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GRADUATE STUDIES TEXAS TECH UNIVERSITY

The Presence of Faulkner in the Writings
of García Márquez

Harley D. Oberhelman

TEXAS TECH UNIVERSITY

Lauro F. Cavazos, President

Regents.—Robert L. Pfluger (Chairman), J. Fred Bucy, Clint Formby, Roy K. Furr, Nathan C. Galloway, B. Joe Pevehouse, James L. Snyder, Lee Stafford, and Don R. Workman.

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GABRIEL GARCIA MARQUEZ

EDITORIAL LA OVEJA NEGRA

CIEN AÑOS DE SOLEDAD

Gabriel García Márquez

EL OTOÑO DEL PATRIARCA

Gabriel García Márquez

Gabriel García Márquez

Ojos de perro azul

Gabriel García Márquez

Crónicas y reportajes

Relato de un naufrago

DE VENTA AQUI

Cuando Era Feliz e Indocumentado

Gabriel García Márquez

LOS FUNERALES DE LA MAMA GRANDE

Gabriel García Márquez

LA MALA HORA

Gabriel García Márquez

la hojarasca

GABRIEL GARCIA MARQUEZ

INTRODUCTION

William Faulkner and Gabriel García Márquez are two of the most important seminal novelists to appear on the literary horizon of North and South America respectively in the twentieth century. Both have been translated into the major languages of Europe, thereby achieving broad international respect and acclaim from many corners of the globe. Numerous literary prizes have been bestowed on both writers, with the Nobel Prize for Literature awarded to Faulkner in 1950 certainly the most significant.

At about the time Faulkner was preparing to make the journey to Stockholm to receive the Nobel award, Gabriel García Márquez was beginning an uncertain career in journalism and creative writing on the Caribbean coast of his native Colombia. Forced to abandon his law studies in Bogotá due to the violence that followed the assassination on 9 April 1948 of the Liberal leader, Jorge Eliécer Gaitán, García Márquez moved to Cartagena where he was first introduced to the mysterious land of Yoknapatawpha County. There, and later in Barranquilla, he was to begin an assiduous and at times frustrating study of the lion of North American letters. Friends and mentors in Cartagena and Barranquilla were to guide him in this pursuit, and his novels and short stories of this early period are imbued with the presence of Faulkner. This presence—be it at times an influence and at other moments a confluence of the minds—is still evident in García Márquez's most recent fiction, but the impact of Faulkner in his work has taken a significant turn since 1967.

The present study will seek to avoid a repetitious litany of the countless critical opinions that have preceded it. The focus will be on Gabriel García Márquez, his literary world, and on those moments when the presence of Faulkner is clearly evident in his thoughts and writings.

I am deeply indebted to many colleagues and friends in the United States, Spanish America, and France who have contributed in great measure to the realization of this project; to the College of Arts and Sciences for generous research grants; and to Texas Tech University for a Faculty Development Leave that enabled me to pursue this study. It is a pleasure to recognize my obligation to the librarians and curators of the following universities, institutions, and newspaper archives: the Luis Angel Arango Library and the Caro y Cuervo Institute, Bogotá; *El Espectador* and *El Tiempo*, Bogotá; *El Universal*, Cartagena; *El Heraldo*, Barranquilla; the Latin American, Portuguese, and Spanish Division (now the Hispanic Division) of the Library of Congress; the Alderman Library rare book collection of the University of Virginia; the Mississippi Collection of the University of Mississippi; and the Texas Tech University Library. Finally, for assistance in the preparation of the manuscript I wish to acknowledge the valuable help given by the Institute for Hispanic Studies of Texas Tech University.

“Cuando leí a Faulkner, pensé:
tengo que ser escritor.”
Gabriel García Márquez as told to
Luis Harss in *Los nuestros*.

FAULKNER AND THE SPANISH-SPEAKING WORLD

The impact of William Faulkner and the "Lost Generation" of post-World War I North American novelists on the writers of Spanish America began slowly, at times reached fever pitch, and is still present today in the works of such authors as Carlos Fuentes, Juan Rulfo, Julio Cortázar, Mario Vargas Llosa, José Donoso, and Gabriel García Márquez. The disillusion, bitterness, lack of faith in traditional cultural values, and innovative stylistic techniques of Ernest Hemingway, John Dos Passos, John Steinbeck, and William Faulkner in filtered or metamorphosed measure are still viable factors in contemporary Spanish American prose. At the same time the persistent influence, especially in matters of style, of James Joyce, D. H. Lawrence, Virginia Woolf, Marcel Proust, and Thomas Mann should not be discounted. In the United States, Faulkner was the best known of a group of Southern writers—Erskine Caldwell, Tennessee Williams, Carson McCullers, Shirley Ann Grau, and Katherine Ann Porter—whose region had experienced the tragedy and defeat of the Civil War, thereby creating a need for a reexamination of values and systems that had been taken for granted. As a result of this reexamination, Fuentes feels that for years the most original American writing has come from the South,¹ a region with which Spanish American novelists can readily identify themselves and their particular social and political systems. Not until the present decade has there been a political trauma or a military defeat of national proportions to serve as a stimulus to the present generation of novelists in the United States.

William Faulkner's introduction to the Spanish-speaking world began in 1933 in Spain, but he already had been discovered and hailed in France, where Maurice Edgar Coindreau was to laud him in French, English, and Spanish. In later years, Jean-Paul Sartre was to follow suit. The first critical study of Faulkner in Spanish was published by Lino Novás Calvo, a Galician who had been reared in Cuba and who had worked in New York before his return to Spain. There he associated himself with various literary journals, among them the *Revista de Occidente*, in which his study of Faulkner made its landmark appearance.² Inasmuch as Faulkner had already published seven volumes, all of which were totally ignored in the Spanish-speaking world, Novás Calvo chided his audience for its "pecado capital" and began an introduction of Faulkner based on the idea of his Puritanism (an idea he most likely took from Coindreau), his portrayal of disintegrating Southern feudalism, and the complicated web of social, psychological, and racial conflict evident in his writings. A harmony of technique and lan-

1. Carlos Fuentes expresses these ideas in an interview with Christopher Sharp in *W* [Women's Wear Daily (New York) Supplement], 29 October-5 November 1976, p. 9.

2. Lino Novás Calvo, "El demonio de Faulkner," *Revista de Occidente*, 39 (1933): 98-103. A rather detailed study of Faulkner's reception in Spanish America is to be found in Arnold Chapman, *The Spanish American Reception of United States Fiction, 1920-1940*, University of California Publications in Modern Philology, vol. 77 (Berkeley, 1966), 127-150, 216-220.

guage, a basic thematic unity, and a sense of regional tragedy are the lasting factors Novás Calvo identifies in his essay.

A logical consequence of this introduction was that Novás Calvo, who was later to become a novelist and short-story writer of major importance, became Faulkner's first Spanish translator with *Sanctuary* in 1934.³ The preface by Antonio Marichalar had appeared prior to publication as part of the second critical study on Faulkner to be published in Spanish, again by *Revista de Occidente*. When viewed within the context of his total production, *Sanctuary* is usually considered a cheap and, for its time, a shocking novel written primarily with the idea of making money. It was, indeed, a financial success, resulting in a British edition in 1931, a Paris edition in English the following year, and the first French translation of a Faulkner novel in 1933. The French translation was graced with a preface by André Malraux. In 1932, the horrifying and morbid tale of Temple Drake, Horace Benbow, and Popeye had been released as a movie in the United States under the title, "The Story of Temple Drake." Novás Calvo made a wise choice in turning *Sanctuary* into Faulkner's first Spanish translation, but the novel may have offended many of its readers as it disappointed its first South American critics, Julio Fingerit, who reviewed it in *La Nación* of Buenos Aires on 24 June 1934, and Enrique Azcoaga, whose review appeared in the Chilean journal, *Atenea*, in October of the same year. *Sanctuary* was not to be reissued in Spanish for eleven years, and then only a single printing in Buenos Aires served to stir the novel from the dust of oblivion. This second edition did catch the eye of the Colombian writer and critic, Alvaro Mutis, who reviewed it in the *Revista de las Indias*. Mutis and Gabriel García Márquez later were to cross literary paths, and Faulkner most certainly was discussed at some point in their association.

For the next five years, France led the way to Faulkner with translations of *As I Lay Dying*, *Light in August*, *Sartoris*, *The Sound and the Fury*, and *These Thirteen*. Coindreau, who was at Princeton during this period, kept Faulkner before the Spanish-speaking public with articles about his favorite American novelist in *La Nación* and Victoria Ocampo's distinguished journal, *Sur*. Spain, tragically divided by its Civil War, had little time for Faulkner or creative writing in general. Argentina was the next center for Faulknerian studies and translations. The August 1939 issue of *Sur* carried an anonymous translation of "Dry September" and some informed comments about Faulkner's work. This seemed to open the floodgates, and Faulkner studies began to appear more regularly. Jorge Luis Borges, at that time one of the *Sur* coterie, was the translator of *The Wild Palms*; *Sur* published "That is Fine" (December 1940); and Max Dickmann published an excellent general outline of Faulkner's work up to 1942 in the *Revista de las Indias*. This study, really the third serious effort to interpret Faulkner in

3. All references to translations of Faulkner's works and to critical studies in Spanish of Faulkner through 1963 may be found in Chapman's bibliography, pp. 216-220. Bibliographical information will therefore be given only for works in these categories published after 1963.

Spanish after Novás Calvo and Marichalar, served as the preface to Dickmann's 1942 translation of *As I Lay Dying*. With this novel, Faulkner regained much of his public in Spanish America; reviews of a more favorable inclination increased, and the decade of the forties saw Argentine translations of *Light in August*, *The Sound and the Fury*, *These Thirteen* (except for the short story "Carcassonne"), and *The Hamlet*. Spain, recovering from the Civil War, managed only the single translation of *Pylon* during the same decade.

The Sound and the Fury probably did more than any other work to establish the reputation of Faulkner as a major novelist in the Spanish-speaking world. Although it appeared eighteen years after its 1929 publication, it served to erase earlier doubts about the intrinsic value of his themes and techniques. Although Argentina, and later Spain, have been the two principal centers to publish translations of Faulkner's novels and other writings, critical interest and occasional translations of short works have been evident in much of Spanish America as well as in Brazil. "Dry September" found its way into a Chilean anthology and in the Argentine translation of *These Thirteen*, a volume that received little attention and few buyers. "Emily" had the strength to survive, probably due to the Chilean version, and in 1949 it had reached Cartagena, Colombia, shortly after the arrival of Gabriel García Márquez. Very possibly this was the first Faulkner work read by García Márquez who had come to the coastal city from Bogotá the previous year. A new version of "Emily" appeared in Mexico City in 1955, and the story was still reaching Spanish-speaking readers in 1977 when it again was printed in the 20 March issue of Bogotá's *El Tiempo*.

There can be no question that 1950 was the key year in Faulkner's Spanish American recognition. The translation of *Absalom, Absalom!* in Buenos Aires itself was enough to rekindle public interest, but the awarding of the Nobel Prize for Literature in November of that year made Faulkner a major figure of worldwide importance. This decade produced translations of all of his subsequent novels in either Argentina or Spain, which was making up for the lack of translations during the post-Civil War years. Both countries resurrected *Soldiers' Pay* and *Mosquitoes*, Faulkner's first novels, and *A Fable* was also published in Mexico, Argentina, and Chile. As early as 1956, collections of Faulkner's novels began to appear; the first volume of *Obras escogidas* published by Aguilar in Madrid contained *As I Lay Dying*, *Pylon*, *The Unvanquished*, *The Hamlet*, and *Go Down, Moses*. In the second volume *A Fable*, *The Sound and the Fury*, *Sanctuary*, *Absalom, Absalom!*, and a group called "novelas cortas" were published. His *Obras completas* made a premature appearance in Barcelona in 1959. These efforts in Spain gave a broad sampling of Faulkner to the public in rather heavy doses. As Faulkner's works became readily available in Spanish, longer and more frequent commentaries began to appear in the press. The first monograph in Spanish was written by Francisco Ynduráin and appeared in Madrid with the title, *La obra de William Faulkner*, in 1953. In his brief six-part study,

Ynduráin sought to crowd his opinions concerning selected novels, Faulkner's place in American letters, and biographical details. Imperfect as this first attempt to produce a general study on Faulkner in Spanish was, it did point the way to the publication of a translation of the book by Harry M. Campbell and Ruel R. Foster, *William Faulkner, A Critical Approach*, in Buenos Aires the following year. The impact of this translation was widespread, and in a sense it illuminated the way for more mature critical studies in Spanish that were to follow.

Since 1960, and especially since Faulkner's death in 1962, it is possible to detect a shift back to Spain as the center of translation activity. Although *Obras escogidas* appeared in Mexico City with a Faulkner miscellany of novels and short stories in 1960, various publishers in Barcelona have diligently translated and issued the later novels and collections. With the 1963 translation of *The Reivers*, all of Faulkner's novels had finally appeared in Spanish. Things did not end there. Nobel Prize and Pulitzer Prize series began to appear in Spain, and Faulkner's works were often included, although in every case they were new editions of earlier translations. Different versions and interpretations of *Requiem for a Nun* cast new light on Temple Drake's story. Various short stories and the *New Orleans Sketches* found their way into the Spanish canon. Translations of such critical books as Michael Millgate's *William Faulkner* and *William Faulkner of Oxford*, the latter a series of major studies edited by James W. Webb and A. Wigfall Green, provided opinions concerning the creator of Yoknapatawpha County not previously available in Spain or Spanish America.

During the years following Novás Calvo's first study of Faulkner and the first monograph in Spanish on Faulkner by Francisco Ynduráin, many Faulknerists have evaluated and sought to explain the enigmatic Mississippian to readers in Spanish America. Despite the many recent translations of Faulkner in Spain, critical studies there have been reduced in number. While the dedicated Faulknerists in Spanish America are limited to about half a dozen, there are many other critics who have contributed an occasional study to the main body of Faulknerian criticism. Groups similar to the one that coalesced around Victoria Ocampo and the journal *Sur* in Buenos Aires are to be found elsewhere in Spanish America. Additional studies of Faulkner originally written in English continue to be translated. Although the fervor of two decades ago has passed, the indelible imprint of Faulkner is still alive in the writings of some of Spanish America's best-known literati today.

Spanish American Faulknerists who should appear on every list include Mario Benedetti, an Uruguayan; José Antonio Portuondo, a Cuban; Carlos E. Zavaleta, a Peruvian; Esperanza Aguilar, a Chilean; Carlos Fuentes, a Mexican; and Rafael Pineda, a Venezuelan. The geographical distribution is broad; Benedetti and Fuentes are widely read novelists in their own right, and most of the others are still active critics. Benedetti's first study of Faulkner appeared in *Peripecia y Novela* (1948), but it was in the journal

Número that the bulk of his Faulknerian criticism later was published. "William Faulkner, un novelista de la fatalidad," is the most frequently cited of these studies. Using French critics to support his statements, Benedetti makes a penetrating evaluation of the novels published before 1950 in this celebration of the year's Nobel Prize for Literature. Benedetti's own novels have occupied much of his time in recent years, but he did write the prologue to the 1968 Cuban edition of *Cien años de soledad*, in which he relates the novel to Faulkner.

All of Portuondo's essays on Faulkner have been published since 1950 and reflect the admiration of a sociologist for a novelist who interprets the culture of his region. His earlier essays were composed while Portuondo was teaching at Columbia University, and *Américas* published them. Later they were reprinted in a collection of his essays called *El heroísmo intelectual*, which appeared in Mexico City in 1955. Still writing in Cuba in 1969, Portuondo, never a serious student of Faulkner's style, recommends an imitation of his "esfuerzos constantes" but not his technique, an idea frequently expressed by followers of socialist realism.

Two theses, one presented by Zavaleta to the University of San Marcos in 1952 and the second by James E. Irby, an American, to the summer school of the National University of Mexico in 1956, have had a greater impact on Faulknerian studies in Spanish America than one normally expects from research at this level. Zavaleta's "Algunos experimentos de William Faulkner" led to a series of significant studies in Peruvian journals and newspapers and to the monograph, *William Faulkner, novelista trágico*, published by the Instituto de Literatura at San Marcos in 1959. It is a synthesis of much of Zavaleta's earlier observations and a comparison of Faulkner and Greek tragedy. Irby's thesis, "La influencia de William Faulkner en cuatro narradores hispanoamericanos," is almost a classic in comparative studies of Faulkner and Spanish America. Written six years before Faulkner's death, it is a penetrating analysis of Faulkner's themes and style followed by careful comparisons of Faulkner with Lino Novás Calvo (his first Spanish-speaking critic and translator), Juan Carlos Onetti, José Revueltas, and Juan Rulfo. Although only thirty-five copies of the thesis originally were made, it has reached countless readers and libraries in the form of bound photocopies. Irby concludes that Faulkner's primary influence on these four writers is in the area of style and narrative technique but that the Spanish Americans have failed to take up his concern for moral issues.

Chilean studies of Faulkner were slow in developing and did not reach a consistent flow until after 1962. *Atenea*, one of the country's leading literary reviews, led the way, but the 1964 book by Esperanza Aguilar, *Yoknapatawpha, propiedad de William Faulkner*, is one of the most complete studies of Faulkner's writings ever to appear in Spanish America. Published two years after Faulkner's death, Aguilar's book is one of a series issued by the Centro de Investigaciones de Literatura Comparada of the University of Chile.

Aguilar includes information not available to many Spanish-speaking readers: the map of Yoknapatawpha published in *Absalom, Absalom!*, genealogies of the principal family clans, a useful historical outline of the state of Mississippi from 1803 to 1940, and a list of important biographical dates concerning Faulkner. Her book covers all the novels by chronological groupings according to their date of publication. The study ends abruptly without a general or concluding chapter, but the value of her comments on each novel makes this one of the major Faulkner studies ever to appear in Spanish.

Rafael Pineda has kept Faulkner's name before the Venezuelan public. In 1954, when Faulkner's flight made a brief refueling stop in Caracas on his trip back from Peru and Brazil, Pineda and other journalists were allowed to interview him at the airport. Pineda then published a comparison of Faulkner and William Styron in the 16 August edition of *El Nacional*. Years later, in 1961 *El Farol* came out with a Pineda study of Yoknapatawpha County, but his major contributions were two studies (one a reprint of the *El Farol* article) in *Hierbas, Púrpura y Magnolias*.⁴ Before leaving the continent of South America, a note should be added concerning Faulkner's reception in Colombia. Although his passage across the literary scene was not totally unnoticed in Bogotá, his reception in the Athens of America was muted and reserved. Greater interest and acceptance were to be found along the Caribbean coast, in the cities of Cartagena and Barranquilla where the climate, the attitudes, and the human problems were not unlike those of rural Mississippi. In 1949, "A Rose for Emily" had appeared in translation in Cartagena, and subsequent reviews of Faulkner's works were published in the pages of *El Universal* (Cartagena) and *El Herald* (Barranquilla). Ramón Vinyes, a talented writer and book dealer who had settled in Barranquilla after leaving his native Barcelona, led the young coastal writers, among them Gabriel García Márquez, in search of the meaning behind the printed words of the Nobel laureate. The importance of Vinyes and his "Grupo de Barranquilla" in García Márquez's early literary career will be studied in a subsequent section.

Finally, one must again mention Mexico's Carlos Fuentes to complete the picture of Faulknerian criticism in Spanish America. Fuentes is both an outstanding novelist and a literary critic. His frequently cited critical study *La nueva novela hispanoamericana* relates Faulkner to the novelists of the "boom" and to Gabriel García Márquez in particular; *Casa de dos puertas* contains a more extensive study of Faulkner and provides keys to the understanding of his concept of the world.⁵ It is particularly illuminating in its delineation of the Faulknerian threads in *Cien años de soledad*. As a member of the "boom" generation and a producer of the "nueva novela," Fuentes is a natural bridge between Faulknerian criticism in Spanish Amer-

4. Rafael Pineda, *Hierbas, púrpura y magnolias* (Caracas: Monte Avila Editores, 1973), 85-120.

5. Carlos Fuentes, *La nueva novela hispanoamericana* (México: Joaquín Mortiz, 1969), 62 *et passim*; *Casa con dos puertas* (México: Joaquín Mortiz, 1970), 52-78.

ica and Faulknerian influences in the contemporary Spanish American novel.

To assess the impact of Faulkner on Spanish America's new novelists—a question still in debate—a reading of the remarks of García Márquez's dialogue with Mario Vargas Llosa is most informative: "Yo creo que la deuda mayor que tenemos los nuevos novelistas latinoamericanos es con Faulkner. . . . Faulkner está metido en toda la novelística de la América Latina; creo que . . . la gran diferencia que hay entre los abuelos . . . y nosotros, es Faulkner; fue lo único que sucedió entre esas dos generaciones."⁶ The question still persists, however. Is it merely a "presence" felt by this new generation that has inspired them to launch experimental works into the literary firmament that suggests that they have had a passing acquaintance with Faulkner as they developed their own unique style and vision of humanity? What is certain in this debate is that Faulkner is present in different degrees and in different ways in most of the successful new novelists at some point in their career.

John Brushwood prefers to speak of the "importance" of Faulkner in the Spanish American novel, citing his ability to transform the regional into the universal.⁷ Insisting that Faulkner has been important in the literary formation of many Spanish American writers, he sees him as of special importance in the case of Juan Carlos Onetti and García Márquez, both creators of fictional settings (Santa María and Macondo respectively) not unlike Yoknapatawpha County. In the matter of sentence structure, Brushwood cites two novels of Mario Vargas Llosa, *La casa verde* and *Pantaleón y las visitadoras*, as examples of the Faulknerian technique of changing tense and person within a single sentence. A third characteristic, the fragmentation of time, can be seen in García Márquez's *La hojarasca* and in Juan Rulfo's *Pedro Páramo*. *La hojarasca* likewise uses an obvious Faulknerian technique, the multiple narrator, each relating the story line from a different psychological perspective. Fuentes' *La muerte de Artemio Cruz* could well be added to this list of novels in which temporal unity falls apart into shredded fragments.

Brushwood is hesitant to overstate the case of the new novelists' indebtedness to Faulkner; Katalin Kulin, a critic living in Budapest, states her opinions overtly and without pause: "the most direct influence, the one which is acting upon most writers, came from William Faulkner. Carlos Fuentes, Juan Rulfo, Manuel Rojas, Juan Carlos Onetti, Gabriel García Márquez are all indebted to the great North-American writer."⁸ She makes a strong case for the similarity between the problems of rural Mississippi at the turn of the century and those faced by Spanish Americans today. Perhaps her strongest point, one which in a way coincides with the first thesis

6. Gabriel García Márquez and Mario Vargas Llosa, *La novela en América Latina: Diálogo* (Lima: Carlos Milla Batres/Universidad Nacional de Ingeniería, [1968]), 52.

7. John Brushwood, "Importancia de Faulkner en la novela latinoamericana," *Letras Nacionales*, 31 (1976): 7-14.

8. Katalin Kulin, "Reasons and Characteristics of Faulkner's Influence on Modern Latin American Fiction," *Acta Litteraria Academiae Scientiarum Hungaricae*, 13 (1971): 349 *et passim*.

outlined by Brushwood, is the use of myth—the universality of the regional—which she finds at the core of both Faulkner and the new novelists. Myths, as understood and described by the French anthropologist Claude Lévi-Strauss, speak to people of primitive and highly developed cultures alike, thereby allowing the protagonists of Faulkner's Mississippi and their counterparts in Spanish America to speak an idiom translatable to all readers. Although certain stylistic and thematic approaches in the new novel are most assuredly by-products of earlier readings of Faulkner, Kulin has reached the heart of the matter by relating his use of myth to the Spanish Americans' reduction of the universe spatially, to their fighting the erosion of time by turning mortal man into a mythical hero, and to their explorations of the mystery surrounding the contradictory nature of existence.

Faulkner was a humanist. For his time, he was also an innovator in style, but then the budding generation of Spanish American novelists was also reading other innovators: Dos Passos, Hemingway, Joyce, Proust, Mann, D. H. Lawrence, and Woolf. Faulkner's style, his "Dixie Gongorism," has had a telling effect in Spanish American prose, but the cornerstone of his effect has been his ability to draw out universal, eternal verities from regional soil. This is the debt the new generation owes to Faulkner, and as the "boom" generation reaches maturity, the debt plus interest is gradually being repaid.

It is quite natural to investigate the other side of the coin, to ascertain what, if any, contact Faulkner had with the Hispanic world. No significant references to Spanish or Spanish American persons are to be found in his fiction, and there is no suggestion of a Hispanic setting or awareness in any of his novels or short stories. His personal library in Oxford, Mississippi, which is still open to the public today, contains three English translations of Cervantes' *Don Quixote* (two are identical editions) and a miscellany of various works in Spanish, many of which include dedicatory inscriptions to Faulkner by their authors.⁹ Although the latter are probably personal gifts presented to Faulkner, it is likely that he had read at some time one of the translations of *Don Quixote*. Another tenuous tie with Spain concerns his reactions to the 1936-1939 Civil War. The Spanish Civil War was an event that could not be overlooked by any intellectual, and Faulkner, who was opposed to Francisco Franco and fascism, issued a brief statement in 1938 at the behest of the League of American Writers to decry the violations of the legal government and outrages against the Spanish people. On 24 October of the same year, he sent the manuscript of *Absalom, Absalom!* to Vincent Sheean to be sold to raise contributions for the Republican cause.

It was not until 1954, however, that Faulkner had an occasion for direct contact with South America. In August of that year, as a result of the urgings both of the United States and the Brazilian governments, he agreed to attend an international writers conference in São Paulo to celebrate the city's quadricentennial. The trip was later scheduled to include a twenty-

9. For a complete listing of these titles, see Joseph Blotner, *William Faulkner's Library—A Catalogue* (Charlottesville: University of Virginia Press, 1964), 101-105.

four-hour stopover in Lima. He arrived in Peru on 7 August to face a hectic tour of museums, a press conference, and a cocktail party. The visit was nevertheless a success, and the press conference was reported on the first page of the 8 August edition of Lima's *La Prensa*. Most questions dealt with Faulkner's general literary and political preferences, but the inevitable question of the black problem, then a burning issue in the United States, was of special interest to the assembled reporters. Faulkner's favorable attitude toward the black cause was warmly received in Peru.

Although the visit to Brazil lasted five days, Faulkner was forced to spend two of them resting from the demanding round of obligatory visits and social affairs. On 14 August, he was headed back to the United States but agreed to a brief meeting with the press in Venezuela when his plane made a half-hour refueling stop. Here he first met Rafael Pineda, his major Venezuelan critic. Faulkner, as it turned out, had been most favorably impressed by the intellectual energy of the young generation in South America. He announced plans to study Hispanic literature as well as plans for another visit to the region. It was not until 1961 that these plans would be realized, and Venezuela was the only country he would visit.

The visit to Venezuela was an effort by the United States government working in concert with the North American Association of Venezuela to cement relations between the two countries. The visit was considerably longer than the trip to Peru and Brazil in 1954, and the schedule for the first part of the tour was demanding. After all, Venezuela was celebrating the sesquicentennial of its independence, and Faulkner was the choice of leading Venezuelan intellectuals to represent North American writers for the year-long event. Writers such as Rómulo Gallegos, Arturo Uslar Pietri, and Arturo Croce assisted in making the arrangements to receive Faulkner. President Rómulo Betancourt welcomed him with a luncheon. From his arrival on 2 April through the last official act on the ninth, he met the press; attended concerts, expositions of art, and folk dance; met Venezuelan writers, students, and educators; and received from the Minister of Education, Reinaldo Leandro Mora, the highest civilian award, the Order of Andrés Bello. Gallegos read the citation, and Faulkner responded by reading brief acceptance remarks in halting Spanish. His visit sparked extensive press coverage. Croce and Ramón Díaz Sánchez wrote introductory articles about Faulkner, which appeared in *El Nacional* the day of his arrival; on 4 April, *El Universal* reported that the William Faulkner Foundation, which he had established in December 1960 in Charlottesville, Virginia, would undertake the translation and publication of works by young Hispanic American writers. There was the occasional hostile question from reporters, but Faulkner was by now able to handle such situations with aplomb. A four-day visit to the western cities of Maracay, Valencia, and Maracaibo was a break from the pace of Caracas although at these stops he also was scheduled to visit schools, luncheons, and receptions. In Maracay, he met Juan Vicente Gómez, the son of Venezuela's ex-president and long-time dictator,

and the two planned a flight south to the Orinoco River region that would then sweep northwest through the high valleys of the Andes to Maracaibo. Faulkner's trip took him almost to the Colombian border to a point near the region in northeastern Colombia where Gabriel García Márquez was born and where he spent most of his youth. Paradoxically, in 1961 García Márquez, who had been working for Fidel Castro's *Prensa Latina* in New York, made his well-known "homage to Faulkner" bus trip through the Deep South and on to Mexico City.

On 14 April, he was back in Caracas for some final visits to schools and universities and a farewell party at the American embassy. On the seventeenth he was on his way back to Mississippi, still savoring what had been a personal success. Back in Oxford with a renewed interest in Spanish America he wrote a letter dated 2 May 1961 to an unnamed friend in Venezuela in which he acknowledged receipt of some books (probably those Spanish titles in his personal library) and expressed his gratitude to everyone for his reception in Venezuela.¹⁰ This letter was probably Faulkner's first and only attempt to write "Spanish," but he concluded it with a paragraph in English announcing a forthcoming trip to Charlottesville, where he planned to study Spanish with a Cuban professor at the University of Virginia.

Faulkner's two trips to South America, especially the second one, were to foment a new interest in the Hispanic world on the part of the novelist. In 1960, he had appeared as a "Special Lecturer" in the program of an Uruguayan seminar at the University of Virginia, but there is no indication in the seminar proceedings that he made a separate, formal presentation. In May 1961, upon his return to Charlottesville, Faulkner began to make arrangements to fulfill the promise made in Caracas to involve the new William Faulkner Foundation in the translation and publication of works by young writers from Hispanic America. His interest in this project was stimulated by what he dimly may have perceived as the beginnings of the "nueva novela," but he was fully aware at least of the awakening that had begun in Spanish American fiction after World War II. The 12 June 1961 Charlottesville *Daily Progress* reports the plan in some detail. Three judges, none over the age of twenty-five, were to select a novel from each participating country of Spanish America and Brazil which had not been translated previously to English. A winner would then be selected to receive a foundation plaque, but there was no monetary award. The foundation would use its influence to have all nominated works translated and published in the United States. Arnold Del Greco, a professor at the University of Virginia, was named to direct the project.

10. Faulkner's letter was first published in a study by Fernando Aínsa, "En el santuario de William Faulkner," *Cuadernos Hispanoamericanos*, 90 (1972): plate 7, opposite p. 238. It appeared again in the collection edited by Joseph Blotner, *Selected Letters of William Faulkner* (New York: Random House, 1977), 453-454. Aínsa calls it a "carta inédita hasta ahora y con la firma del escritor en que, bromeando, intenta escribir en un castellano 'macarrónico' a un norteamericano, John Webber, radicado en Venezuela." Although Aínsa gives an incorrect surname, the person to whom he refers is John M. Vebber, a Foreign Service Officer in Caracas who worked with the North American Association of Venezuela to bring Faulkner to South America. Blotner, on the other hand, believes that the letter was sent to Faulkner's interpreter in Venezuela, Hugh Jencks.

Whether he knew it or not, Faulkner was to have some literary giants among the fourteen entries from which a winner would be difficult to choose. Some of the best known names in Hispanic American fiction today were to be selected to represent their respective countries: Eduardo Mallea, *Los enemigos del alma*; Gracilano Ramos, *Vidas secas*; José Donoso, *Coronación*; Miguel Angel Asturias, *El señor presidente*; Augusto Roa Bastos, *Hijo de hombre*; José María Arguedas, *Los ríos profundos*; René Marqués, *La víspera del hombre*; and Juan Carlos Onetti, *El astillero*.¹¹ All of these national winners were to become well-known novelists in subsequent years, and Asturias, like Faulkner, was to receive the Nobel Prize for Literature in 1967. It is little wonder that the committee found it impossible to select a Grand Award winner and finally settled by announcing "the award winners for a notable novel in the countries represented in Ibero-America."

The 1962 awards coincided with the year of Faulkner's untimely death on 6 July. At a time when the lion of American letters had begun a major project that conceivably could have involved him to a much greater degree with the "boom" generation, his writing ceased, but his legacy remained for the world to read and interpret. Gabriel García Márquez, who had already demonstrated his assiduous reading of Faulkner in earlier short stories and novels, was in a period of literary silence when Faulkner died. This was to be broken with a resounding boom in 1967 with the publication of *Cien años de soledad*, a novel that would place him on a literary level with the departed Faulkner.

11. Other entries, which have achieved less international recognition, included Marcelo Quiroga Santa Cruz, *Los deshabitados*; Carlos Luis Fallas Sibaja, *Marcos Ramírez*; Marcio Veloz Maggiolo, *El buen ladrón*; Emma Godoy, *Erase un hombre penta-fácico*; Joaquín Belaño, *Los Forzados de Gamboa*; and Ramón Díaz Sánchez, *Cumboto*.

GARCIA MARQUEZ'S FIRST CONTACTS WITH FAULKNER

Faulkner and García Márquez never met, and there is no evidence that the former had ever heard of the Colombian novelist at the time of his death in 1962. On the other hand, as early as 1949, García Márquez made his first written reference to Faulkner in the 28 July column, "Punto y Aparte," of Cartagena's *El Universal*. His interest was to continue in Barranquilla during the years that immediately followed as García Márquez took his talents in journalism to the larger city on the banks of the Magdalena River. There, he wrote principally for *El Heraldo*, *El Nacional*, and the weekly literary journal, *Crónica*. There he was associated with a significant group of intellectuals who read and discussed the 1950 Nobel laureate. The presence of Faulkner was evident in the short stories and novels written by García Márquez during and after the years spent as a journalist, first in Cartagena and later in Barranquilla. During the years on the Caribbean coast he continued to send occasional contributions to *El Espectador*, the liberal newspaper in Bogotá that had published his first short story in 1947, and in February 1954, he returned to the capital city to work for *El Espectador* on a full-time basis.

Born on 6 March 1927 in the isolated town of Aracataca, some fifty miles inland from the port city of Santa Marta, García Márquez was to struggle for an adequate education that would allow him to become a journalist and later the most popular novelist of the "boom" generation. His father, Gabriel Eligio García, was a sometime telegraph operator in Aracataca when he met Luisa Santiaga Márquez Iguarán, the daughter of Colonel Nicolás Márquez Iguarán and Tranquilina Iguarán Cotes, cousins and both members of eminent families in the region. The marriage was not favored by the bride's family, and the couple left Aracataca shortly after marrying to live in various coastal cities. Their first child, Gabriel José, was left to the care of his maternal grandparents as his parents moved about in an effort to better the economic situation of their growing family. Gabriel Eligio García confirms that he fathered fifteen children, three of whom were "products of adventures" prior to his marriage, and another illegitimate daughter who was later accepted by his wife as one of what eventually became twelve children in the household.¹² In the meantime, the father was studying homeopathy and pharmacology in Barranquilla and later medicine in Cartagena. Although he never finished his medical studies, he spent some twelve years in the inland river port of Sucre as a medical pharmacologist. These were difficult years, especially after the arrival of a licensed doctor who established his practice in the same part of the city, thereby greatly

12. This information was provided to the present writer in an interview with Gabriel Eligio García in Cartagena on 11 March 1977. See Harley D. Oberhelman, "Gabriel Eligio García habla de Gabito," *Hispania*, 61 (1978): 541-542. García Márquez himself declared in the 16 March 1977 edition of *El Espectador* (Bogotá) that the year of his birth "no está seguro," but his father affirms in the interview that it was 1927.

reducing the informal medical practice of Gabriel Eligio García. In 1946, however, the University of Cartagena granted a medical degree to anyone who had finished four years of medical studies and who had practiced medicine in some form for twenty years. After prolonged consideration occasioned by the fact that García had never taken the required course in surgery, he finally was given the title, Médico de Ciencias Naturales. A few years later, the family left Sucre for Cartagena where the parents live today in the Manga district.

Gabriel García Márquez spent little time with his family during his childhood years. His maternal grandparents in Aracataca undertook his education in the local Montessori school and in a branch of the normal school of Barranquilla. A small municipal library provided him with reading materials—*The Thousand and One Nights* was one of his favorite books—but the greatest influence on his formative years was his grandfather, Nicolás Márquez Iguarán, who spun tales of the War of a Thousand Days (1899-1903) and introduced his grandson to the mysteries of life in Colombia's decaying banana region. In 1928, the area had experienced a violent strike of the banana workers, but the details of the event, later to appear in *La hojarasca* and *Cien años de soledad*, were shrouded in uncertainty, myth, and hyperbole. Nearby there was a banana plantation called Macondo, a name later given by García Márquez to the fictional town celebrated in some of his best-known novels and short stories. The large family home was another source of mystery and even of fear. Dead ancestors were constantly called to mind by his grandmother and by the constant flow of relatives who filled its rooms and patios. His grandfather died when he was seven, thus ending for the future writer what he later considered the most interesting period of his life. Contacts with his parents were infrequent during his early years. His mother occasionally visited Aracataca, but work and study, and possibly the residual resentment of his wife's parents to the marriage, kept his father on the coast. By the time García Márquez was ready for secondary school, his family was living in Sucre, but he was sent to the Jesuit Colegio de San José in Barranquilla.

School records show that he attended the Colegio de San José from 1940 to 1942, that he was an alert and well-read student, and that he contributed original prose and verse to the school journal, *Juventud*. His secondary education was to be completed, however, in distant Zipaquirá, a highland city a few miles north of Bogotá. García Márquez had received a scholarship to the Colegio Nacional in Zipaquirá, and made the long journey there by boat up the Magdalena River and then by train to the high plateau.¹³ For one who had spent his entire life on the tropical coast, the journey to Bogotá and

13. The circumstances explaining his move from Barranquilla to Zipaquirá to finish his secondary education are not totally clear. Most biographical references indicate that he left Barranquilla with a scholarship in hand, but Antonio Olier, the correspondent for *El Espectador* in Cartagena, gives a quite different account in a personal communication on 12 March 1977 with the present writer. Olier's version is that García Márquez traveled to Bogotá to study at any secondary school that might be available to him but that quite by accident on the boat he met Doctor Adolfo Gómez Támara, the Minister of Education, who took an interest in the bright young man and invited him for an interview in Bogotá after which he awarded him a scholarship to Zipaquirá.

subsequently to Zipaquirá represented a dramatic change. The capital city was a different world populated by somber masses huddled under a multitude of umbrellas to protect them from the cool rain. Zipaquirá was no more inviting, but he did complete the Diploma de Bachiller there on 12 December 1946. After a brief visit to his parents in Sucre, he entered the law school of the National University of Bogotá in 1947.

Although he was able to complete only the first year of law at the National University, it was in Bogotá that he published his first short stories and met one of the small circle of intimate friends who would influence his life, Plinio Apueleyo Mendoza. It has been noted that he was a contributor to *Juventud* during the 1940-1942 period while still a secondary school student in Barranquilla, but the short story, "La tercera resignación," which appeared in the "Fin de semana" section of the 13 September 1947 edition of *El Espectador*, is generally considered his first publication.¹⁴ His entry into journalism was prompted by the statement of Eduardo Zalamea Borda of *El Espectador* that the new generation had nothing to offer on the literary scene. García Márquez wrote "La tercera resignación" as a rebuff to Zalamea Borda and was amazed to find it published within the week. There was nothing to do but continue to write. "Eva está dentro de su gato" appeared in *El Espectador* on 25 October 1947 followed by "Tubal-Caín forja una estrella" on 17 January 1948. Although he continued the study of law, an activity he considered more and more boring, writing was slowly becoming his forte.

Everything in García Márquez's personal life as well as the course of national history were to change on 9 April 1948 when the charismatic leader of the Liberal Party and candidate for the presidency, Jorge Eliécer Gaitán, was assassinated in downtown Bogotá. Gaitán, who had made his first political marks as the defender of the striking banana workers in 1928, had an immense popularity, and his dramatic death plunged Colombia into a violent period of chaos that began in the capital with "el bogotazo" and spread like a raging fire to nearly every corner of the republic. Its effects were to last for some fourteen years, and the scars of conflict between liberals and conservatives are still visible today as they were during the tumultuous last half of the nineteenth century.

The National University was immediately closed by the violence, and García Márquez left Bogotá for Cartagena, where the political strife was less violent and where he could continue his study of law. In June 1948, he entered the National University of Cartagena to continue his second year of law, and he finished the third year in 1949. Cartagena also offered the possibility of a continued association with journalism in the newly established

14. Mario Vargas Llosa, in his extensive study, *García Márquez: Historia de un deicidio* (Barcelona: Barral Editores, 1971), gives a biography of García Márquez that is the most complete study of his life published to date. Vargas Llosa's book is valuable for its study of García Márquez's literary production, although it contains much information and bibliographical data that are incorrect. For a more detailed and accurate analysis of García Márquez's career as a journalist, see the series of excellent articles by Jacques Gilard in the bibliography of the present study.

daily, *El Universal*.¹⁵ Domingo López Escauriáza, founder of the newspaper, had named Clemente Manuel Zabala as its director. Zabala had worked in the Russian embassy in Bogotá and arrived in Cartagena disillusioned with the tragic turn of national events. A liberal with leftist tendencies, Zabala was widely read in the literature of the day. In many ways, he served as a mentor to García Márquez, who contributed thirty-eight articles, most of them in a column called "Punto y aparte," during the nearly two years he lived in Cartagena.¹⁶ Zabala most certainly introduced García Márquez to Faulkner and guided him in his reading. As a result of his earlier work in Bogotá, he read Russian and French. A reserved and somewhat introverted person, he was quick to recognize the literary talent of García Márquez and to encourage him as a writer.

Despite the encouragement García Márquez received from Zabala and his modest success at *El Universal*, Cartagena was a city where he experienced great poverty. He lived during part of this period with the family of a friend, Ramón de la Espirella, but when his friend left in 1949 to study law in Bogotá, García Márquez commented in *El Universal*: "A nosotros—personalmente—nos va a hacer falta de la Espirella durante algunos meses, para hablar mal de André Maurois, para discutir sobre Faulkner y para estar de acuerdo sobre Virginia Woolf."¹⁷ This is García Márquez's first written mention of Faulkner, and it clearly establishes the fact that it was in Cartagena that he first was introduced to the works of the North American genius. Another friend, Raúl Rodríguez Márquez, confirms the fact that it was during the Cartagena period that the two first read Faulkner. In a retrospective 1967 article, "Veinte años después," he states that "de brazo con Gabito ví por primera vez a Faulkner."¹⁸ This would confirm the time that both first read Faulkner about 1947 when García Márquez left Bogotá for Cartagena. It also clearly contradicts García Márquez's statement to Armando Durán that "la verdad es que yo había publicado ya mi primera novela, *La hojarasca*, cuando empecé a leer a Faulkner por pura casualidad."¹⁹ There is no clear indication of which Faulkner works were read, although a translation of "A Rose for Emily" appeared in Cartagena in 1949. Years later García Márquez was to name some of his favorite Faulkner works, but this does not tell the critic when or where he first read them.

From Cartagena, and later from Barranquilla, García Márquez continued to send occasional short stories to *El Espectador*. His reputation as a writer and journalist continued to grow, but Cartagena became an increasingly limited area for his expanding literary interests. In April and May of 1949,

15. The author is grateful to Antonio Olier for providing many of the details concerning García Márquez's early association with the Cartagena *El Universal*.

16. For a complete bibliography of his signed contributions to *El Universal* (Cartagena), see Jacques Gilard, "La obra periodística de García Márquez. Cartagena (1948-1949)," *Eco*, 29/5 (1975): 525-534.

17. "Punto y aparte," *El Universal* (Cartagena), 28 July 1949.

18. Raúl Rodríguez Márquez, "Veinte años después," *Magazín Dominical* [*El Espectador* (Bogotá) Sunday Supplement], 1 October 1967, p. 2.

19. Armando Durán, "Conversaciones con Gabriel García Márquez," p. 34, in *Sobre García Márquez*, ed. Pedro Simón Martínez (Montevideo: Biblioteca de Marcha, 1971).

García Márquez left Cartagena to visit his parents in Sucre and to recuperate from an illness. The only way he could reach Sucre was by boat, thereby requiring a trip to Barranquilla. At that time, Barranquilla was a much larger and more stimulating environment for the young intellectual. By the end of the year, García Márquez had decided to leave Cartagena to work as a columnist for *El Heraldo* in Barranquilla. Many versions of this move are to be found in various studies, and *Cien años de soledad* has a section that evokes the Barranquilla period in fictional form. The most accurate account of the details are outlined by Gilard in his study, "García Márquez, le groupe de Barranquilla et Faulkner."²⁰ Barranquilla was where García Márquez had begun his secondary education in 1940, and the opportunity to return as a journalist for *El Heraldo* was irresistible.

The cultural milieu at that time was directed by the Catalan poet and dramatist, Ramón Vinyes, and the Colombian novelist, José Félix Fuenmayor. Together they were the heart of the "Grupo de Barranquilla" which included young intellectuals who were to become García Márquez's closest friends: Alfonso Fuenmayor, journalist and son of the novelist; Alvaro Cepeda Samudio, later the author of *La casa grande*; and Germán Vargas, critic. A variety of other writers and painters joined the group from time to time in its meetings held sometimes at the Librería Mundo but more frequently at one of the many bars in the bustling city. Vinyes, who also owned the Librería Viñas at one time, had organized the group. He and the three close friends of García Márquez appear in *Cien años* as the "sabio catalán" and the friends of the last Aureliano.²¹

The association of García Márquez with Vinyes and the Grupo de Barranquilla was crucial to his continued interest in Faulkner. More translations of Faulkner's works were available there, and the influence of Faulkner on the short stories published after his leaving Cartagena is readily apparent. Donald McGrady calls attention to his use of temporal fragmentation and multiple points of view in such stories as "Nabo, el negro que hizo esperar a los ángeles," techniques that recall Faulkner's *The Sound and the Fury*.²² This was the Faulkner novel that McGrady feels was most influential in the early writings of García Márquez. The first Faulkner novel to be read by the Grupo de Barranquilla, according to Alfonso Fuenmayor, was *The Hamlet* that García Márquez later was to describe as "the best South American novel ever written."²³ While the reading and discussion of Faulkner was no doubt intense during his Barranquilla days, the immediate results in García Márquez's fiction are primarily of a technical nature although a Faulknerian tone of disillusion and pessimism is frequently also present. During the Bar-

20. Jacques Gilard, "García Márquez, le groupe de Barranquilla et Faulkner," *Cahiers du Monde Hispanique et Luso-Brésilien (Caravelle)*, 27 (1976): 159-170.

21. Alfonso Fuenmayor has published a series of articles under the title, "El Grupo de Barranquilla," in the *Magazín Dominical of El Espectador* (Bogotá) beginning on 6 February 1977.

22. Donald McGrady, "Acercas de una colección desconocida de relatos de Gabriel García Márquez," *Thesaurus*, 27 (1972): 293-320. "Nabo . . ." was first published in the *Magazín Dominical of El Espectador* (Bogotá), 18 March 1951, pp. 17 and 23.

23. William Kennedy, "The Yellow Trolley Car in Barcelona, and Other Visions," *The Atlantic*, 231 (1973): 57.

ranquilla years, García Márquez was at work on *La hojarasca*, which, despite his denials, would bring the presence of Faulkner in his writings into clear focus.

His work at *El Heraldo* began in 1950 and ended in 1952. Most of his contributions appeared under the column, "La Jirafa," with the pseudonym Septimus, taken from Virginia Woolf's character in *Mrs. Dalloway*. At the same time, he and several friends founded the weekly *Crónica*, but only certain items reprinted from *Crónica* are extant inasmuch as no file of the weekly literary journal is to be found today. Unfortunately, several of the "La Jirafa" columns have been cut from the bound volumes in the archives of *El Heraldo*, but one can still read nearly three hundred ninety of them plus several "apuntes para una novela" which prefigure *Cien años de soledad*.²⁴ Of special interest are four "La Jirafa" columns dealing with Faulkner. They indicate the degree of familiarity García Márquez had with certain works and contain important observations on Faulkner's style and method. The first appeared on 8 April 1950 and is a review of recent Nobel Prize winners in the field of literature. At the time, it appeared that Rómulo Gallegos was to receive the prize, a choice not unacceptable to García Márquez, but he raised the question of the merits of other writers, past and present, who had been overlooked. James Joyce and Pablo Neruda in particular were mentioned, as was Faulkner, whom he called "lo más extraordinario que tiene la novela del mundo moderno." He goes on to state his fear that Faulkner, like Joyce and Virginia Woolf, will never be a Nobel winner. He names the works of Faulkner that had been translated: *As I Lay Dying*, *The Sound and the Fury*, *Light in August*, *The Hamlet* (a novel mentioned frequently by García Márquez), *Sanctuary*, and *The Wild Palms*. This gives an idea of the scope of Faulkner's works that he and the Grupo de Barranquilla had been reading and discussing.

"El maestro Faulkner en el cine" (19 July 1950) is a commentary on the film version of *Intruder in the Dust*, which received little attention when shown in Barranquilla. García Márquez tries briefly to explain Faulkner in terms of the brutality of his subject matter and the destruction of temporal chronology that offer special problems to the script writer. There also are references to earlier Faulknerian characters, Gowin and Cash, and to the general theme of *As I Lay Dying*. This information establishes García Márquez's familiarity with a vast amount of Faulkneriana at a time when he was about to begin *La hojarasca*. Then a few months later Faulkner did receive the Nobel Prize, and García Márquez celebrated the unexpected event in "La Jirafa" on 13 November 1950. Faulkner was, in his opinion, far more worthy of the prize than some of his predecessors. He closes with the hope that Yoknapatawpha, "ese otro continente ignorado," will now receive just recognition. His last reference to Faulkner in "La Jirafa" was on 15 January 1951. It is based on an interview Faulkner held in Paris in which

24. Jacques Gilard, "La obra periodística de García Márquez. Barranquilla (1950-1952)," *Eco*, 30/2 (1975): 178-191 contains a bibliography of García Márquez's contributions to *El Heraldo*.

he stated that he was not a literary man. The incident and the ensuing questions it raised were reported in *Crónica*. García Márquez simply comments on these matters in "La Jirafa" and adds that the general opinion of Faulkner is that he is an obscure and chaotic craftsman.

Faulkner's works and ideas also came to Barranquilla with the return of Alvaro Cepeda Samudio who had studied at Columbia University; "La Jirafa" of 20 June 1950 announces his arrival. Jorge Ruffinelli gives the following assessment of Cepeda Samudio's importance to García Márquez: "Las primeras influencias (Kafka, el absurdo, el feísmo y el grotesco . . . incluso el intelectualismo faulkneriano) se trocaron por formas teras e intensas del contar. Alvaro Cepeda Samudio viajó en esos años a los Estados Unidos y a su regreso traía en sus maletas la literatura norteamericana."²⁵ His return came some two months after the precipitous departure of Ramón Vinyes for his native Barcelona. García Márquez lamented his departure with "Mi tarjeta para Don Ramón" on 13 April 1950. Vinyes gave few reasons for his decision, but he did maintain correspondence with the Grupo de Barranquilla until his death in May 1952. *El Heraldo* dedicated more than a page to a series of eulogies and copies of his letters in the 24 May 1952 issue. García Márquez wrote the lead article, "El bebedor de Coca-Cola," and Germán Vargas and Alfonso Fuenmayor were also among the contributors.²⁶ Vinyes experienced poor health and a certain amount of disillusion during his last two years in Barcelona. On 14 February 1952, shortly before his death, he wrote the poet, Meira Delmar, the following lines: "Y que mal acompañado se ha visto su libro de poemas sobre mi mesita de noche, Meira, entre tubos de inyecciones, frascos inverosímiles de específicos, botellas de líquidos turbios y, un par de veces, con mi muerte, parada junto a la primaveral aroma de sus páginas."²⁷

Great as the loss of Vinyes was, his departure and subsequent death did not bring an immediate end to the literary activities of the Grupo de Barranquilla. García Márquez was absent from Barranquilla during certain periods in 1951 and 1952. Although his column continued in *El Heraldo* during this time, details of his other activities are scant. He was in Cartagena in September 1951, where with Guillermo Dávila Peñaloza he established the miniature newspaper, *Comprimido*, distributed without charge and with the announced intent of becoming the smallest newspaper in the world. Its news in capsule form brought forth words of welcome from other newspapers, which did not view it as a threat. *Comprimido* lasted only six days (18-23 September), and in the last editorial, García Márquez felt that it had

25. Jorge Ruffinelli, "Gabriel García Márquez y el Grupo de Barranquilla," *Eco*, 27/6 (1974): 614.

26. Without regard for historical accuracy and with a certain amount of sardonic humor, García Márquez relates the departure of "el sabio catalán" and subsequently of Alvaro (Cepeda Samudio) and Gabriel (García Márquez) from Macondo in *Cien años de soledad*. Alfonso Fuenmayor, who also appears in *Cien años*, was the only member of the group to remain in Barranquilla. He insists that the incidents describing Vinyes' disillusion with literature, and his own activities in *Cien años* are totally apocryphal.

27. Ramón Vinyes, Barcelona, Spain, to Meira Delmar, Barranquilla, Colombia, 14 February 1952, in Texas Tech University Library, Lubbock. The author is indebted to Meira Delmar for providing a photocopy of the original letter.

been worth the effort. It would continue, he believed, as "el primer periódico metafísico del mundo."²⁸

In 1952, García Márquez returned to Barranquilla. *La hojarasca* had been completed but rejected by Losada.²⁹ Between 1950 and 1952, a series of short stories and "apuntes para una novela" appeared in *El Heraldo*, *Crónica*, and *El Espectador*.³⁰ In 1953 and the first weeks of 1954, García Márquez dedicated himself on a full-time basis to *El Nacional*, where he worked with Cepeda Samudio in an effort to make *El Nacional* surpass its rival, *El Heraldo*. There is little documentation covering his work for *El Nacional* inasmuch as its archives are extremely incomplete for that period. Early in 1954, Alvaro Mutis, a poet and critic whom he had met earlier in Cartagena, invited him to Bogotá to do motion picture reviews and editorials for *El Espectador*. The six years spent in Cartagena and Barranquilla had been productive. He took with him to Bogotá a completed novel tentatively titled "La casa" but later to appear as *La hojarasca* in 1955. It, together with certain short stories already published in Barranquilla and Bogotá, would reveal the impact that Faulkner had had on his formative years. The legacy of Vinyes as an admirer of Faulkner also would be apparent. A year before his departure from Barranquilla, Vinyes had praised Faulkner in his "Reloj de Torre" column of *El Heraldo* (26 April 1949), stating that Faulkner "tiene una originalidad de selva tropical . . . [y] no es entendido por los que no saben caminar sino por sendas trilladas." He concludes that "Faulkner obliga al lector a saber leer y a encontrar en su obra lo que él le ha puesto . . . tiene genio." García Márquez also had the mark of genius and an abundant knowledge of Faulkner, as demonstrated by his informed comments in "La Jirafa."

Ahead lay Bogotá again, the cold, gray city that had first given public attention to his short stories in 1947. Here he would work from February 1954 until July 1955, at which time *El Espectador* would send him to Europe.³¹ *La hojarasca* appeared the year of his departure, but it would not receive wide critical interest or approval until many years and three novels later.

28. Antonio Olier provided the author with information concerning *Comprido* and with the typescript of García Márquez's last editorial.

29. See Gabriel García Márquez, "Auto-crítica," *Magazín Dominical* of *El Espectador* (Bogotá), 30 March 1952, p. 15.

30. The basic themes and character types that were to appear in *La hojarasca* and *Cien años de soledad* were evident in "La casa de los Buendía" [*Crónica* (Barranquilla), 3 June 1950], "La hija del coronel," "El hijo del coronel," "El regreso de Meme," and "El invierno" [*El Heraldo* (Barranquilla), 13 June 1950, 23 June 1950, 22 November 1950, and 24 December 1952, respectively]. Most of the other short stories originally published in the Bogotá *El Espectador* were later collected into two similar volumes: *Nabo, el negro que hizo esperar a los ángeles* (Montevideo: Ediciones Alfíl, 1972) and *Ojos de perro azul* (Barcelona: Plaza y Janés, 1974; and Buenos Aires: Sudamericana, 1976). The Montevideo volume was not authorized by García Márquez, and the Sudamericana edition of the second collection omits the story, "Monólogo de Isabel viendo llover en Macondo." Despite its name, *Todos los cuentos de Gabriel García Márquez (1947-1972)* (Barcelona: Plaza y Janés Editores, 1975) does not add any new short stories not included in the first two volumes.

31. For details of his journalistic career in Bogotá and Europe and a bibliography covering this period, see Jacques Gilard, "La obra periodística de García Márquez, (1954-1956)," *Revista de Crítica Literaria Latinoamericana*, 2 (1976): 151-176.

RESONANCES OF THE MIND

After García Márquez returned to Bogotá in 1954 to resume work for *El Espectador*, his journalistic and literary career in the years that follow is well documented. As he moved to Rome in 1955 and later to Paris as a correspondent and sometime student of cinematography, he continued to write fiction, but not without great economic difficulty due to the closing of *El Espectador* by the Rojas Pinilla dictatorship. *El coronel no tiene quien le escriba* came out in 1961, and *La mala hora* appeared the following year. García Márquez, however, refused to accept the 1962 edition of *La mala hora*, published in Madrid, because a Spanish proofreader made numerous changes in an effort to improve the style. Many words also were changed to more "acceptable" terms. The first edition of this novel that the author was willing to accept was done four years later in Mexico. The volume of short stories called *Los funerales de la Mamá Grande* also came out in 1962.

After a journalistic venture to the Iron Curtain countries, where he did a series of ten articles and a return to Bogotá and Caracas for additional forays into newspaper work, he opened the office of Fidel Castro's *Prensa Latina* in the Colombian capital, went briefly to Havana, and was sent in 1960 by *Prensa Latina* to become assistant bureau chief in its New York office. He remained in New York only a few months, resigned from *Prensa Latina*, and made a trip through the South for the purpose of seeing Faulkner country first hand. Continuing in 1961 with his family on to Mexico, García Márquez began writing what was to become Spanish America's best selling novel, *Cien años de soledad* (1967). With its unprecedented success García Márquez and his fiction became the object of an avalanche of critical inspection and interpretation.

Various collections of short stories and newspaper articles followed *Cien años*. These collections contain one volume of more recent short stories, *La increíble y triste historia de la cándida Eréndira y de su abuela desalmada*, and unauthorized editions of much earlier short stories, *Ojos de perro azul* and *El negro que hizo esperar a los ángeles*. These three 1972 volumes were followed in 1973 by *Cuando era feliz e indocumentado*, a fascicle of newspaper articles from his Caracas days, but an ardent public was forced to wait until 1975 before the appearance of his heralded next novel, *El otoño del patriarca*, whose theme and style are in many ways vastly different from his earlier fiction. Critics and readers alike reached conflicting opinions regarding its merit, its method, and its literary value. *Todos los cuentos de Gabriel García Márquez* also appeared in 1975, but the volume, published in Barcelona, is unfortunately neither complete nor inclusive of any previously unpublished short stories. An authorized version of *Ojos de perro azul* was published in Buenos Aires in 1976, and the same year saw the Instituto Colombiano de Cultura issue *Crónicas y reportajes*, a valuable collection of newspaper contributions from the 1954-1955 period. Since 1977, García Már-

quez has left the field of fiction, at least temporarily, for political journalism. He has written a lengthy account of Cuba's involvement in Angola and granted the *Washington Post* first publication rights in English. Three extracts appeared in the 10-12 January 1977 editions.

Beneath the flow of thirty years of writing fiction, the evidence of Faulkner's presence is apparent in varying degrees. It is most evident in certain early short stories, in *La hojarasca*, to a degree in *Cien años de soledad*, and—at least stylistically—in *El otoño del patriarca*. Faithful to the roots of their native soil, both Faulkner and García Márquez are engagés in their dedication to the revelation of the struggle of human beings against social and material decadence, the common lot dealt to all in Yoknapatawpha County and Macondo. Both writers show a hostility to "intellectuals" and to critics and prefer to allow their writings to speak for them. Although both have granted interviews and engaged in public discussions of their works, these remarks are at times misleading and contradictory.

McGrady's 1972 study was the first to point out the Faulknerian techniques used in García Márquez's early short stories.³² These works are frequently discounted by critics as short stories of minor importance that deal primarily with death and irrational states of mind. McGrady, however, points out definite relationships between such stories as "Nabo, el negro que hizo esperar a los ángeles" (1951) and *The Sound and the Fury*. Both employ multiple points of view and chronologically move from a point in time near the end of the action backward and forward without any discernible temporal pattern. Various stories are carried on simultaneously, and only at the end do all the pieces fit together into a unified tale. Nabo, one of García Márquez's few black protagonists, is in charge of an idiot girl; Versh, and later Luster, have identical roles in relation to the idiot Benjy, the stream-of-consciousness narrator of the first section of *The Sound and the Fury*. Benjy's sense of smell is related to his older sister Caddy, who "smells like trees" as a child but who upsets Benjy as she grows up and begins to use perfume. Nabo has a similar acute sense of smell for the odors of the stable that he tends.

"La otra costilla de la muerte," published in 1948 shortly after García Márquez arrived in Cartagena, gives further evidence of Faulkner's early presence in his fiction. Here García Márquez inserts fragments of past recollections within the framework of interior monologues written in the present tense. Although James Joyce may be ultimately responsible for this approach to writing, Faulkner made almost constant use of the same technique in most of his major works. In the short stories published by García Márquez before 1955, the vague silhouette of Macondo and of its inhabitants begins to take shape. Although Antonio Olier traces the first pages of *La hojarasca* to an obscure corner of the *El Universal* newspaper office where García Márquez worked from 1948 to 1949,³³ McGrady points out four short

32. McGrady, "Acerca de una colección," 293-320.

33. Personal communication with Antonio Olier, 12 March 1977.

stories called the La Sierpe series, which appeared in *El Espectador* in 1954 as a preview of Macondo as it was to appear in later fiction.³⁴ The dates of original publication of all of these early stories have been established, but it must be remembered that many of them were written during earlier years. The central figure of the La Sierpe series is La Marquesita, in many ways the prototype of Mamá Grande and Ursula Buendía, Macondo's greatest matriarchs. Immensely wealthy, La Marquesita de La Sierpe ruled with an iron hand and with the help of the devil over "un país de leyenda dentro de la costa atlántica de Colombia."³⁵ The costumbristic details of magic spells and ageless despots in the tropical coastal region clearly prefigure *La hojarasca*, *Los funerales de la Mamá Grande*, *Cien años de soledad*, and *El otoño del patriarca*. In 1955, with the publication of *La hojarasca*, García Márquez's own Yoknapatawpha County was ready to emerge as a vehicle for some of his most significant statements regarding the human comedy.

With good reason, *La hojarasca* is considered by most critics to be García Márquez's most Faulknerian novel. Written during the years that he spent on the Caribbean coast, it shows the plot pattern and style of the author of *As I Lay Dying*. In its creation of a fictional setting based on the realities of the Aracataca region, one can see the presence of *The Hamlet*, the first novel to be read by the Grupo de Barranquilla. The three long, intercalated monologues recall the narrators of *The Sound and the Fury*, and the moral and economic pillage of Macondo by the North American banana company is reminiscent of the carpetbaggers who invaded Jefferson and Yoknapatawpha County in *The Unvanquished* and *Absalom, Absalom!* The axis around which the memories of the past swirl in *La hojarasca* is the body of a mysterious French doctor whose strange and defiant actions caused great hostility in Macondo. The vicissitudes of burying the body of a prominent or controversial figure were to appear frequently in García Márquez's later fiction, but the archetypal burial sequence in Faulkner is the struggle to overcome the forces of fire and flood in *As I Lay Dying* so that Addie Bundren's family can transport her remains to Jefferson for interment according to her wishes. There is a pervasive feeling of solitude that dominates all of the action of *La hojarasca*, and the title itself suggests the idea of decadence and decay. This mood is frequently present in Faulkner as he describes the disintegration of the South which later generations attempt to expiate. Both Yoknapatawpha County and Macondo bear the scars of prior civil strife, and both contain enigmas that are insoluble.

La hojarasca is developing through a series of twenty-eight monologues by three characters attending a wake for the doctor, an unnamed recluse who appeared in Macondo twenty-five years earlier. The three narrators are Isabel, an abandoned mother; her father, a retired colonel who is highly respected in Macondo; and Isabel's ten-year-old son. The action of the novel

34. McGrady, "Acerca de una colección," 293-320. The La Sierpe stories are more readily available in *Crónicas y reportajes* (Bogotá: Instituto Colombiano de Cultura, 1976), 11-50.

35. Gabriel García Márquez, "La Marquesita de La Sierpe," p. 11, in *Crónicas y reportajes*.

is centered on the colonel's determination to carry out a promise made three years earlier to give the doctor a decent burial. There is great opposition on the part of the inhabitants—especially the mayor and the new priest—inasmuch as the doctor had refused to care for the wounded men brought to his door years ago during a local political confrontation. The promise of a decent burial informs the novel in much the same manner that Anse Bundren's promise to his wife that he would take her body to Jefferson to be buried with her kin creates the framework of Faulkner's novel.

As I Lay Dying is made up of the thoughts and feelings of fifteen characters, whereas only three relate their stories and memories in *La hojarasca*. In both novels, the process of physical deterioration is parallel to exterior natural and emotional forces that react against the "decent" burial. Natural disasters confronting the Bundrens are accentuated by Darl, the second son, who feels broken and rejected and suffers mental disintegration following his mother's death. His anguish leads him to attempt to burn the barn where Addie's body is temporarily resting, but Jewel, Addie's illegitimate son, rescues the body. The colonel "rescues" the doctor's body from those in Macondo who still hold revenge in their hearts. The novel closes as the doors of the doctor's house open, and the casket emerges into the afternoon light. The novel ends here, and the reaction of the town's inhabitants is never related. The suggestion that violence may follow is present, and it is violence that dominates the atmosphere of many subsequent short stories and novels published by García Márquez after 1955. This atmosphere is described by José Stevenson in the following fashion: "Vemos la influencia de Faulkner asumida, pero ya en una personalidad estilística, madura que aspira a dominar la forma y a cosechar nuevos derroteros. En esos monólogos lánguidos, parsimoniosos, que brotan del interior de sujetos enraizados en un pueblo donde no sucede nada, donde el tiempo o el progreso se detuvieron, oímos el eco rabioso del naufragio de ciertos valores: el amor, la lealtad, la fidelidad; el miedo y por último, el odio, son sentimientos que parecen prolongarse más allá de la muerte."³⁶

The dramatic tension apparent in both works is derived from a social conflict between one's ethical sense of responsibility (the burial promise) and societal pressures to allow emotional reactions to intervene. The end result is what J. G. Cobo Borda calls "condena fatal destinada a heredarse hasta no encontrar alguna forma de absorción."³⁷ This condemnation of the South and of Macondo continues throughout the fiction of both authors. Regional history is the backdrop for both writers, but after *La hojarasca*, García Márquez gradually places historical events in a mythical perspective. Macondo becomes more ahistorical and offers its creator greater freedom of development. Yoknapatawpha County, on the other hand, remains firmly within an historical (although fictional) context. García Márquez ultimately

36. José Stevenson, "García Márquez, un novelista en conflicto," *Letras Nacionales*, 2 (1965): 60.

37. J. G. Cobo Borda, "La hojarasca. 1955," *Boletín Cultural y Bibliográfico*, 11 (1968): 65.

destroyed Macondo, but death denied Faulkner the opportunity to describe Yoknapatawpha County's doomsday.

Only from the vantage point of his later novels is a retrospective assessment of Faulkner's impact on *La hojarasca* possible. Macondo existed in embryonic form before the appearance of García Márquez's first novel. While still in Barranquilla, he frequently made reference to a work he called "La casa," which was never published with that title. "La casa" was an ambitious attempt that was later to produce *La hojarasca* and ultimately *Cien años de soledad*. García Márquez developed this relationship in dialogue with Mario Vargas Llosa when he stated: "'La Hojarasca' fue el primer libro que yo publiqué cuando vi que no podía escribir 'Cien años de soledad'. Y ahora me doy cuenta que el verdadero antecedente de 'Cien años de soledad' es 'La Hojarasca', y en el camino está 'El Coronel no tiene quien le escriba', están los cuentos de 'Los funerales de la Mamá Grande' y está 'La mala hora'."³⁸ He continues with the statement that as the Colombian political situation began to deteriorate, his level of political consciousness began to identify him more closely with the national drama.

El coronel no tiene quien le escriba, *La mala hora*, and certain short stories in *Los funerales de la Mamá Grande* corroborate this statement. Neither of the novels is set in Macondo, but the title story and two others in *Los funerales* do continue the development of Macondo. The novels take place in an unnamed town called "El pueblo" and recall geographical details of the river port of Sucre where García Márquez's parents lived for a time after leaving Aracataca. The creation of a new milieu for these works may correspond to an effort on the part of the novelist to free himself from the Faulknerian tag so often given to *La hojarasca*. Many critics felt that the first novel fell into a Faulknerian trap and that García Márquez failed to demonstrate the profound human vision Faulkner accomplished in the Yoknapatawpha cycle. In any case, the second and third novels are quite different from *La hojarasca* and do not represent a continuation of the chaos and lack of discipline sometimes associated with the Faulknerian influences in the first novel.

Los funerales de la Mamá Grande is a transitional work, yet Agustín Rodríguez Garavito sees in it "la influencia siempre presente de Faulkner . . . [y] el patrón literario de Faulkner."³⁹ It is not the style or the use of multiple narrators that occasioned this observation, but rather the emergence of reappearing characters, family clans, and recurring episodes that shows a continuing presence of Faulkner's method. Colonel Aureliano Buendía, certainly García Márquez's most fully developed character, is mentioned in many of these novels and short stories, and the Montiel, Asís, and Buendía families emerge to parallel the Sartoris, Compson, and Snopes families of Yoknapatawpha County. Emir Rodríguez Monegal asserts that "A Rose for Emily," translated to Spanish in Cartagena in 1949, is most cer-

38. García Márquez and Vargas Llosa, *La novela en América Latina*, 47.

39. Agustín Rodríguez Garavito, "Los funerales de la Mamá Grande," *Boletín Cultural y Bibliográfico*, 12 (1969): 108-109.

tainly a model for many of the stories in the Mamá Grande series.⁴⁰ There are close parallels between this story and many of the stories in *Los funerales de la Mamá Grande*. Miss Emily Grierson's death and the subsequent discovery in her decaying house of the decomposed body of her lover, Homer Barron, are analogous to "La viuda de Montiel" and "Un día después del sábado," both of which describe widows living in solitude, isolation, and spiritual poverty. Resistance to the will of authority, as demonstrated by Miss Emily's refusal to pay local taxes, recalls the dignity and inner strength of the mother and her daughter who arrive in Macondo to lay flowers on the grave of her son, accused and subsequently shot for attempted robbery. "La siesta del martes," which relates this event, is one of the best stories in the entire collection. "Un día después del sábado," also set in Macondo, introduces two other motifs—a plague of dying birds, which suggests to the village priest the approach of the apocalypse, and the vision of the Wandering Jew—that recur in *Cien años de soledad*.⁴¹

These short stories are valuable in that they form links with *La hojarasca* as well as with future novels to be published by García Márquez. The doctor in the first novel, who commits suicide in the same house in which he lived with the Indian servant Meme, and the colonel, who is determined to bury him properly, recall the details of "A Rose for Emily" and "La siesta del martes." The five short stories set in "el pueblo" suggest incidents and delineate characters later to appear in *La mala hora*, a novel steeped in "la violencia" that swept over Colombia after the 1948 assassination of Jorge Eliécer Gaitán. "Un día de estos," the second story in the collection, appears in altered form in *La mala hora*, as do the incidents described in "La viuda de Montiel" and "Rosas artificiales."

"Los funerales de la Mamá Grande" is the longest and the most significant work in the collection. It is a pivotal story, precursory of the future form of García Márquez's novels, *Cien años de soledad* and *El otoño del patriarca*. Mamá Grande, the matriarch of Macondo, is a legendary figure whose power reaches even the Vatican and whose illness and death shake the very foundations of the nation and of the ecclesiastical world. Satire and gross hyperbole accompany the rhetorical style used to describe in mythical terms the demise of a social and economic order. Macondo moves from a historical realm as seen in *La hojarasca* into a timeless myth in "Los funerales de la Mamá Grande." This process will reach its climax in *Cien años de soledad*, where the apocalypse, vaguely perceptible in "Un día después del sábado," is finally realized. The matriarchal Mamá Grande is a prototype of the strong female characters who inhabit Macondo and who are the "glue" that holds together the pieces of Faulkner's Yoknapatawpha County.

40. Emir Rodríguez Monegal, "Novedad y anacronismos de *Cien años de soledad*," *Revista Nacional de Cultura*, 29 (1968): 5.

41. Alfonso Fuenmayor (personal communication, 22 March 1977) stated that the plague of dying birds was suggested to García Márquez by a sentence in Virginia Woolf's *Orlando*: "Birds froze in mid-air and fell like stones to the ground." Reference is made to the 1945 Penguin Book edition of the novel, p. 20. García Márquez owned a copy of this book, now in Fuenmayor's possession, and had marked that particular sentence in the margin.

The reverse side of the coin is apparent in the title of *El otoño del patriarca*, but here the patriarch is a straw demon, feared by those who rarely see him, and ultimately a victim of the very reign of terror he so carefully designed.

With *Los funerales de la Mamá Grande*, the stage is set for *Cien años de soledad*, García Márquez's most successful novel. Here the maturity of the Colombian novelist is most evident, and Macondo achieves its broadest mythical dimensions before its final destruction. The magical realism through which its characters move is very different from Yoknapatawpha County. Yet at this stage it is possible to compare two writers at their prime who use similar techniques and motifs, different literary styles, and their own unique versions of particular myths.

CONFLUENCES OF MYTH AND STYLE

With the 1967 publication of *Cien años de soledad* and its unprecedented popularity in Spanish America, Europe, and the United States, García Márquez passed from the ranks of an obscure secondary writer of contemporary Spanish American fiction to the spotlight of critical attention and the furor of public interest. Following the initial success of *Cien años*, critics began to evaluate such earlier works as *La hojarasca*, *Los funerales de la Mamá Grande*, *La mala hora*, and *El coronel no tiene quien le escriba* in terms of his most popular novel. Various collections of his earlier short stories and newspaper articles were published, but his readers were forced to wait until 1975 for the appearance of his most recent novel, *El otoño del patriarca*. At almost every turn, a Faulknerian tag was pinned to *Cien años*, and at times to *El otoño del patriarca*, in much the same way that critical opinion had correctly viewed *La hojarasca*.

In a conversation with Rita Guibert, García Márquez accepted Faulkner as a mentor, especially in his early works, but he rejected the notion that he consciously or unconsciously sought to imitate Faulkner.⁴² As he read Faulkner in Cartagena and later in Barranquilla, he found that the American South was very much like the Caribbean coast of Colombia. Later, travel through the South had convinced him of these similarities and cultural affinities. *Cien años* and *El otoño del patriarca* are mature works that stand alone and merit a comparison with Faulkner's Yoknapatawpha saga. Such a comparison of both writers' understanding of Macondo and Yoknapatawpha on a parallel mythical and conceptual level reveals the common factors that shape their view of human destiny.

Ronald Christ's perspective of the two writers is that the Colombian novelist is explicitly inspired by Faulkner and his evocation of life through his imaginary county.⁴³ Christ goes on to state that *Cien años* has single-handedly mythologized a whole continent in telling the multiple story of guilt and innocence in a prototypical endeavor to establish a society. The founders of Macondo, José Arcadio Buendía and his wife Ursula Iguarán, establish the village with others who have accompanied them on a long journey through mountains and dense forest. In the first half of the novel, the village and the family move forward on an ascendant path. Decadence begins in the second half of the novel as civil wars degenerate into senseless conflicts, and the banana company, first viewed as the savior of Macondo, abandons it to the wiles of man and nature. The destruction of the village is parallel to the disintegration of the Buendía family. In the development of the narrative there are some fifteen primary figures, most of them members of the Buendía clan, but the principal figure is, without a doubt, Colonel

42. Rita Guibert, *Seven Voices* (New York: Alfred A. Knopf, 1973), 327.

43. Ronald Christ, "Review of *One Hundred Years of Solitude*," p. 150, in *Review 70*, ed. Ronald Christ (New York: Center for Interamerican Relations, 1971).

Aureliano Buendía. His father, José Arcadio, and his mother, Ursula Iguarán, are also important characters. Ursula is the strength of the family. She lives to be one hundred and fifteen years old, and with her dedication to hard work and common sense, she serves as a counterpoint to the caprices of her husband and sons, who, for the most part, dedicate themselves to counterproductive experiments in a household laboratory, to internecine warfare, and to sexual exploits.

Subsequent generations sink deeper into the morass of solitude and despair in their confrontation with forces from the outside world and with deterioration from within. José Arcadio, the founder of the dynasty, dies tied to a tree in the central patio of the house where he has been left to spend the last years of his life. Years later, his son, Colonel Aureliano Buendía, totally disillusioned with the futility of the endless wars between liberals and conservatives, watches the annual parade of an itinerant circus and then leans against the same tree and dies. Near the end of the novel, the last Aureliano and his aunt, Amaranta Ursula, are the only Buendías remaining. Aureliano has never left Macondo, but he has taught himself to read Sanskrit, the language of the mysterious manuscripts in the family laboratory. Amaranta Ursula has been educated in Europe, and on her return to her decaying family home she fails to realize the exact blood relationship between herself and Aureliano. A torrid love affair between these last Buendías produces the child with a pig's tail. Amaranta Ursula dies in childbirth. As the red ants devour the forgotten child in the patio, Aureliano reads the last sheets of the manuscript that describe recent events. Meanwhile, the inevitable hurricane approaches and obliterates Macondo from the face of the earth.

García Márquez's use of Macondo as a microcosm for the study of a whole society was also the technique used by Faulkner when he created his own locale in which to reexamine the South, its great tragedy, and its system of traditional values. Jefferson and Yoknapatawpha County were first delineated in 1929 in *Sartoris* and *The Sound and the Fury*, and ultimately this region was to be the home of his families and their subsequent generations. In *Cien años*, the development of the Buendía family through five generations parallels Faulkner's creations. Both novelists offer a panoramic view of the vicious circle of civil war and incestuous societal decadence. The primeval paradise of Yoknapatawpha as undeveloped Indian territory and of Macondo in its earliest years is lost when human exploiters come to violate the innocence of nature. Later intruders—carpetbaggers and the banana company—arrive to accentuate the decline through the exploitation of the “fruit” of the land. The history of Macondo, written by the ubiquitous gypsy Melquíades, who, like Virginia Woolf's Orlando, lives from century to century, is a tale that ends in an apocalyptic whirlwind of dust and rubble, spun by the wrath of the hurricane. Faulkner's creation did not suffer destruction, but he had planned as a grand finale a “Doomsday Book,” after which he would break his pen and quit. *The Reivers*, Faulkner's last novel,

certainly is not his "Doomsday Book," and shortly after its appearance, he died of a heart attack on 6 July 1962.

One of the most extensive and accurate comparative studies of Faulkner and García Márquez is to be found in the work by Florence Delay and Jacqueline de Labriolle.⁴⁴ These French critics find so much in common between the two novelists that their case rests on the sound observation that "Faulkner aura été pour lui [García Márquez] un stimulant exceptionnel, un maître en lucidité, en hardiesse novatrice. Mais il ne saurait suivre plus longtemps les fantasmes d'un autre. Il veut faire entendre une voix proprement latino-américaine."⁴⁵ A sense of fatal decadence, they believe, informs the writings of both novelists, and where as the male protagonists are those primarily responsible for the fatal chain of events, strong female figures attempt and ultimately fail to hold the fabric of society intact. Ursula Buendía and the other cofounder of Macondo, the prostitute Pilar Ternera, are among the last to die as the inevitable hurricane nears Macondo. Miss Jenny of *Sartoris*, Rosa Coldfield and Clytie Sutpen in *Absalom, Absalom!*, and the black maid Dilsey in *The Sound and the Fury* furnish a sense of stability and continuity as the postwar South crumbles about them.

A counterpoint to the theme of decadence is Faulkner's obsession with incest in many of his most important novels and the Buendías' fear of incest itself—or the appearance of incest—as certain to cause the birth of a child with a pig's tail. The rational obsession in Faulkner and the folkloric, irrational fear in García Márquez are nevertheless equal in their power of control over the various protagonists. Faulkner's characters react against this taboo as an aberration, and, as in the murder of Charles Bon by his half-brother Henry Sutpen in *Absalom, Absalom!*, as a means of preventing the double tragedy of incest and miscegenation. Ursula Buendía's fear is based on family tradition and augmented by the prediction of Melquíades that the last Buendía would fulfill the prophecy and would be devoured by a horde of red ants. On a second level, both Macondo and Yoknapatawpha County suffer a type of societal incest that is only exacerbated by isolation and spiritual solitude. New blood to rejuvenate both societies is never accepted, and decay from within continues its unmitigating advance.

Both novelists employ the repetition of names, suggesting thereby that the many protagonists are interchangeable pieces in the puzzle of life. These protagonists face a struggle against time which assumes a circular form. Events, names, and sequences seem to swirl about both created locales without any regard for chronological order. This duplication of circular time is the frame of reference in *El otoño del patriarca*. Time makes futile circles that result in a chronological and spatial fragmentation. The six circular divisions of the novel all begin at a point near the time of death of an unnamed patriarch who governs an unnamed Caribbean nation for an inde-

44. Florence Delay and Jacqueline de Labriolle, "Márquez est-il le Faulkner colombien?" *Revue de Littérature Comparée*, 47 (1973): 88-123.

45. *Ibid.*, 123.

terminate time and who lives to an age of between one hundred and seven and two hundred and thirty-two years. This hyperbolic study of a Latin American dictator opens as vultures are circling the palace; cows munching velvet curtains are wandering through the vast rooms; the patriarch is dead. As his timid subjects enter the decrepit palace, there is an air of uncertainty, inasmuch as a previous "death" of the patriarch had turned out to be that of his perfect double. Because no one has really seen the man for many years, his identification is at first only provisional.

Within the circular divisions of the novel, the details of the patriarch's rise to power are offered in fragmentary reminiscences by the patriarch himself and by a series of unnamed witnesses. Some of these witnesses only retell bits and pieces of legendary materials passed down from generation to generation because none could have been witness in the true sense of the word to events that took place over a hundred years ago. His birth as the bastard son of a bird woman; his rise to power with the support of the British and later the Americans; the disappearance of his favorite mistress, Manuela Sánchez, during an eclipse of the sun; and the death of his wife and son, Leticia Nazareno and Emanuel, who are torn to bits in a public market by trained dogs, are events that gradually fall into narrative sequence as the past is recalled in fragmentary pieces. An additional technique is the interpolation of hyperbolic elements that give the work a tone of magical realism.

At first blush, it is apparent that *El otoño del patriarca* is quite different from *Cien años de soledad*. It is a meditation on the solitude of absolute power, a theme suggested in the presentation of the figure of Colonel Aureliano Buendía in García Márquez's earlier writings. Instead of a fictional town such as Macondo or Jefferson, García Márquez has created an entire fictional nation with a Caribbean setting, a nation the capital of which is reminiscent of Havana or Caracas. There is no lack of models for his prototype of a dictator. William Kennedy traces the genesis of the novel in the following manner: "In 1968 when he began to write this majestic novel, Gabriel García Márquez told an interviewer that the only image he had of it for years was that of an incredibly old man walking through the huge, abandoned rooms of a palace full of animals."⁴⁶ Kennedy goes on to say that García Márquez, as he witnessed the downfall of Marcos Pérez Jiménez in Venezuela, mentioned to friends that he would one day write such a book. An earlier Venezuelan dictator, Juan Vicente Gómez, is the principal model used for the novel's dictator. The timeless, nameless, and imprecise qualities of the patriarch elevate him from the realm of the specific to the world of myth. There are antecedents to *El otoño del patriarca* in García Márquez's earlier fiction. The use of various narrators who recall the life of a person now dead is the method used in *La hojarasca* and in Faulkner's *As I Lay Dying*. The gross exaggerations of García Márquez's short story, "Los funerales de la Mamá Grande," prefigure this most recent novel as do the fantas-

46. William Kennedy, "The Autumn of the Patriarch," *The New York Times Book Review*, 31 October 1976, p. 1.

tic, imaginative tales of the short-story collection, *La increíble y triste historia de la cándida Eréndira y de su abuela desalmada* (1972). And, of course, the style of *El otoño del patriarca* recalls what Kennedy describes as "a densely rich and fluid pudding that makes Faulknerian leaps forward and backward in time . . . making the novel a puzzle of pronouns, consistently changing narrative points of view in mid-sentence."⁴⁷ It is precisely this change of style that is the most Faulknerian aspect of this novel. With the publication of *El otoño del patriarca*, it is necessary to reconsider the matter of style and Faulkner's possible presence.

Faulkner's better known novels are often described as "difficult" for the average reader. The presence of some fifteen narrators of *As I Lay Dying* demands constant shifts on the part of the reader to organize the sequence of events that describes the journey of Addie Bundren's body to Jefferson, where it was her wish to be buried. *The Sound and the Fury*, although it uses only four different points of view, is much more fragmented and complicated. These novels retell the past, combining the traditional narrative with a stream-of-consciousness technique. The scope of *Absalom, Absalom!* is much greater in that it covers a historical period from 1817 to an ambiguous present. García Márquez was especially interested in this latter novel, and its structure and technique are evident as models for *Cien años de soledad* and *El otoño del patriarca*. In 1929, when *The Sound and the Fury* appeared, Faulkner seemed to invite the reader to share with him in a search for order, truth, and significance. Much the same was in store for the readers of later Faulknerian novels. García Márquez first used this method in *La hojarasca*. In *Cien años*, there is a false sense of linear progression in story development, but many flashbacks are required to complete the picture of Macondo and its final destruction. *El otoño del patriarca* breaks what was a deceptively facile narrative style for chronological, narrative, and stylistic complexity. The repetition of the verb *vimos* allows constant shifts in point of view, but first, second, and third-person verb shifts make the task of the reader much greater as he sorts out chronology from such a multitude of material.

In many of Faulkner's writings and in *El otoño del patriarca*, the work begins at or near the end of the action, and flashbacks related by different narrators fill out the picture. Each point of view is incomplete; often it is the memory of the past as recalled in a nebulous present. Often there is an incompleteness at the end of the work, and the reader is called upon to "finish" the novel. The Civil War in Faulkner, the thirty-two revolutions that Aureliano Buendía lost, and the long dictatorship in *El otoño del patriarca* are the antecedents of a present sense of fatality. Time makes futile circles that result in chronological and spatial fragmentation. Clarity is achieved only after events pass into a distant historical perspective, only after the reader has had time to decipher their meaning. *Absalom, Absalom!* ends with Quentin Compson and his Harvard roommate, Shreve McCannon,

47. *Ibid.*, 1, 16.

attempting to decipher the meaning of events and motives that Quentin has related about his family in Jefferson. *Cien años* ends as the last Aureliano rapidly translates the manuscripts written much earlier by Melquíades; as he finishes the translation, the hurricane wipes the last vestiges of the Buendía family from Macondo. The timelessness of these novels permits the characters and events to achieve universal meaning on a mythical level. In this way, the regional characters of both novelists become protagonists with universal problems and concerns.

Magical realism, the introduction by a novelist of the improbable and the fantastic within a realistic world, is far more evident in García Márquez than in Faulkner. This element would seem, at first glance, to set *Cien años de soledad*, the short stories of the *Eréndira* collection, and *El otoño del patriarca* apart from the world of Faulkner, but it is only in the degree that García Márquez employs magical realism that the difference is marked. Faulkner found a sense of the marvelous and wondrous in nature; it is the central theme of *The Bear*. Kulin observes that in *Old Man* it is the elusive body of a deer that is the representation of the soul of the convict as the two desperately seek salvation in the swirling waters of the flood.⁴⁸ An even greater sense of irreality informs *A Fable*, and there are moments of the magical in *As I Lay Dying* and *Light in August*.

García Márquez takes the marvelous to much greater extremes: gypsies with flying carpets, yellow flowers falling on Macondo like rain, the exaggerated sexual prowess of the Buendía males, and the apparent immortality of Melquíades and the ancient patriarch. But Delay and de Labriolle find a common ground in the worlds of Macondo and Yoknapatawpha: "Cet amour du billage, fût-il 'anachronique', cette sympathie amusée pour les petits gens au milieu desquels il a grandi, voici peut-être la clé du 'merveilleux' qui a fait couler tant d'encre savante."⁴⁹

A final comparison is necessary. Although it is easy to see the presence of Faulkner in García Márquez's first novel, *La hojarasca*, and in his early short stories, it is less evident as the Colombian reaches artistic maturity. Both deal with similar societies at a time when they are attempting to survive the jolting effects of civil strife and exploitation. The labyrinthine prose so common in Faulkner does not appear in García Márquez until *El otoño del patriarca*. Yet in the final analysis, García Márquez's debt to Faulkner is undeniable. Faulkner left as part of his legacy a moral tone and standard by which human beings could judge his characters and ultimately themselves. His faith in man was evident in his Nobel address when he insisted that man would not merely endure but would prevail. The last sentence of *The Wild Palms*, "between grief and nothing I will take grief," reasserts his dedication to the struggle of humanity for survival. Whereas García Márquez ends *Cien años de soledad* with the unmitigated statement that races condemned to a hundred years of solitude do not have a second oppor-

48. Kulin, "Reasons and Characteristics," 360.

49. Delay and de Labriolle, "Márquez est-il," 118.

tunity on earth, he concludes *El otoño del patriarca* with the ringing of bells announcing that the time of seemingly eternal dictatorship has come at last to a close. Both Faulkner and García Márquez seek a world of justice for a new generation. Macondo exists no longer, and death brought the end of the saga of Yoknapatawpha County, but a message of hope lingers propitiously above the ruin and ashes of destruction.

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