* that was also set in a place resembling Sucre, an inland river port where Marquez's family lived in 1940s.

3. SCOPE OF EVENTS

After several decades of independence from Spain, the newly formed Latin American Republics had witnessed intermittent warfare between the feudal-minded, Hispanophile Conservative party and the Liberal party tending to Anglo-French principles. In Colombia, the interaction of these two parties was also hard and had serious repercussions. From the beginning of their establishment, these parties had their own distinctive ideologies. The Conservative party tended to a centralized governmental power, a powerful church and a limited suffrage. It had a quasi-fascist tendency. On the other hand, the Liberal party advocated a federal system of government, secular education, free trade, civil marriage and individual right. This party took a secular approach to everything: It was against the priests and, in fact, emphasized on the separation of church from the state. Many merchants, financiers and lawyers were the prominent members of this party. In the twentieth century, these two parties developed their organization with both militant and moderate wings.

¹ See the Appendix: The Marquez's Family .

In the early part of twentieth century, Latin America had the bitter experience of a series civil wars and was affected by several incidents of violence that have been fictionalized in most of Marquez's novels. Actually Marquez became a prominent writer during the period of *La Violencia*; the bloody and informal civil wars that continued from 1948 to 1965, affected half of the country, and more than two hundred thousand people were killed, mostly in rural areas. The origins of violence indeed can be traced back to the early part of nineteenth century when Colombia had newly got its independence and the country underwent some major changes and lost its sovereignty; it was when Venezuela, Ecuador and Panama were separated. On the other hand, seventy local uprisings and eight civil wars occurred between 1899 and 1902 that are well-known as 'War of a Thousand Days' that took the lives of more than one hundred thousand people.

La Violencia has a daunting history. In the election of 1946, due to the disagreement among the members of Liberal party, the Conservative party won the Presidency. From that time, the spontaneous armed clash occurred between adherents of these two parties in the nine provinces of Colombia. The conflict was sporadic and often controlled by the police officers who sometimes sabotaged the security operation. But, the conflict reached its culmination when Jorge Eliecer Gaitan, a more popular, erudite Liberal leader, was assassinated in a crowded street in Bogota on 9th April 1948 at by a conservative fanatic who claimed that he was supported by the powerful forces. The killer was kicked to death by a revengeful mob and his body was dragged on the streets. On the same day, the centre of Bogota, capital of Colombia, became the stage of violence created by the liberal rioters who sacked the most governmental buildings, trashed many churches and overturned the cars and trolleys. The liberal people and liberal police took the control of the main streets of the city. Two thousand and five hundred people were killed in this crisis. The conservative government and US ambassador blamed the communists for these events. All of these events have been fictionalized in *One Hundred Years of Solitude* and *No One Writes to the Colonel*.

In the first three decades of the twentieth century, the generals, politicians and armed force were the protagonists of the wars and violence. Furthermore, the people allied to these two political parties worsened the situation. In the novel *One Hundred Years of Solitude*, these events happened when the central government sent there a Governor from the Conservative party. At that time, Colonel Aureliano Buendia, one of the main characters, was fighting against the Conservative party. The Governor brought to the town armed forces for controlling the condition for the benefit of the conservatives. He ordered people to color their houses with blue that was the color of a part of the Colombian flag as a symbol of the Conservative party. But, Buendia

family who were the founders of Macondo kept their house white as a protest against the Governor's order. So the conflict broke out between these two parties. At the end, they themselves realized that their ideology had not served any constructive purpose and they decided to end this useless bloody strife by signing a peace treaty. The effects of these conflicts and the signing of treaty have also been represented in the novels *Love in the Time of Cholera* and *No One Writes to the Colonel*.

Marquez has also fictionalized several episodes concerning with the US power and imperialism; one of them is the direct and large controlling of banana farms by the United Fruit Company in the north of Colombia in 1900. This company came and controlled the most coastal zones of banana farms from Santa Marta to Aracataca. Actually the company had possessed the best lands and established the railroads, irrigation canal and telegraph system for the sake of its own benefit. In 1928, thirty two thousand workers went on strike as a protest against the harsh policies of the company. The military forces, supported by the company, opened fire on the workers and drew a bloody repression. This horrific event of massacre that made a major crisis in the coastal area has been depicted in the sixth chapter of *One Hundred Years of Solitude*. Marquez has also ironically referred to the US power in the Latin American continent when US tried to take control of Panama Canal. In the novel, it was said that they (US) were buying and carrying the entire sea.

CONCLUSION

The narrative world of Marquez's novels comprises of the imaginary and factual places, figures and events that constitute the past and present realities of his society. It is in fact a kind of fictional representation of the Latin American continent, particularly of the north of Colombia, with its significant figures, folk and culture, its towns and cities, its multi-racial communities and its historical and political events. For the narrative organization and development of his novels, he has not applied a shared style and fixed techniques; rather his styles and techniques depend on the message he intends to convey to the reader, a kind of texture and value that he wants to give to his literary discourse and the origin and nature of the event or phenomena that he wants to present. Because of the specialty of figural devices in creating a multiple layer of meanings in the text, he has also applied them more than other literary techniques. In fact, he never treats a reality in a simple mood or transfers it to the reader directly; rather he mostly makes it more complicated by applying these devices. So the reader is left with his own ability to exploit the intended meaning through searching or analyzing the textual clues. On the other hand, the magical elements that most often convey extra-implications are also more dominant and remarkable in his literary discourse. He actually applies these elements due to the

socio-cultural condition of the Caribbean zone where superstition and fantastic things are common and easily believable in the community.

Another style that he has skillfully applied for the narrative organization of the novels is the journalistic style of narration. Many prominent writers such as Hemingway have applied the journalistic style for narrating their story. But, in comparison with these writers, Marquez is more successful in applying this style because he has dexterously employed it along with other literary techniques, mainly with magical realism and symbolic expressions, making it a more effective literary tool for presenting his intended messages. He has mostly applied this style in those novels that are based on the factual events of his society. This style provides a clear and comprehensive picture of the settings, characters and events of the story. The settings primarily refer to the places in his native land such as villages, farming areas, towns and ports placed in the line of the Caribbean Sea. The characters range over different social classes such as politicians, militants, emigrants and historical heroes, rich, poor, old, and young. Therefore, his literary discourse is rich with a diversity of characters coming from different cultural backgrounds, symbolizing Latin America with its identity and culture. Finally, the novels mainly depict the significant historical and political events of his native land and Latin America.

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APPENDIX 1

THE MARQUEZ'S FAMILY

