

Gabriel García Márquez

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palgrave

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INTRODUCTION 1

An overview of García Márquez's works, major and minor, with a succinct account of the author's sudden fame, which brought attention to his earlier works, his novels in succession after *One Hundred Years of Solitude*, key biographical details relating to his fiction and his level of importance in the literary world.

CHAPTER ONE 7

Early Fiction and Short Fiction

Details the first short pieces of fiction printed in Colombian newspapers from 1947 and traces the development of the author's craft while examining critical differences of opinion regarding their quality and purported literary influences. Donald McGrady and Mario Vargas Llosa disagree on the quality of these works while suggesting that there are themes, motifs and techniques that resemble those used by William Faulkner. Later critics such as Suzanne Jill Levine and Harley Oberhelman explore those questions. *Leaf Storm*, *In Evil Hour* and *No One Writes to the Colonel* are the subject of a critical overview of book-length fiction, and the stories from *Big Mama's Funeral* are examined, particularly those that form part of the Macondo cycle. The stories from *Innocent Eréndira* are seen as representative of García Márquez's maturity as a writer.

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One Hundred Years of Solitude I

Considers Reinaldo Arenas' essay review, which highlights most of the points of later critical investigation: biblical allusions, the influences of Borges and Alejo Carpentier among Latin American authors, Colombian history and magical realism. Rodríguez Monegal, Palencia-Roth, Levine and Oberhelman investigate the question of the Macondo cycle and comparisons with Faulkner's Yoknapatawpha County, the banana plantation workers massacre, the etymology of

Macondo, Biblical paradigms, Melquíades' parchments, the Biblical hurricane, incest and Sophocles, magical realism and The Boom.

CHAPTER THREE

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One Hundred Years of Solitude II

Explores Anglo-American and Latin American comparative strategies and literary genealogies proposed by different critics, and looks at the novelist's discussions about Sophocles, Faulkner, Borges, Virginia Woolf and Tolstoy and their appeal to him. Considers how González Echevarría characterizes the novel within a theory of Latin American archival fiction and Regina Janes disputes the validity of theoretical conventions, citing regional grounding. Examines the critical contentions regarding the insomnia plague; Wayuu folklore; Chibcha mythology versus Biblical intertextuality; the meaning of 'solitude'; and whether the novel is serious or not, including an analysis of the chemical and botanical poisons scattered throughout its pages. Reflects also on the novel's influence on post-Boom novels in Latin America (especially Isabel Allende's *The House of the Spirits*) and on world literature, and on the rejection of the yoke of magical realism in the anthology *McOndo*.

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The Autumn of the Patriarch and The General in His Labyrinth

Discusses *The Autumn of the Patriarch* as an example of the sub-genre of 'the novel of the dictator' and compares it with Miguel Ángel Asturias' *The President* and highlights the author's desire to write the paradigm of the sub-genre. Focuses on Gene Bell-Villada's examination of the aesthetic qualities of the novel and his proposed sources in Virginia Woolf and Béla Bartók. Considers Raymond L. Williams' analysis of the poetics of the novel. Explores Julio Ortega's comments on the burden of dictatorships borne by Latin Americans and relates the novel to popular culture. Investigates how Lois Parkinson Zamora and Regina Janes contrast and compare the novel with *One Hundred Years of Solitude*, both considering the end of time. Goes on to explore the treatment of history, the mythification of Simón Bolívar and García Márquez's depiction of a demythified historical figure in *The General in His Labyrinth*.

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<i>Chronicle of a Death Foretold</i>	
<p>Considers various critical treatments of the question of scapegoating, the best of which is by Gustavo Pellón. Raymond L. Williams examines the question of journalism in the novel. Carlos Alonso takes on the same topic but subordinates it to critical theory. Ángel Rama suggests that the novel's genuine inspiration is Sophocles' <i>Oedipus</i>, proves the point and argues that the narrator, like Oedipus, is investigating a crime he himself has unwittingly committed. Ali Shehzad Zaidi takes the point much further, demonstrating convincingly that the narrator is responsible for having deflowered Ángela Vicario, his distant cousin, and is therefore also responsible for the tragedy that unfolds. Biblical imagery and orientalism are both examined.</p>	
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<i>Love in the Time of Cholera and Of Love and Other Demons</i>	
<p>Discusses different critical treatments of parody and satire in the novel. Álvarez Borland examines the novel's internal texts and the oil painting for deeper meaning. Claudette Kemper Columbus presses a Marxist interpretation. John Benson explores the meaning of the layers of nostalgia in the novel. Steven Hunsaker looks at the role of black women in it and compares García Márquez's treatment with Jorge Amado's in his novel <i>Tent of Miracles</i>. <i>Of Love and Other Demons</i> is examined in relation to Baroque era <i>conceptismo</i>, the Inquisition, the Roman Catholic faith and the Yoruba tradition. Aníbal González links it with the post-Boom sentimental novel and a Platonic view of the novel; Arnold Penuel considers the role of the Church in oppression; and William O. Deaver contrasts it with the Yoruba ancestor of Santería.</p>	
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