

ONE HUNDRED YEARS OF SOLITUDE

LIVING LITERATURE SERIES

GABRIEL GARCIA MARQUEZ

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

GUIDE WRITTEN BY MARY ELLEN SNODGRASS

SYNOPSIS

Depicting a century of decline in the life in the Buendía family beginning in the 1820s, this satiric allegory, told by Col. Aureliano Buendía shortly before his execution, opens the complex saga of a family who suffers the deprivations of a colonial nation and its corrupt aftermath. The eccentric patriarch, José Arcadio Buendía, immerses himself in unpromising inventions, shutting out the pressing needs of everyday life while indulging his love of alchemy. His long-suffering wife Ursula is a descendent of the Iguaráns, who migrated inland and founded a serene hamlet in the Colombian piedmont. After being ridiculed by Prudencio Aguilar, José kills him. The couple flee with a band of followers over the mountains.

Following two years of wandering, José has a vision of a glittering Eden. In a swamp, his party builds Macondo, an aspiring utopia that fails to fulfill the Jose's dreams. The city is isolated, waterless, and stifling. Ursula aspires to bourgeois status and surrounds herself with silver and pristine linens, all illusions of social prominence. She honors the rigid traditions, rituals, and prestige of the founding family, yet the facade of respectability crumbles as the promiscuous Buendía men sire illegitimate children.

Ursula adopts a distant cousin, eleven-year-old Rebeca. José and Ursula's daughter Amaranta competes with Rebeca. She spurns a suitor, Pietro Crespi, a refined, enterprising Italian hired as a musician and dance instructor. He slits his wrists with a razor. As a token of her evil, Amaranta deliberately burns her hand, which she shrouds in a black glove. She retreats into a bizarre ritual of weaving and raveling a winding cloth and, in vain, tries to outlive her adopted sister.

The arrival of gypsy hucksters introduces the peasants to inventions and useless paraphernalia. Melquíades, a beneficent wiseman who has traveled the world and holds the mystical Keys of Nostradamus, introduces José to the daguerrotype and other devices. When he dies, he leaves behind a manuscript comprised of coded parchments written in Sanskrit that reveal the city's past and future. They will be neglected through five succeeding generations.

Jose looks to Melquíades's gifts for an answer to his intellectual quest for gold, which he attempts to synthesize in his laboratory. He loses his mind, destroys his laboratory, and lives out his remaining years in solitude. His death brings down a mass of yellow blossoms from the heavens.

José's illegitimate son Arcadio, born during the overland march to Macondo, leaves town to join a circus. On his return he overwhelms Rebeca, but the marriage is unacceptable to Ursula and José Buendía and alienates the newlyweds from the family. Their beautiful daughter Remedios lives a blameless yet unearthly life. To the astonishment of witnesses in the garden below, she rises into heaven while

folding bed linen. In old age Rebeca recedes from society and dies in obscurity.

Col. Aureliano Buendía, José and Ursula's younger son and the first child born in Macondo, is a legendary seer and ladies' man. He sires 17 illegitimate sons, all named after him. One, Aureliano Triste, introduces rail travel to Macondo. Disillusioned by power and corruption, the colonel retreats to a room to make worthless baubles. He places the hulking Arcadio in charge of the city. The choice bodes ill for Macondo, which suffers from his merciless autocracy. Just as Arcadio executes a parade of personal enemies with a firing squad, he is himself executed, leaving his mistress Santa Sofía de la Piedad to rear their daughter and twin sons.

Arcadio and Sofía's son, Aureliano Segundo, marries a tense, insufferably pretentious aristocrat, Fernanda del Carpio. He rises quickly to heights of wealth, but gives in to profligate spending and suffers financial collapse. His daughter Renata Remedios, nicknamed "Meme," embarrasses the family by giving birth to a love child, Aureliano, sired by Mauricio Babilonia, a lowly mechanic's assistant. The family waylays and shoots Babilonia, who is paralyzed for life. Meme is confined in a convent, where she withdraws into silence.

Ironically, it is Meme's son Aureliano who acquires a Sanskrit dictionary and decodes Melquíades's prophetic manuscript. Aureliano Segundo's two younger children, José Arcadio and Amaranta Ursula, study in Europe. José conceals his lust for boys by pretending to be a religious celibate, a pose that satisfies Ursula's wish that he become pope. On his return to South America, his disgrace precipitates the death of Ursula, the blind matriarch who lives so long that she withers like a raisin. José finds the Buendía mansion in ruins. He locates gold buried by Ursula and refurbishes the house. His young lovers, greedy for the gold, drown him in his bathtub.

José's younger sister marries Gaston, a witless idler who allows his wife to lead him on a silk leash. While Amaranta Ursula redecorates the Buendía mansion, Gaston establishes a mail route to link Macondo with the outside world, leads a frivolous expedition to Africa, and establishes trade in palm oil in the Belgian Congo. Amaranta Ursula has an affair with Aureliano Babilonia. She dies giving birth to their son, the last Aureliano, the prophesied pig-tailed boy.

Aureliano Segundo's twin, José Arcadio Segundo, works as a superintendent of a banana company. He quits his post and organizes the banana workers, who protest against payment in scrip redeemable only at the company store. Soldiers massacre his 3,000 followers. In the Buendía tradition, José Arcadio Segundo becomes a recluse by withdrawing to Melquíades's quarters. After nearly five years of rainy weather, the banana company moves out of town. Macondo becomes a ghost town. The Buendía compound

ONE HUNDRED YEARS OF SOLITUDE

sinks into decay.

Thus, in one century, the Buendía dynasty invents and destroys itself. When the fifth generation arrives from the outside world, Macondo is rife with decadence and bereft of its ancestral strengths. The people have interbred and debauched themselves. As predicted in Melquíades's writings, a whirlwind obliterates Macondo in a brief but virulent cataclysm.

BIOGRAPHICAL SKETCH

A literary legend, Gabriel García Márquez, a resident of Mexico City, has steeped his short and long fiction in the native elements of Colombia. He was born March 6, 1928, in Aracataca, a hamlet on the Caribbean coast of Colombia that became the headquarters of the United Fruit Company. He is a child of the sea, an element that marks his fiction, particularly his popular story "The Handsomest Drowned Man in the World." The eldest son of Luisa Márquez Iguarán and Gabriel Eligio García, a telegrapher, he left his large family in infancy to live with his grandparents as their only ward. He absorbed the stories told by his maternal grandmother, a source for his magical images and improbable events. At age 19, he published his first piece of fiction.

Márquez studied law and journalism for two years—first at the Universidad Nacional de Colombia and then, after revolution closed the school, at the Universidad de Cartagena. From age 19 until he was 37, he served as a reporter, cinema critic, and foreign correspondent for the Baranquilla *El Heraldito*, *La Familia*, *Sucesos*, the Bogota *El Espectador*, and the Prensa Latina news agency of Bogota. During his travels, he interviewed such notables as Francois Mitterand, Gen. Omar Torrijos, and Fidel Castro. In 1955, he uncovered a scandal—the sinking of a Colombian naval vessel loaded with contraband. To avoid reprisals, he went into self-imposed exile in Paris. He later featured the event in *Clandestine in Chile*, an exposé of the corrupt rule of General Augusto Pinochet, Chile's dictator, who had 15,000 copies of the work destroyed.

As a result of his precipitate exile, Márquez augmented his successful journalistic career and column writing in 1955 with fulltime creative writing, beginning with short stories, then branching out to nonfiction, criticism, and novels. In 1958, Márquez married his village sweetheart, Mercedes Barcha, mother of his sons, Rodrigo and Gonzalo. The family settled in Caracas, Venezuela, where Márquez edited two periodicals, *Memento* and *Venezuela Grafica*. After relocating in Mexico City, he collaborated with Carlos Fuentes on screenplays. He remained a minor player in world fiction until the publication of *Cien Anos de Soledad* (1967), which was translated as *One Hundred Years of Solitude* three years later. The work received such acclaim that it remains in demand through numerous printings and has been translated into thirty languages.

CRITIC'S CORNER

A prolific, innovative writer, Gabriel García Márquez, a protégé of Cuban novelist Alejo Carpentier, Ernest Hemingway, and William Faulkner, mines untapped lodes of vigorous language and rhetoric and constructs verbal rhythms to reflect the vivid microcosm of the tropics. Of his use of Caribbean lore, he said: "It always amuses me that the biggest praise for my work comes for the imagination while the truth is that there's not a single line in all my work that does not have a basis in reality. The problem is that

Caribbean reality resembles the wildest imagination."

Márquez's subtle insinuation of myth as a stylistic focal point sets him apart from writers of straight narrative. Critics term his amalgam "magical realism," an alliance of fantasy with everyday plausibility and historical precision. The resulting energy, timelessness, and mythic proportions link Márquez with the Hispanic tradition of the storyteller, who spins out wondrous symphonic tales from the fibers of memory, lore, and history. His inventive language and sturdy structuring earn him adjectives such as promethean, hallucinatory, and surrealistic. Some critics, however, find his methods too chaotic and too protracted.

From its inception, *One Hundred Years of Solitude*, the first Latin American book to become an international best-seller, was destined to be a blockbuster. Set in Macondo, Márquez's fictive hometown, his works derive from events, values, and qualities of his birthplace. Literary analyst George R. McMurray notes the ingenious counterpoint that allies lyricism with sparks of irony, absurdity, and dark, gothic humor. Poet Pablo Neruda compares Márquez's masterpiece to Cervantes's *Don Quixote*; others compare the novel to James Joyce's *Ulysses* and label it a visionary folkloric epic on a par with *The Iliad*, *The Odyssey*, *Gargantua and Pantagruel*, *Chanson de Roland*, and *Beowulf*. The novel sold eight thousand copies in one week in Buenos Aires; it has sold over ten million total since publication. It was made into a play, *Blood and Champagne*. Reviewers laud Márquez for bringing serious attention to mature, dignified Latin American prose. Stronger praise declares that his work encapsulates the history of Latin America. Since the academic and popular emphasis on multicultural literature in the 1990s, Márquez has found a ready audience worldwide. His works are anthologized in textbooks and in popular trade collections and have earned a place in the Western literary canon.

Márquez earned critical praise in Latin America and in Europe during the first half of his career. He received the Colombian Association of Writers and Artists award, *Premio Literario Esso*, *Prix de Meilleur Livre Etranger*, *Rómulo Gallegos* prize, and Books Abroad/Neustadt International Prize for Literature. After he was named a Nobel Prize winner in 1982, he fashioned his Nobel address, "The Solitude of Latin America," from his political awareness of Hispanic America's need to shake off its provincialism. In recent times, Márquez has twice won the *Los Angeles Times* Book Prize. His style and content have influenced numerous imitators, including Isabel Allende, author of the bestselling *The House of the Spirits*.

GENERAL OBJECTIVES

1. To discuss the themes of isolation and failed communication
2. To list and contrast illicit sexual liaisons and resulting illegitimate children
3. To define methods of coercion and manipulation
4. To describe the influence of militarism
5. To examine how women acquire and use power
6. To list examples of fantasy and metaphysics
7. To chart events that lead to unrest and revolt
8. To discuss the physical setting
9. To account for extremes of machismo

ONE HUNDRED YEARS OF SOLITUDE

10. To explain the importance of prophecy

SPECIFIC OBJECTIVES

1. To describe Ursula's influence on her husband, children, and grandchildren
2. To account for José Arcadio Buendía's immersion in pseudo-science
3. To evaluate changes in Macondo after the establishment of the fruit trade
4. To contrast the twins, Aureliano Segundo and José Arcadio Segundo
5. To analyze scenes in which characters withdraw into silence and seclusion
6. To comprehend Rebeca's ties to the past
7. To analyze the influence of aboriginal, gypsy, and African traditions on Macondo
8. To characterize Fernanda's elitism and its effects on her family
9. To evaluate perverse sexual desires
10. To explain the importance of bizarre behaviors, appetites, and events on the action

MEANING STUDY

Below are words, phrases, sentences, or thought units that have a particular meaning in this novel. Explain the meaning of each. Page numbers pinpoint the context in which the item appears.

1. He knew that to the east there lay an impenetrable mountain chain and that on the other side of the mountains there was the ancient city of Riohacha, where in times past—according to what he had been told by the first Aureliano Buendía, his grandfather—Sir Francis Drake had gone crocodile hunting with cannons and that he repaired them and stuffed them with straw to bring to Queen Elizabeth. (page 10)

(The absurdity of Drake's hunt introduces one of Márquez's themes—the false values and frivolity of colonialism, which serves the conquering nation as a sop to pride while dooming the conquered to the whims of their overlords. As a conquered people, the colonists themselves become stuffed crocodiles, insignificant baubles that mock nature for no lasting or worthwhile purpose. To avoid Drake's folly, Buendía proposes to abandon "a route that did not interest him, for it could lead only to the past." Thus, he chooses to journey down a tangled trail to the great swamp, the future location of Macondo.)

2. There had already been a horrible precedent. An aunt of Ursula's, married to an uncle of José Arcadio Buendía, had a son who went through life wearing loose, baggy trousers and who bled to death after having lived forty-two years in the purest state of virginity, for he had been born and had grown up with a cartilaginous tail in the shape of a corkscrew and with a small tuft of hair on the tip. (p. 20)

(The curse that hangs over the Buendía dynasty derives from the legendary past and from the birth of a child who bore a vestigial tail. As a symbol of bestiality, the tail alludes to a strain of atavism that threatens the Buendías should they continue to interbreed. The ill-conceived act of the butcher kills the uncle, an event that warns José Arcadio not to trivialize the past nor to discount the severity of the punishment that disobedi-

ence will bring. In the final chapter, the midwife holds up the son of Aureliano and Amaranta Ursula and makes the fatal mistake: she "[pacifies] them with the idea that the tail could be cut off when the child got his second teeth.")

3. José Arcadio Buendía gave him the keys to the house and a little money thinking that perhaps he needed a woman. But Aureliano spent the money on muriatic acid to prepare some aqua regia and he beautified the keys by plating them with gold. (p. 41)

(Spare and reclusive in childhood, Aureliano, the intellectual of the family, demonstrates keen powers of concentration and persistence and a need for solitude. The addition of muriatic, or hydrochloric, acid to nitric acid produces "royal water," a powerful solvent capable of dissolving platinum and gold. Ironically, Aureliano's dabbings decompose the valuable metal, an act that foretells his inept attempt to rid the colony of its conservative elements. Like the gold plated key, the city of Macondo undergoes surface gilding, but conceals at its depth the base metals, the prevailing sins of violence, incest, and promiscuity.)

4. The sign that he hung on the neck of the cow was an exemplary proof of the way in which the inhabitants of Macondo were prepared to fight against loss of memory: *This is the cow. She must be milked every morning so that she will produce milk, and the milk must be boiled in order to be mixed with coffee to make coffee and milk.* (p. 49)

(The creeping plague of insomnia and amnesia parallels Macondo's loss of contact with the outside world. Insular and ingrown, the nation needs new blood from beyond its confines. José Arcadio Buendía, a humorously inept solver of problems, decides that a memory machine in the form of a revolving dictionary will supplant the people's failed memory. The true savior, Melquíades, returns from death to rescue Macondo. "Repudiated by his tribe," the Christ figure remains faithful to life and "[takes] refuge in that corner of the world which had still not been discovered by death." In the end, Melquíades is overcome by solitude and is "treated as one of those useless great-grandfathers who wander about the bedrooms like shades . . . whom no one bothers about or remembers really until the morning they find them dead in their bed.")

5. "Hoc est simplicissimus," José Arcadio Buendía said. "Homo iste statum quartum materiae invenit." (p. 86)

(In a conversation held in Latin with Father Nicanor Reyna, the patriarch of Macondo declares that the priest's levitation is "very simple . . . This man has discovered the fourth state of matter." Father Nicanor replies in Latin, "No, this deed proves without doubt the existence of God." The exchange clarifies for the family that Buendía's gibberish is actually Latin, a language usually associated with scholars and prelates.)

6. A huge man had arrived. His square shoulders barely fitted through the doorways. He was wearing a medal of Our lady of Help around his bison neck, his arms and chest were completely covered with cryptic tattooing, and on his right wrist was the tight copper bracelet of the niños-en-cruz amulet. (p. 92)

ONE HUNDRED YEARS OF SOLITUDE

(The prodigious figure of José Arcadio reflects Márquez's study of Rabelais's Gargantua and Pantagruel, the episodic adventure tale of a wandering giant. Decked with metaphysical symbols, he bears the markings of a man of the sea. He arrives exhausted and appears restless and melancholic to startled women of the family. His consumption of sixteen raw eggs and his feats of arm wrestling prefigure his service under Col. Aureliano as Macondo's strong man. His sexual prowess indicates that the Buendía libido has grown strong in its second generation.)

7. On November second, All Souls' Day, his brother opened the store and found all the lamps lighted, all the music boxes opened, and all the clocks striking an interminable hour, and in the midst of that mad concert he found Pietro Crespi at the desk in the rear with his wrists cut by a razor and his hands thrust into a basin of benzoin. (p. 113)

(Pietro's death, one of the few events that Márquez carefully dates, takes on a macabre tone. Because he dies soon after Halloween, Amaranta's rejection takes on a witchy air. The spurned gifts of love notes sprinkled with petals and dried butterflies echo the shattered dream of marriage and the mutilated arms that once made ethereal zither music that woke Macondo from its stupor. Unlike José Arcadio Buendía, Pietro is able to orchestrate machinery to a useful purpose: the symphony of music boxes and clock chimes that mark his going with a "mad concert." Appropriately, Ursula declares him a saint and inters him alongside Melquíades, the first outsider to introduce technology to Macondo.)

8. His only refuge was Amaranta's sewing room . . . Many times, when Remedios the Beauty was not present, it was he who turned the wheel on the sewing machine. (pp. 166-167)

(Col. Gerineldo Márquez's disintegration as an idealist and military leader demonstrates one of the author's controlling metaphors—the endless strengths of Macondo's women, who bind themselves to commonplace tasks and work the everyday domestic magic that strengthens families. By lending his hand to Amaranta's treadle machine, Márquez is only the push that initiates the mechanism. It is Amaranta who puts together the finished garment. Opposite her, the colonel deliberately emasculates himself, having removed his sidearms so that he could enter the female sanctum without weapons.)

9. Fernanda was a woman who was lost in the world. (p. 210)

(Márquez creates Fernanda out of the rubble of the Spanish conquest. A relic of the past, she grew up in a "gloomy city where on ghostly nights the coaches of the viceroys still rattled through the cobbled streets." He recalls the belfries tolling dirges and the manor house paved with grave slabs. Fernanda's world is sunless, airless, and pale. Her mother takes on "the splendor of the past," but the luster is only words, as formless and eviscerated as Fernanda's dream of "a beautiful woman dressed in white crossing the garden toward the chapel." Márquez ridicules her delusions with the gold chamberpot marked with the family crest on which Fernanda had

"done her duty.")

10. It was the history of the family, written by Melquíades, down to the most trivial details, one hundred years ahead of time. He had written it in Sanskrit, which was his mother tongue, and he had encoded the even lines in the private cipher of the emperor Augustus and the odd ones in the Lacedemonian military code. (pp. 421) *(On the evening of Macondo's demise, Aureliano Babilonia examines the dusty parchment that identifies its author as a speaker of Arabic. Using the codes of Augustus, Rome's first emperor, and of the ancient Spartans, he had combined ciphers of two great cities eventually brought to ruin, just as the parchment foretells the collapse of Macondo. To further challenge the reader, the old gypsy had ordered events in commonplace episodes, which are the undoing of the Buendía family. As the winds sigh, Aureliano traverses "hidden paths of his descent," like Dante, climbing downward into the hell of the family's squalid past. So steeped is Aureliano in his family's history that he can skip eleven pages of familiar lore in his haste to outdistance the whirlwind.)*

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages from the novel.

Questions 1-5 Literal Level

1. Describe the Buendías' journey from their ancestral village.

(As a young man, José Arcadio traverses the mountains to the east in search of an outlet to the sea. For 26 months, the party pushes on, then settles in the south in a vast swamp covered with "an eternal vegetable scum." He chooses the land to be settled and distributes tools and weapons so his party can clear land and hunt. The trail is difficult and obscures the sun for ten days. Amid lush greenery and jungle cries of birds and monkeys, the party returns to a primeval microcosm of "dampness and silence." The arduous overland trek takes them through fearfully fetid air smelling of blood. As rapidly as they forge the trail, it closes behind them, cutting off a return route.

When the expedition arrives at fresher air, the followers suspend their hammocks and sleep peacefully. They awaken to a strange relic. On the spot sits a huge Spanish galleon; the surrounding forest glows with flowers. José Arcadio learns that a four-day journey connects the area to an "ashen, foamy, dirty sea." Enraged that he has ventured so far from contact with the "benefits of science," he sketches an arbitrary map, nails up his equipment, and prepares to move. His wife Ursula insists that they stay because their second son was born on the spot.)

2. What evil deed forces José Arcadio Buendía to leave his ancestral home?

(The marriage between José Arcadio Buendía and Ursula Iguarán seems predestined in the village where their families are successful and well established. Because they are cousins, the pair carry a burden of fear that they will suffer the fate of their ancestors. Ursula's aunt and José's uncle bore a freakish son who

ONE HUNDRED YEARS OF SOLITUDE

was forced to conceal "a cartilaginous tail in the shape of a corkscrew and with a small tuft of hair on the tip." The son lived 42 years and hid his anomaly beneath baggy pants until a butcher chopped off the appendage. The act killed the pig-tailed man, who bled to death from the small wound.

To prohibit a similar tragedy, Ursula fashions a chastity belt. Hints of the failed union of the Buendías reach the villagers, who spread rumors that the couple live a celibate sham marriage. After Prudencio Aguilar teases José Arcadio, José hurls an ancient spear at the man's throat and kills him. In triumph, José consummates the marriage against Ursula's advice. One night, Prudencio Aguilar's ghost appears to Ursula and continues to plague the couple until they flee their home. To assuage the ghost, José slits the throats of his game cocks "trusting that in that way he could give some measure of peace to Prudencio Aguilar.")

3. How does the pianola bring tragedy to Macondo?

(While decorating her new white house, Ursula orders amenities from the outside world. A pianola arrives in pieces along with Italian furniture, crystal, table service, linens, lamps, candelabra, hangings, and draperies. Accompanying the pianola is Pietro Crespi, a musician sent to assemble and tune the instrument. After several weeks of installation, the pianola begins playing rolls of music that shatter Macondo's silence.

While Ursula chaperones, Crespi teaches Amaranta and Rebeca to dance. After he leaves town, the pianola breaks before a party. Melquíades is unable to repair it; José Arcadio Buendía causes it to pour out mixed-up notes. Crespi returns to repair the intricate mechanism. On his departure, Rebeca yearns for the musician and, through an intermediary, receives sixteen perfumed letters from him. Amaranta, also in love with him, confesses to Crespi her passion. Because he makes light of her love, she promises to wreck his marriage to Rebeca. Amaranta succeeds in numerous subterfuges to stalk the couple and plots to put laudanum in Rebeca's coffee.

The return of the lusty José Arcadio puts an end to Rebeca's engagement to Crespi. After José Arcadio woos and marries his sister, Crespi courts Amaranta with Petrarchan sonnets and a gardenia in his lapel. His business prospers; the outlook for marriage is assured. Amaranta appears to prepare herself and her trousseau for the altar. However, after Crespi proposes, she smiles, "I wouldn't marry you even if I were dead." On All Souls' Day, Bruno Crespi finds his brother Pietro dead with his wrists slashed by a razor.)

4. How does Mr. Herbert change Macondo?

(Because he finds no room at the Hotel Jacob, Mr. Herbert goes home with Aureliano Segundo. Impressed with the flavor of local tiger-striped bananas, he uses scientific instruments to study the banana. Leading an entourage of engineers, agronomists, hydrologists, topographers, and surveyors, Mr. Herbert and his associate, Jack Brown, move into town, transforming it with "an encampment of wooden houses with zinc roofs inhabited by foreigners who arrived on the train from halfway around the world."

Before Macondans realize its purpose, the entrepre-

neurs build a concrete fortress across the railroad tracks and extend the town's development into the jungle. Along with the company village, they bring in laborers and prostitutes, in a "tumultuous and intemperate invasion." Random street violence breaks out; local citizens are no longer safe. Meanwhile, the company plants banana trees. Its hierarchy of "dictatorial foreigners" transforms Macondo into a company town.)

5. How does Aureliano Babilonia bring the prophecy to fulfillment?

(The untranslated parchments that Melquíades the gypsy left intrigue the imagination of Aureliano Babilonia, an intellectual loner. While he carries out a mad affair with Amaranta Ursula and awaits the birth of their child, he cultivates "his gift for languages, his encyclopedia knowledge." Suspecting that he is committing incest, Aureliano Babilonia searches the archives for the truth of his parentage. A priest soothes his fear of sin. Aureliano suspects that a letter from his sage, the wise Catalanian, holds catastrophic news and places the unopened letter on a shelf.

After the birth of the pig-tailed boy and the death of Amaranta Ursula, Aureliano Babilonia witnesses the ants dragging the corpse of his son away and recalls the epigraph that predicts "The first of the line is tied to a tree and the last is being eaten by the ants." Feverishly, he returns to the parchments and translates them aloud. He deciphers the Buendía heritage act by act. Eager to learn his own fate, he skips ahead. A wind arises, but he is too engrossed to notice. As the whirlwind mounts, he omits eleven pages and learns that his reading of the text is the final act for Macondo. At the end of the "one hundred years of solitude," the race had no "second opportunity on earth.")

Questions 6 - 8 Interpretive Level

6. What stylistic details set the novel apart from standard narration?

(Márquez departs from ordinary fiction by concocting his own blend of fable, allegory, satire, hyperbole, black humor, and wit. The unique assemblage of elements produces a riot of image controlled by cyclical motifs. These elements include the following:

•fable—the texture of a series of morality tales that exceed the usual short exemplum and replace animal characters with animalistic humans, for example, Aureliano Babilonia and Amaranta Ursula, who fornicate with wild abandon and reap their punishment when they produce the prophetic pig-tailed child.

•allegory—an extended image that uses events and characters to symbolize historical and universal meanings. Thus, the creation of the city of Macondo serves Márquez as a literary diorama of the foundation of Latin America. He establishes historical authenticity by imitating the coming of the banana shippers, an array of dictators and military men, and numerous failed uprisings and revolutions.

•black humor—an overlay of morbid humor and absurdity that serves as a vehicle for the author's bitter, sardonic reflection on Latin American history. In humorous local incidents, particularly the massacre of striking workers, Márquez portrays the wretchedness of Hispanics who are incapable of stemming mass destruc-

ONE HUNDRED YEARS OF SOLITUDE

tion. Their downfall follows years of colonial overlords and succeeding exploiters and despots whose greed produces waves of suffering and rape of the natural habitat.

•*hyperbole*—the exaggeration of details for the sake of effect. Márquez carries comic overkill to repeated highs, such as the 32 failed revolutions and the 17 illegitimate sons of Col. Aureliano. The result is a wealth of material for extended humorous situations.

•*wit*—clever observations that reveal the author's ingenuity. Márquez creates a droll comic microcosm in which characters destroy themselves by losing control and failing to apply practical sense to the establishment of a new civilization in the swamp.

•*satire*—the use of derogatory humor to lampoon the absurdity of a social, political, or religious condition. The novel ridicules inept priests, lascivious adulterers, and pompous military leaders in layers of repeated error and amorality leading to the city's cataclysmic ruin.)

7. What is the role of prophecy in the novel?

(The prophets of the novel predict the fearful events that form a Rabelaisian profusion of strange and horrifying minutia. Yet, the omens—typified by Fernanda's comment that Mauricio Babilonia displays in his face that "he's going to die"—are too absurd, too nebulous, or too contradictory to make sense. At the beginning of Macondo's history, the patriarch reverses the gypsy Melquíades, who satisfies the tinker's yen for technological paraphernalia. The gypsy's parchments lie neglected until the prediction of a freak child comes true. Then, when the worst has happened, Aureliano Babilonia sets about learning his own fate, which occurs with the translation of the final line.

In similar fashion, Pilar Ternera, the family retainer, possesses limited skills of forecasting events by reading her cards. The ambiguity of her vision surfaces before the exodus to Macondo, when she learns that her life will change from "the tall and short, blond and brunet men that her cards promised from land and sea within three days, three months, or three years." Márquez utilizes the motif of failed omens to heighten the comedy of his satire and to indicate that answers are always available to each quandary, but they occur in inaccessible form. Thus, the characters perpetuate their human failings and wallow in promiscuity, violence, vengeance, and greed.)

8. Account for the prevalence of isolation in the Buendía dynasty.

(The controlling metaphor in the lives of José Arcadio Buendía and his offspring is the overwhelming recurrence of isolation. The loneliness that stalks his dynasty is represented by the seclusion of the expedition in a jungle that threatens to subsume their efforts to find an outlet to the sea. As they hack their way down a slender trail, nature quickly congeals behind them into a dense canopy of lush jungle dotted with blossoms. After the family commits their lives to Macondo and set about making a home, José withdraws to his laboratory to putter about with worthless experiments and scientific observations. He dies raving mad, tied to a chestnut tree in the courtyard, and limited to conversations in Latin with Father Nicanor Reyna.

Despite their individuality, successive generations of Buendías suffer a self-inflicted isolation of the spirit and body:

•the Buendía children, Arcadio and Amaranta, isolate themselves from the rest of the family by learning the Guajiro language, which is spoken only by a servant.

•Amaranta dooms herself to a guilt-ridden solitude by threatening her sister Rebeca and by killing Remedios with laudanum. Willfully, Amaranta rejects Col. Gerineldo Márquez and accuses him of manipulating her to get closer to her brother, Col. Aureliano.

•Paranoid and doomed, Col. Aureliano supplants human love with power and corruption. He is unable to trust others and sinks into a mournful despair that impels him toward a perverse hobby and an unsuccessful attempt at suicide.

•Ursula lives a worthy life as wife and mother, but suffers the pathetic withdrawal of the blind and aged. To keep tabs on the family, she uses her sense of smell to maintain her place in the cyclical routine of her children and grandchildren.

•The final act of self-exile occupies Aureliano Babilonia with the old gypsy's parchments. Alone and anxious, Aureliano leaps ahead in the pages until he arrives at his own demise, which sweeps away the dynasty in a vast whirling wind.

In addition to the family, other characters, including Melquíades, suffer the mournful inability to communicate and die in singular torment, many succumbing to firing squads. The black comedy of Pietro Crespi's death stresses the contrast of his love and talent. He is able to manipulate toys, clocks, music boxes, and other mechanical devices, but he fails to win either Rebeca or her vengeful sister to wife. Locked in his quarters, he kills himself, leaving the clockworks to chime a death knell that summons Bruno to his corpse.)

Questions 9 and 10 Critical Level

9. How do proper names enhance the novel's irony?

(Márquez gives his characters ironic names to increase the humor and enhance their significance. To the dynasty, he assigns "good day," an unlikely surname for so ill-fated a group of sinners. José Arcadio's middle name recalls a Greek utopia, Arcady, which contrasts the demise of Macondo, a dystopia that becomes a hell on earth. The repetition of his name and the family name of Aureliano, meaning "golden," heightens the triumph of the curse that compels the family men to satisfy incestuous desires, such as José Arcadio's demand for his sister Rebeca and Aureliano's lust for Amaranta Ursula, mother of the doomed pig-tailed boy.

Márquez also manipulates female names. To Ursula, he assigns the peculiarly appropriate name of "bear." As her husband fades from importance, she is bearlike in her defense of family values and her chaperonage of two adolescent daughters. Her foster daughter, Rebeca, bears the Hebrew name for a ligature, symbolic of her tie to the bones of her ancestors and to the earth, which she devours in times of tension, insecurity, and fear. Her vengeful sister Amaranta carries the root name "Amara," which means "bitterness." The name alludes to her evil desire to destroy Rebeca's chance for happiness as Pietro Crespi's wife. Ironically, both Pietro

ONE HUNDRED YEARS OF SOLITUDE

and Petra bear a significant biblical name, forms of "Peter," which means "rock." Both characters offer solid relationships, but neither allies permanently with the Buendía family.)

10. What literary influences surface in the novel?

(Márquez displays the influence of classic authors, whose motifs, styles, and characters permeate *One Hundred Years of Solitude*. Like Miguel Cervantes's *Don Quixote*, the patriarch sets out on an ill-fated journey and devotes his life to alchemy and the failed quest for a method of turning base metal into gold. José Arcadio's namesake, like Rabelais's *Pantagruel*, is bursting with enthusiasm for life and learning. Unable to settle into the family, "he slept all day and spent the night in the red light district, making bets on his strength." Like the irrepressible giant of French fiction, he is a ribald, uncouth roister who can eat a suckling pig for lunch. His tales of sea dragons, a pirate ship, a shipwreck in the Sea of Japan, and cannibalism of a comrade's corpse reflect the inflated sea lore of *One Thousand and One Nights* and of Voltaire's *Candide*.

Biblical lore from the Old Testament connects the Buendía family with Moses and the exodus of the Hebrew children, who wander in the desert before finding a resting place. Likewise, the expedition through the swamp challenges the party and, at times, cows them into silent contemplation of the magnitude of their trek. Like the children of Israel, they lapse into eras of squabbling and defy morality by violating codes that forbid incest and promiscuity. Smaller events acquire humor by their reflection of biblical precedent, particularly the scandalous illegitimate offspring of Meme and the mechanic, Mauricio Babilonio, whose name allies him with the apostate nation of idol worshippers and fleshpots. Fernanda passes off the child to Santa Sofía de la Piedad as a foundling that floated up in a basket among the bulrushes. Likewise, the twins, Aureliano Segundo and José Arcadio Segundo, parallel the internal family strife of Jacob and Esau, the twins whose opposing personality traits force them to part company.

The finality of the consuming whirlwind recaptures the mystical apocalypse foretold in Revelation, the final book of the New Testament. The pace of the novel speeds up as the end of the Buendía line approaches. Omens precede the event: the arrival of José Arcadio, the false priest who lusts after boys, and the birth of the doomed child, which bears the mark of the beast and dies a beastly death when attacked by satanic ants. Too late wise, Aureliano is fascinated by his final hours and falls inexorably to the mystic power that turns the winds. Just as Pharaoh's army in pursuit of Moses is whirled to destruction by the waters of the Red Sea, Aureliano is swept away along with his contemporaries. With the finality of the narrator of exodus, Márquez offers his characters no second chance to undo their folly and live righteous lives.)

Questions 11 and 12 Creative Level

11. Contrast various examples of journeys in literature. In addition to the trek of José Arcadio Buendía and his party, comment on the exile in Jean Wakatsuki Houston and James Houston's *Farewell to Manzanar* and

Barbara Kingsolver's *The Bean Trees*, flight in Conrad Richter's *The Sea of Grass* and Isabel Allende's *House of the Spirits*, resettlement in Willa Cather's *My Antonia* and Henry Wadsworth Longfellow's *Evangeline*, aimless wandering in Toni Morrison's *Beloved* and J. D. Salinger's *Catcher in the Rye*, rootlessness in Theodor Kroeber's *Ishi* and John Steinbeck's *Grapes of Wrath*, and escape from pursuers in Yoko Kawashima Watkins's *So Far from the Bamboo Grove*, Mark Twain's *Huckleberry Finn*, and John Steinbeck's "Flight."

12. Join a panel and debate the value of fantasy to magical realism. Contrast Márquez's imaginative details with those of Natalie Babbitt's *Tuck Everlasting*, J. R. R. Tolkien's *The Hobbit*, Ayn Rand's *Anthem*, J. M. Barrie's *Peter Pan*, Lois Lowry's *The Giver*, Lewis Carroll's *Alice in Wonderland*, Mary Chase's *Harvey*, Kurt Vonnegut's *Slaughterhouse Five*, Sandra Cisneros's *The House on Mango Street*, Caryl Phillips's *R.U.R.*, and Christina Rossetti's *The Goblin Market*.

LITERARY TERMS AND APPLICATIONS

For a better understanding of Gabriel Garcia-Márquez's style, present the following terms and applications to his novel:

A **saga** is a framework of heroic and ignoble deeds that interlace a family's history. The compounded evils and strengths of the Buendía family emerge in varying forms, but the faulty moral foundation corrupts each generation until the birth of the pig-tailed boy. Multiple acts of adultery and incest weaken succeeding generations until a violent wind ends the family and destroys Macondo. Márquez uses nature as a means of eradicating his fictional family, who have compromised themselves by learning nothing from their lurid past.

Third-person narrative is a story or series of actions told from the vantage point of an observer who stands outside the scope of the story and knows what will happen and how actions will affect the characters. *One Hundred Years of Solitude* examines actions as though they were produced on a stage by known characters. Because the observer can see the whole story, he diminishes the necessity for suspense. The aura of doom and destruction hovers over Macondo to its cataclysmic end, an event that has no effect on the observer, who is safely outside the action.

A **symbol** is a concrete object that stands for a complex or abstract idea or relationship. In *One Hundred Years of Solitude*, many terms and objects take on enhanced meaning: the pianola parallels a mechanistic study of nature, José's middle name suggests Arcadian or utopian, insomnia implies a guilty conscience, the cockfight prefigures José's emerging manhood and the consummation of his marriage, the abandoned Spanish galleon parallels the submerged history of past eras of coercion, and the many instances of solitude elucidate the moral decay of a town founded on a remote swamp that is cut off from the outside world.

ACROSS THE CURRICULUM

Art

1. Using a Sanskrit alphabet, create a mysterious parchment coded with the prophecy of Macondo's downfall in Melquíades's cipher.

ONE HUNDRED YEARS OF SOLITUDE

2. Draw murals or posters to contrast these pairs: research of José Arcadio Buendía and of Aureliano Babilonia, deaths of Melquíades and Pietro Crespi, leadership of Col. Aureliano Buendía and of José Arcadio, birth of José Arcadio and of the boy with the pig's tail, and the rise and fall of Macondo.

Geography

1. Using desktop publishing or other media, sketch a map for the story that follows the colonists across the mountains to the swamp. Locate the Buendía mansion, Fernanda's manor house, pharmacy, Nigromanta's room, zoological brothel, Spanish galleon, Hotel Jacob, Jack Brown's banana plantation, the wise Catalanian's bookstore, General Moncada's cell, Col. Aureliano Buendía's workshop, ancient city of Riohacha, train station, Pilar Ternera's tribe, company housing, concrete fort, Manaure, barracks, log raft at the town dock, and the cemetery wall.
2. Write a report comparing geographical information in the novel with an actual topographic study of Colombia. Determine which of Márquez's details are real and which are imaginary.

Social Studies and Law

1. Using examples from the novel, make a chalkboard glossary of these terms: junta, despot, company town, martial law, patronage, dystopia, patriarch, liberal, conservative, autocracy, anarchist, exile, fiat, decree, and oligarchy.
2. In an essay, explain how lust, incest, promiscuity, and illegitimacy weaken the Buendía line. Discuss the need for moral laws to guide the founders of Macondo.
3. Summarize the history of Colombia from prehistory to the twentieth century. Emphasize eras of racism, violence, discontent, economic exploitation, and destabilization. Connect each to an event in the novel, such as the strike and massacre at the banana company and the collapse of the boom town.

Mathematics and Computers

1. Use desktop publishing or genealogy software to draw a lineage of the Buendía family. Estimate approximate passages of time between generations. Date the deaths of Pilar and Ursula, the Buendía matriarch.
2. Letter a time line onto poster paper to indicate waves of immigration and foreign investment in northern Latin America. Include the Inca, Africans, Spanish, Armenians, English, Americans, and Belgians.

Music

1. Select Hispanic music for a street carnival. Choose a passage to heighten the entrance of the Queen of Madagascar.
2. List international folk melodies to play on the Buendía pianola. Name dances that Pietro Crespi might teach the Buendía girls, such as the polka, waltz, schottische, hornpipe, samba, rumba, salsa, or flamenco.

Science and Health

1. Name events in the novel that defy natural laws, for example, Pilar Ternera's long life, Remedios the Beauty's ascension into heaven, a flying carpet, lengthy periods of insomnia, and the birth of a boy covered in blue grease. Suggest symbolic interpretations of these metaphysical

phenomena.

2. Explain the bizarre habit of eating dirt or whitewash. Discuss possible toxic results of ingesting lead, strychnine, or arsenic. Also, explain how an overdose of laudanum can kill.
3. Give plausible explanations for insomnia and amnesia, such as the release of gas from the earth or ingestion of poisonous substances, such as wormseed, poppies, or castor oil.

Language and Literature

1. Compose an extended definition of saga. Apply the definition to the novel and the Buendía dynasty. Discuss the moral, historic, and social purpose of a saga. Explain Márquez's use of legend, exemplum, myth, fable, beast lore, folklore, tall tale, and prophecy.
2. Using a word processor or other media, compose a pronouncing gazetteer to accompany this novel. Define terms such as Oronoco, equinox, Nostradamus, mausoleum, philanthropist, madapollam, Sanskrit, cloister, commissary, chancre, sabotage, demonology, clairvoyance, alchemy, cataclysm, pestilential, seraphic, hermetism, brabant sheets, dirigible, diatribe, macaw, asphyxiated, alpaca, pessary, pederast, canon, mulatto, debauches, Amazonian, velocipede, necromancer, and daguerreotype. Make a separate section for foreign terms, for example, *per omnia secula seculorum*, *reales*, *niños-en-cruz*, *conquistadores*, *cumbiamba*, *gringos*, *colons*, and *hoc est simplissimus*.
3. Explain the literary, biblical, and mythological allusions, particularly quixotic missions, Armistice Treaty of Neerlandia, oversized baby, foundling floating in a basket, keys of Nostradamus, Edenic garden, Rebeca's sack of bones, ash crosses, Hotel Jacob, Spanish galleon, warring twins, and the exodus to the swamp. Isolate elements of the novel that reflect the influence of Homer, Cervantes, Voltaire, Faulkner, and Rabelais.

History and Current Events

1. Lead a discussion of Sir Francis Drake's importance to the Elizabethan era. How do his voyages intersect with the novel?
2. Define patriarchy as it applies to Colombia. How does patriarchy explain the power of fathers, the mayor, priests, aristocrats, military leaders, entrepreneurs, and males in general? How does Ursula's pragmatism override her husband's profligacy?

STUDENT INVOLVEMENT ACTIVITIES

1. Explain in a paragraph the aim of the medieval alchemists. List and illustrate with schematic drawings several failed methods of extracting gold from base metal, for example, boiling lead in acid. Discuss José Arcadio Buendía's fascination with metallurgy, technology, and ice.
2. Join a discussion group to determine the symbolism in multiple examples of silence and in the destruction of Macondo by a violent wind. Which characters lie and manipulate with false words? Which speak the truth? How do words precipitate the suicide of Pietro Crespi? What does José Arcadio Buendía gain from conversations in Latin with the priest? Why do subsequent priests fail to lead the people from immorality? What do numer-

ONE HUNDRED YEARS OF SOLITUDE

ous decrees say about Macondo's mayor and dictators? How do lies conceal the massacre at the banana company? Why is the lie about the infant in the basket unsuccessful?

3. Draw stage settings for a dramatization of a crucial scene, such as the births of Amaranta Buendía and the boy with the pig's tail, Ursula's death, Melquíades's final visit to Macondo, the pageantry of the Queen of Madagascar, Visitación's flight from the plague of insomnia and amnesia, the translation of the parchments, the strike at the banana company, and Amaranta's rejection of Col. Gerineldo Márquez. Include a list of characters, props, music, make-up, costumes, and lighting necessary to the scene, e. g., almond trees, pianola, toys, chestnut tree, ice, chastity belt, parchment, silk leash, Sanskrit dictionary, laboratory vessels, telescope, daguerreotype, fighting cocks, firing squad, company houses, concrete fort, galleon, bananas, whitewash, sack, sheets, jungle birds, and rocking chair.
4. Design a brochure inviting visitors and entrepreneurs to Macondo. List its assets, particularly its insular nature and the absence of technology. Include a brief history of the patriarch and periods of unrest and violence. Suggest the type of investors who might profit from relocating in Macondo, for example, a lumber and paper mill.
5. Explain in a short speech the symbolic or satiric significance of names of characters, particularly Prudencio Aguilar, Aureliano, Ursula, Santa Sofía de la Piedad, Nigromanta, Visitación, Melquíades, Remedios, Renata, Arcadio, Buendía, and Mauricio Babilonia.
6. Improvise an extended conversation based on the novel's action. Choose from these groups of characters: the Colonel's seventeen sons, Pilar and José Arcadio, Fernanda and her philandering husband, Mr. Herbert and Jack Brown, Meme and Patricia Brown, Catarino and Aureliano, Meme and the midwife who delivers Aureliano, Melquíades and his gypsy band, and José Arcadio Buendía and Ursula with the ghost of Prudencio Aguilar.
7. Explain in a theme the significance to the novel of one of these quotations: "Children inherit their parents' madness," "Cease, cows, life is short," "We'll turn to ashes in this house without men, but we won't give this miserable town the pleasure of seeing us weep," "The earth is round, like an orange," "If you have to go crazy, please go crazy all by yourself," "Time passes," "Now we shall witness an undeniable proof of the infinite power of God," and "The first of the line is tied to a tree and the last is being eaten by the ants."
8. Read aloud Gabriel Garcia-Márquez's short story, "The Handsomest Drowned Man in the World." Lead a discussion of the origins of legend within peasant communities. Comment on the use of trinkets, sacrifices, martyrdom, prophecy, and rituals as a means of explaining the mysteries of life and God.
9. Discuss with a small group the effects of idealism, violence, treachery, promiscuity, incest, coercion, vengeance, chicanery, and greed on Macondo. Explain how the city collapses as a result of inherited sins in the

Buendía dynasty.

10. Draw a flow chart that depicts the qualities of each generation of the Buendías. Comment on the influence of the outside world, particularly Catholicism, education, investments, and technology.

ALTERNATE ASSESSMENT

1. List examples of prophecy, intrigue, cruelty, suffering, fear, ignorance, intimidation, loyalty, honor, duplicity, skill, perseverance, nurturing, compassion, support, and charity among the people of Macondo.
2. Compile a list of deeds that reflect Pilar's sensitivity, charity, loyalty, and love for the Buendía family.
3. Compose a scene in which Ursula and José Arcadio Buendía challenge the ghost of Prudencio Aguilar for stalking them.
4. Make a character list and explain the relationship of each to the patriarch. Include Pilar, Father Nicanor Reyna, Rebeca, Amaranta, Ursula, Pietro Crespi, Colonel Aureliano's 17 illegitimate sons, gypsies, followers from the ancestral village, and Melquíades.

GARCIA-MARQUEZ'S OTHER PUBLISHED WORKS

Leaf Storm and Other Stories (1955)
No One Writes to the Colonel and Other Stories (1961)
Big Mama's Funeral (1962)
Isabel Watching It Rain in Macondo (1967)
The Novel in Latin America (1968)
The Incredible and Sad Tale of Innocent Eréndira and Other Stories (1972)
The Autumn of the Patriarch (1975)
All the Stories of Gabriel García Márquez (1975)
The Evil Hour (1979)
The Novels of Macondo (1980)
Chronicle of a Death Foretold (1982)
Viva Sandino (1982)
"The Solitude of Latin America: Nobel Address" (1982)
Eréndira (1983)
The Fragrance of Guava (1983)
Collected Stories (1984)
The Story of a Shipwrecked Sailor (1986)
Democracy and Peace in Latin America (1986)
The Adventures of Miguel (1987)
Love in the Time of Cholera (1988)
A Time to Die (1988)
Diatribes of Love Against a Seated Man (1988)
Clandestine in Chile: The Adventures of Miguel Littin (1988)
The General in His Labyrinth (1990)
Strange Pilgrims (1993)
The Handsomest Drowned Man in the World: A Tale for Children (1994)

RELATED READING

Isabel Allende's *House of the Spirits*
Miguel Cervantes's *Don Quixote*
Geoffrey Chaucer's *Canterbury Tales*
Exodus
William Faulkner's *The Sound and the Fury* and the Snopes trilogy
Shirley Ann Grau's *The Condor Passes*
Colleen McCullough's *The Thorn Birds* and *The First Man in Rome*
Alex Haley's *Roots* and *Queen*

ONE HUNDRED YEARS OF SOLITUDE

N. Scott Momaday's *The Way to Rainy Mountain*
Katherine Anne Porter's *Ship of Fools*
François Rabelais's *Gargantua and Pantagruel*
Tsao Hsueh-Chin's *The Dream of the Red Chamber*
Voltaire's *Candide*
Kurt Vonnegut's *Cat's Cradle* and *Slaughterhouse Five*

Senna, Carl. *One Hundred Years of Solitude Notes*. Lincoln, Neb.: Cliffs, 1984.
Williams, Raymond L. *Gabriel García Márquez*. New York: Macmillan, 1984.
Wood, Michael. *García Márquez: One Hundred Years of Solitude*. New York: Cambridge Univ. Press, 1990.

BIBLIOGRAPHY

- Bell, Michael. *Gabriel García Márquez: Solitude and Solidarity*. New York: St. Martin, 1993.
- Bemrose, John, "Rabid Religion," *Maclean's*, July 24, 1995, p. 50.
- Bhalia, Alok, ed. *García Márquez and Latin America*. Flushing, N. Y.: Apt Books, 1987.
- Bloom, Harold, ed.. *Gabriel García Márquez*. New York: Chelsea House, 1989.
- Brotherton, Gordon. *The Emergence of the Latin American Novel*. New York: Cambridge Univ. Press, 1979.
- Contemporary Authors*. (CD-ROM) Detroit: Gale, 1994.
- Contemporary Literary Criticism*. Vol. 47. Detroit: Gale, 1986.
- De Gonzalez, Nelly S. *Bibliographic Guide to Gabriel García Márquez*. Westport, Ct.: Greenwood, 1994.
- Dictionary of Literary Biography*. Detroit: Gale, 1983.
- Dinnage, Rosemary, "Melting into Air," *New York Review of Books*, Jan. 11, 1996, pp. 37-39.
- Dolon, Sean. *Gabriel García Márquez: Colombian Writer*. New York: Chelsea House, 1994.
- Elnadi, Bahgat, et al., "Gabriel García Márquez: The Writer's Craft," *UNESCO Courier*, February 1996, pp. 4-7.
- Gallagher, David Patrick. *Modern Latin American Literature*. Oxford: Oxford Univ. Press, 1973.
- Harss, Luis, and Barbara Dohmann. *Into the Mainstream: Conversations with Latin-American Writers*. New York: Harper, 1967.
- Janes, Regina. *One Hundred Years of Solitude: Modes of Reading*. New York: Macmillan, 1991.
- "Literary Criticism," *Times Literary Supplement*, Feb. 25, 1994, p. 26.
- McGuirk, Bernard, and Richard Cardwell, eds. *Gabriel García Márquez: New Readings*. New York: Cambridge Univ. Press, 1988.
- McMurray, George R., ed. *Critical Essays on Gabriel García Márquez*. New York: Macmillan, 1987.
- McNerney, Kathleen. *Understanding Gabriel García Márquez*. Columbia: Univ. of South Carolina Press, 1989.
- Morales, Ed, "Too Much, Too Long," *Village Voice*, April 23, 1996, p. 87.
- Oberhelman, Harvey D. *Gabriel García Márquez: A Study of the Short Fiction*. New York: Macmillan, 1991.
- Palencia-Roth, Michael. *Myth and the Modern Novel: García Márquez, Mann, and Joyce*. New York: Garland, 1987.
- Paxman, Andrew, "On the Lot with García Márquez," *Variety*, March 25-31, 1996, p. 55.
- Pritchett, V. S. *The Myth Makers*. New York: Random House, 1979.
- Robinson, Gail, "Unrelenting Fame," *World Press Review*, February 1994, p. 45.

ONE HUNDRED YEARS OF SOLITUDE

VOCABULARY TEST

Using the terms that follow, replace each underlined word in the passage below with a synonym from the novel. You will have answers left over.

cassock	cycle	episcopal	mausoleum	topographers
colossal	demoralization	gringos	mirage	tormenting
converted	Divine Providence	imperturbable	philanthropists	transitory
coupled	encampment	invincible	reinforced	venality
crozier	endowed	languid	silver-plated	wizened

On the days that followed he was seen with a net and a small basket, hunting butterflies on the outskirts of town. On Wednesday a group of engineers, agronomists, hydrologists, mapmakers (1.) _____, and surveyors arrived who for several weeks explored the places where Mr. Herbert had hunted his butterflies. Later on Mr. Jack Brown arrived in an extra coach that had been linked (2.) _____ onto the yellow train and that was coated (3.) _____ all over, with seats of bishop's (4.) _____ velvet, and a roof of blue glass. Also arriving on the special car, fluttering around Mr. Brown, were the solemn lawyers dressed in black who in different times had followed Colonel Aureliano Buendía everywhere, and that led the people to think that the agronomists, hydrologists, topographers, and surveyors, like Mr. Herbert with his captive balloons and his colored butterflies and Mr. Brown with his tomb (5.) _____ on wheels and his ferocious German shepherd dogs, had something to do with the war. There was not much time to think about it, however, because the suspicious inhabitants of Macondo barely began to wonder what the devil was going on when the town had already become transformed into an enclosure (6.) _____ of wooden houses with zinc roofs inhabited by foreigners who arrived on the train from halfway around the world, riding not only on the seats and platforms but even on the roof of the coaches. The caucasians (7.) _____, who later on brought their sedentary (8.) _____ wives in muslin dresses and large veiled hats, built a separate town across the railroad tracks with streets lined with palm trees, houses with screened windows, small white tables on the terraces, and fans mounted on the ceilings, and extensive blue lawns with peacocks and quails. The section was surrounded by a metal fence topped with a band of electrified chicken wire which during the cool summer mornings would be black with roasted swallows. No one knew yet what they were after or whether they were actually nothing but altruists (9.) _____, and they had already caused a huge (10.) _____ disturbance, much more than that of the old gypsies, but less impermanent (11.) _____ and understandable. Provided (12.) _____ with means that had been reserved for God (13.) _____ in former times, they changed the pattern of the rains, accelerated the recurrence (14.) _____ of harvests, and moved the river from where it had always been and put it with its white stones and icy currents on the other side of the town, behind the cemetery. It was at that time that they built a fortress of strengthened (15.) _____ concrete over the faded tomb of José Arcadio, so that the corpse's smell of powder would not contaminate the waters.

ONE HUNDRED YEARS OF SOLITUDE

COMPREHENSION TEST A

Part I: Matching (30 points)

Match the following descriptions with characters. Choose your answers from the list of characters below. You may use some of the answers more than once and some not at all.

- | | | |
|-------------------|---------------------|----------------------|
| A. the Pup | F. Pietro Crespi | K. Santa Sofia |
| B. Remedios | G. General Moncada | L. Prudencio Aguilar |
| C. Ursula | H. Remedios Moscote | M. Capt. Carnicero |
| D. Camila | I. Petra Cotes | N. Tranquilina |
| E. Father Nicanor | J. Mr. Herbert | O. Melquíades |

- ___ 1. teaches girls to dance
- ___ 2. suffers from a spear wound to the throat
- ___ 3. is the mother of the first child born in Macondo
- ___ 4. takes part in an eating contest
- ___ 5. is an idealistic priest
- ___ 6. appears to Ursula shortly before her death
- ___ 7. allows José Arcadio to marry his foster sister
- ___ 8. feeds Aureliano rice, fried plantain, and coffee
- ___ 9. longs for a pope in the family
- ___ 10. is more concerned about hatred of the military than about dying
- ___ 11. unknowingly devastates men with her beauty
- ___ 12. displays false teeth
- ___ 13. still wets the bed at the time of betrothal
- ___ 14. is known as "The Elephant"
- ___ 15. breeds rabbits for a raffle

Part II: Cause and Effect (20 points)

Complete each of these statements:

1. Melquíades resides with the Buendía family because

2. The workers rebel against the banana company because

3. Ursula is taken for dead because

4. Gaston goes to the Belgian Congo because

5. The houses are painted blue because

6. Aureliano Segundo begins translating the manuscripts because

7. The Buendías adopt Rebeca because

8. Bruno is more successful than Pietro because

9. The sign of the cross in ashes is ominous because

10. Rain prohibits the truce because

ONE HUNDRED YEARS OF SOLITUDE

Part III: Short Answer (10 points)

Explain the significance of the following details:

1. gypsies
2. pianola
3. Guajiro
4. seventeen sons
5. buried galleon

Part IV: Essay (40 points)

Choose two and answer in complete sentences.

1. Account for the clash between Macondo's liberals and conservatives.
2. Discuss Ursula's attitude toward her husband's peculiarities.
3. Describe changes in Macondo after the establishment of the banana trade.
4. List multiple uses of family given names.

ONE HUNDRED YEARS OF SOLITUDE

COMPREHENSION TEST B

Part I: Settings (20 points)

Identify the settings that fit the following descriptions. Choose from the list that follows:

- | | | | | |
|--------------|------------|-----------------|----------------------------|-------------|
| A. bookstore | D. convent | G. garden | J. outside Meme's bathroom | M. galleon |
| B. circus | E. depot | H. Golden Child | K. pulpit | N. tent |
| C. cockfight | F. dock | I. jail | L. University of Liège | O. Riohacha |

- _____ 1. Mauricio Babilonia is shot.
- _____ 2. Prudencio Aguilar insults José Arcadio Buendía's manhood.
- _____ 3. Father Antonio Isabel blames the Wandering Jew for causing birds to die.
- _____ 4. Place where Santa Sofía de la Piedad intends to flee.
- _____ 5. Gaston did advanced work in entomology.
- _____ 6. Alvaro discovers an open-air salon with cages surrounding the dance floor.
- _____ 7. The wise Catalanian holds an auction, then leaves for the Mediterranean.
- _____ 8. Melquíades hawks a syrup that makes its user invisible.
- _____ 9. Ursula visits *Mister* Aureliano Buendía.
- _____ 10. Remedios the Beauty waves goodbye amid flapping sheets.

Part II: Identification (30 points)

Place an X by statements that refer to Ursula.

- _____ 1. wears a chastity belt made from sailcloth and leather straps.
- _____ 2. has a vision of Petronila before she dies.
- _____ 3. is the mistress of Aureliano Babilonia and Gabriel Márquez.
- _____ 4. grudgingly accepts Rebeca as a foster daughter.
- _____ 5. is known as "the stealthy beauty of the Nile."
- _____ 6. uses odors to guide her after she loses her vision in old age.
- _____ 7. plans the streets of Macondo to keep out heat from the sun.
- _____ 8. allows the midwife to cut the pig's tail off the infant.
- _____ 9. works hard to make a home for her family in Macondo.
- _____ 10. refuses to pose for Melquíades to make a daguerreotype of her.
- _____ 11. bakes little candy animals in her oven.
- _____ 12. dresses like the Queen of Madagascar.
- _____ 13. orders workers to build a special room for Melquíades.
- _____ 14. takes the pianola apart and leaves leftover keys and hammers on the floor.
- _____ 15. dries up like a raisin and loses her reason.

ONE HUNDRED YEARS OF SOLITUDE

Part III: Fill-in (20 points)

Fill in the paired blanks with answers that complete each statement.

1. _____ assures Meme that she does not need _____ to tell the future of a Buendía.
2. _____ believes that her husband is waiting for the rain to stop before he returns to his concubine, _____.
3. In the tent, José Arcadio Buendía reaches his hand toward the _____, but the giant demands five more _____.
4. In the sixteenth century, the pirate _____ attacked the town of _____.
5. At Petra Cotes's house, Camilla Sagastume, known as "The _____," competes against _____, the unconquered eater.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Contrast Ursula, Fernanda, and Meme as mothers.
2. Describe how the citizens react to an era of growth and expansion in Macondo.
3. List and describe ideas and inventions that arrive from outside Macondo.
4. Explain Colonel Aureliano Buendía's attitude toward conservatism.

ONE HUNDRED YEARS OF SOLITUDE

ANSWER KEY

VOCABULARY TEST

- | | |
|------------------|-----------------------|
| 1. topographers | 9. philanthropists |
| 2. coupled | 10. colossal |
| 3. silver-plated | 11. transitory |
| 4. episcopal | 12. endowed |
| 5. mausoleum | 13. Divine Providence |
| 6. encampment | 14. cycle |
| 7. gringos | 15. reinforced |
| 8. languid | |

COMPREHENSION TEST A:

Part I: Matching (30 points)

- | | | |
|------|-------|-------|
| 1. F | 6. N | 11. B |
| 2. L | 7. E | 12. O |
| 3. C | 8. K | 13. H |
| 4. D | 9. C | 14. D |
| 5. A | 10. G | 15. I |

Part II: Cause and Effect (20 points)

Answers will vary.

Part III: Short Answer (10 points)

- peddlers who bring trinkets and modern inventions to Macondo
- musical instrument that Pietro Crespi assembles while he teaches the Buendía girls to dance
- Indian language that Arcadio and Amaranta learn from a servant
- Col. Aureliano Buendía's illegitimate offspring
- evidence of a European voyage to South America

Part IV: Essay (40 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Settings (20 points)

- | | |
|------|-------|
| 1. J | 6. H |
| 2. C | 7. A |
| 3. K | 8. N |
| 4. O | 9. I |
| 5. L | 10. G |

Part III: Identification (30 points)

- | | | |
|------|-------|-------|
| 1. X | 6. X | 11. X |
| 2. X | 7. | 12. |
| 3. | 8. | 13. X |
| 4. | 9. X | 14. |
| 5. | 10. X | 15. X |

Part III: Fill-In (20 points)

- Pilar, cards
- Fernanda, Petra Cotes
- ice, reales
- Sir Francis Drake, Riohacha
- Elephant, Aureliano Segundo

Part IV: Essay (30 points)

Answers will vary.



Vandalia Road • Jacksonville, Illinois 62650
Toll free 1-800-637-6581 • Fax 1-800-551-1169
PERMA-BOUND CANADA • Box 517, Station A • Willowdale, Ontario M2N 5T1
Toll free 1-800-461-1999 • Fax 1-705-876-9703