CHAPTER VI

Conclusion

This thesis has attempted to further the focus on the works of Gabriel Garcia Marquez. The selected works have been taken as a base to highlight and understand his works. The recurrence of ever present concerns like love, power, solitude, death, fate and time in his books is linked in one way or the other with the themes of his books. Since,

The richness of a work of art derives from the diversity of element which it comprises and the number of reading which it admit.

The works of Marquez afford many opportunities to readers and critics alike to attempt to comprehend and analyze these leitmotifs with relation to his fiction. His novels demonstrate the astonishing range of Garcia Marquez’s versatility as an artist and the empathetic flexibility of his mind and heart. The so-called boom period of Latin American literature of the 1960’s which saw the explosion of experimental fiction in the region in the publication of celebrated novels by

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authors like Carlos Fuentes, Mario Vargas Llosa, Julio Cortazar
gave Latin American literature world wide recognition.

The literary and commercial profusion thus, produced
works that were exciting, creative, innovative, imaginative and
that proposed theoretical issues pertaining to reading, writing,
spoken language, translation, history and fiction. These are
significant when we realize that the Latin American reality was
not conducive to writers and their works. In fact Mario Vargas
Llosa says that

The historical reality, the framework of
experience within which the Latin American
novelist writes, is a reality threatened with
extinction.

Marquez's novels thus reflect the Latin American scenario. We
see the conflict between the past and present as the characters in
his fiction struggle with the problems of technological change
and the industrial revolution. His individual characters are often
idiosyncratic figures who manifest a certain solitude which is
characteristic of the New World. His books thus depict the
reality of Latin America sometimes taking help of magic and
sometimes myth, for example One Hundred Years of Solitude
can be said to be the third worlds viewpoint of history rather
then the American view. His novels also demonstrate the dynamics of cyclical renewal and contradict the concept of linear progress dominant in the western world and inherent to traditional concept of America. His books can be related to cultural history and ideology. Marquez in an essay ‘Latin American Impossible reality’ says.

We, writers from Latin American and the Caribbean have to confess, with our hands over our heart, that reality is a better writer than we are, our destiny, and perhaps our glory, is to try and imitate it with humility, to the best of our ability.

Marquez can be distinguished from the writers of the old world in his innovation in the structure of the novel. He experiments with narrative techniques within the form of the novel. Marquez himself plays an important role in his novels as the narrator. He narrates in a matter-of-fact tone passing no judgement on his characters. He intermingles with the crowd in his novels. In One Hundred Years of Solitude he is a minor character, while in The Autumn of the Patriarch, the narrator is referred to as “we” but in spite of his being an omniscient narrator he is conscious of the conflict brewing between the story he narrates and the time taken to narrate it for instance, in The Autumn of the Patriarch.
there is hardly any punctuation, so the novel gives an appearance of a breathless race against time and energy to complete an endless commentary on the life of a despot. In books like Leaf Storm, In Evil Hour, No one Writes to the Colonel the basic narrative conventions are those of critical realism with straightforward economic, social, political explanation for understanding the psychological motivations of each of the characters. What is narrated is what the characters feel and think and not what they do thus making him one among the group of contemporary writers who gives to literature a maturity and dignity it never had before, Marquez’s books inquire about the relationship between history and human consciousness as well as raise questions concerning the nature of a reality as burdensome and problematic as that of Latin America. He effectively combines imagination and corrupt reality and his novels often occur in a setting of political oppression and conflict, his books reverberate with political implication. By saying that One Hundred Years of Solitude is a metaphor for Latin America he gives it a political interpretation. The Autumn of the Patriarch is a direct representation, a polemic about political power. Marquez has debated the culture, history and politics of Latin America. Love in the Time of Cholera debates the concept of violence, love and culture through characters living in a small Caribbean town at the beginning of the twentieth century.
Confrontation is shown between the two worlds the Caribbean and the European. Marquez infects his political views throughout. In Of Love and Other Demons Marquez attacks both politics and religion. His novels are passionate because they are political. Marquez said,

> Intellectuals consider themselves to be the moral conscience of society so their analyses invariably follows moral rather than political channels. In this sense, I think I am the most politicized of all.  

The moral question for Marquez is the political question. The basic conflict between individual integrity and the demands of society is the fundamental opposition throughout Marquez’s fiction. Marquez in his novels has tried to project the problems of Latin America through its last hundred years of solitude and turpitude.

We see the growth of a typical Colombian town in the invention of Macondo in Marquez fiction. We are thoroughly familiar with the town by reading about it in Leaf Storm and Other Stories, No one Writes to the Colonel and Other Stories, In Evil Hour and finally in One Hundred Years of Solitude. The more we read Marquez the more we seem to know all about
Macondo. The town is so real that it is almost unfortunate that it doesn't exist on the map of Colombia. Another Marquezian trademark is the way he begins his novel, intriguing us in such a manner that we have to read on and on. Love in the Time of Cholera begins with "The scent of bitter almonds always reminded him of unrequited love" and the first line of The Autumn of the Patriarch. "Over the weekend the vultures got into the presidential palace by pecking through the screens on the balcony windows and the flapping of their wings stirred up the stagnant time inside, and at dawn on Monday the city awoke out of its lethargy of centuries with the warm, soft breeze of a great man dead and rotting grandeur". To the now famous opening line, "Many years later as he faced the firing squad, Colonel Aureliano Buendia was to remember that distant afternoon when his father look him to discover ice". In One Hundred Years of Solitude our interest is sustained and we plunge headlong into the gripping tale.

Marquez has been translated into so many different languages, and acclaimed for so many different reasons, that any generalization about the secret of his success is bound to look unsatisfactory. Marquez as a writer has explored various subjects solitude is predominant, love is essential for grace and redemption of mankind and power according to him.
Is the highest and most complex of human achievement and, therefore, it is the essence of man’s nobility and of his degradation. Has to be an enthralling subject for a writer. Marquez of course is fascinated by this subject.

In his books the themes of incest, sex, fate, destiny, personal identity, dreams, memory, nostalgia, deconstruction and reconstruction of history, cyclic and linear time, death and life are intricately interwoven into the main three leitmotifs of love, power and solitude. Thus a unique Marquezian vision emerges substantiating his preoccupation with the controversial aspect of human experience. Martin aptly says:

Garcia Marquez is a rare instance of the sort of writer often daydreamed about by modern booklovers and literati – an artistically serious, technically and intellectually sophisticated, politically progressive author whose works enjoy popular acclaim.
1. Llosa, Mario Varges. "The Latin American novel today".
   

2. Llosa, Mario Varges. "The Latin American novel today".
   

3. Marquez, Gabriel Garcia. "Latin Americas Impossible Reality". Translated by Elena Brunett.
   

4. Epstein, Joseph. "How good is Gabriel Garcia Marquez."?

   *Commentary* 75. 1983, p.65.


   Translated by Edith Grossman. New York:
6. Marquez, Gabriel Garcia. *The Autumn of the Patriarch*

7. Marquez, Gabriel Garcia. *One Hundred Years of Solitude.*
