



# False Memories: The Reflection of a New Reality in Gabriel Garcia Marquez's Works

Tridip Thakuria

Assistant Professor, M.N.C Balika Mahavidyalaya, Assam, India

Received: 27 Nov 2024; Received in revised form: 22 Dec 2024; Accepted: 26 Dec 2024; Available online: 31 Dec 2024

©2024 The Author(s). Published by Infogain Publication. This is an open-access article under the CC BY license

(<https://creativecommons.org/licenses/by/4.0/>).

**Abstract**— Marquez was greatly influenced by the stories that he heard in childhood in his native Arcataca. As an author he always felt the Latin American reality to be beyond the grasp of the dominant historiographers or colonizers. He rejected the objectivity of a singular history. In his novels he tries to reflect a reality that is based on stories, myths and memories. In a sense he tried to reflect the marginalized history through his false memories.

**Keywords**—reality, memory, magic, history.



There is a big question mark over the concept of reality in the postmodern concept. What is the difference between delusion and reality or is there any difference between the two? Is reality only a product of our minds, a subjective construct or the effect of culture? Catherine Belsey says that cultural criticism contests the conventional view that human behavior is predominantly natural and that western capitalist society is the supreme realization of nature. It has successfully challenged the assumption that our social arrangements and values constitute the expression of a universal, foundational humanity. She further says that in the work of Stephen Greenblatt reality is understood to be synonymous with the cultural conception of reality and it is historically relative. While in the works of Stanley Fish it is asserted that culture is everything. What we can know is entirely culturally relative. Citing Lacan, Belsey says that we learn to mean reality only from other people and language that are there before we come into existence. We gain access only to social reality but we are unable to get access to the real of the human organism. Belsey says:

“In Lacan’s account, the meaning that give us our sense of reality are always acquired from outside. We learn to mean from other people, from a language that exists before we are born into it or, in Lacan’s terms, from the irreducible Otherness of the

symbolic order. As the subjects we become by means of our subjection to the symbolic order we gain access to social reality.”

(Belsey, p.5)

In this concept of the reality, Belsey talks about our being born into a pattern, into an order which exists there prior to us and where formation of types is possible. Only as subjects of that pattern or types of that order we can get access to that social reality. But if we put this concept in the Latin American context it will be very difficult to get access to any kind of reality because of the incomprehensible and mythical nature of the existing reality. It is almost impossible to describe or represent in a systematic way because of the variety in Latin American life and society and its difference from the rest of the world. In Latin America magic is reality and what is seen is hard to believe. So it is certainly impossible to represent what is seen as reality exactly into literature. That is why Colombian writers preceding Marquez had to represent Latin American reality only as a conflict between man and Nature. They could not venture into the much deeper problems related to reality. That is why in these works there is always a kind of submission to Nature. For example Jose Eustacio Rivera’s most significant novel *The Vortex* ends with the protagonist being engulfed by the ferocious and alien land of Latin America. So, in order to explore Gabriel Garcia Marquez’s

technique of representing reality in a broader sense, we have to first explore what the Latin American realities are like that he is trying to represent in his works.

Gabriel Garcia Marquez tries to represent those things in his novels which either he had been told about or he had seen with his own eyes. In both the novels the historical and political element is there. Both the novels can be read as satires of Latin American reality. In *One Hundred Years of Solitude* the Latin American historical element is evident, but in *Love in the Time of Cholera* it is there in the ironical level. The first one talks about the failure of the Latin American people to understand their own history and the second one talks about historical overlooking. *One Hundred Years of Solitude* projects Latin American history as simply unfathomable; on the other hand *Love in the Time of Cholera* projects the people in love as ignorant of their historical reality. Both these novels talk about the faint memories and social obliviousness of the Latin Americans. Both the novels at different levels satirize the Latin American lifestyle that is based on different kinds of imitations and which fails to establish any kind of contact with reality or with historical events. Gabriel Garcia Marquez relates all kinds of realities of Latin America to the historical, political and socio-economic facts of Latin America. He is not trying to define any one of those on separate terms. Instead he is trying to show the cobweb of Latin American existence as it is, with all its originalities intact. It is almost impossible to decipher the realities that exist in Latin America completely. Only some partial views are available to us, submerged in various kinds of doubts and diversions. In order to make an attempt on a complete narration of those existing realities of Latin America, one certainly has to take help of magical narratives, which is what Marquez has done.

The grandparents of Gabriel Garcia Marquez had a great influence over his writings. His grandfather Colonel Nicolas Ricardo Marquez Meja was a veteran of the War of the Thousand Days. His stories of war always fascinated Marquez and made him to appreciate politics and history from an early age. The Colonel explained the political aspects of the war to Marquez and how it affected the economy and society of Colombia. He explained how the Liberals and the Conservatives fought for the seizure of control over the government. These socio-political and economic aspects along with the geographic vividness of Colombia which are common to most of the Latin American countries find their ways in almost all the works of Gabriel Garcia Marquez. Colombia's political history that occupies a large space in Marquez's works is full of turbulence and upheaval. Colombia got its independence from Spain in 1810 and became a democracy. But it rarely had the experience of peace and justice. It again fell under

dictatorship in 1815 and this time it was liberated by Simon Bolivar in 1819. In democratic Colombia two parties were formed – the Liberals and the Conservatives, which were involved in bloodshed on a large scale instead of promoting democratic values. In 1899, a dispute began between the two parties over the falling price of coffee. The Conservatives who were in power at that time issued paper money that was not backed by gold in a bid to encounter the declining economy of the country. As a result, the value of the peso decreased dramatically that forced the coffee farmers into bankruptcy and led the Liberals to declare war on the Conservatives. As a result the two political factions engaged in fierce political conflict, which became known as the War of Thousand Days. This civil war which lasted for three years led to the death of more than 100,000 people. The Liberals eventually lost this war and the parties arrived at a settlement that aimed economic and political reform. This peace process did not last for very long as the assassination of Eliecer Gaitan, a very popular Liberal leader brought the decades-old hostilities between the two factions back to life. Only in Bogota alone over 2,500 people died in riots inside three days. This riot was known as 'La Violencia' (Susan Muaddi Darraj, p.28). This riot led to an all-out war throughout the whole country and within five years more than 1, 50,000 people became its victims. In 1953, a military uprising led by General Gustavo Rojas Pinilla overthrew the Conservative government led by President Laureano Gomez. In 1957, Pinilla was also overthrown by another military uprising. Now the Liberals and the Conservatives decided to form a National Front, where power will be shared by the two parties and the presidency would be alternated between the two. Both of these events – The War of Thousand Days and La Violencia play a major role in the shaping of Marquez's works. Susan Muaddi Darraj says:

“Both The War of Thousand Days - which occurred before Garcia Marquez was born – and La Violencia – which he experienced firsthand – deeply affected the author's work and perspective. His identity as a Colombian was shaped by these two events and his feelings about politics and power, which are major themes in his novels, can be traced back to these turbulent events.”

(Darraj, p.28)

These riots and wars are prevalent throughout the novel *One Hundred Years of Solitude* in the countless wars that Colonel Aureliano Buendia along with the Liberals fights

against the Conservatives. A few years after the founding of Macondo the authorities send an official to govern the town and assure a victory in the future elections for the Conservatives. This official creates differences between the Liberals and the Conservatives. During the seemingly endless civil wars, the idealistic Aureliano Buendia joined the Liberals, rises to the rank of colonel and takes the command of all the revolutionary forces of the country in his hands. At the beginning he himself did not know why he was fighting. Only some contemplation on his sickbed after an attempt to assassinate him through poisoning he came to know that he was fighting solely because of pride. He says to Colonel Gerineldo Marquez that he is lucky because he knows that he is fighting for the Liberal Party. Aureliano Buendia does not have any significant political reason to fight for:

“You’re lucky because you know why. As far as I’m concerned, I’ve come to realize only just now that I’m fighting because of pride.”

(*One Hundred Years of Solitude*, p.139)

The futile nature of the historical revolution is evident in *One Hundred Years of Solitude* from the kind of ideologies that were followed by the Liberals. People were being executed only because they were related to the opposite parties, not for their individual fault. As we can see from the execution of Jose Raquel Moncada, whom Ursula tried to save:

“His government was the best we’ve ever had in Macondo. I don’t have to tell you anything about his good heart, about his affection for us, because you know better than anyone.”

(*One Hundred Years of Solitude*, p.162)

But the Revolution had changed Aureliano. His voice was no longer of that of the innocent son of Ursula, but of a fierce revolutionary- ‘a man capable of anything’ (*One Hundred Years of Solitude*, p.160):

“I can’t take over the job of administering justice. If you have something to say, tell it to the court-martial.”

(*One Hundred Years of Solitude*, p162)

As human beings the revolutionaries were not killing anyone. It was the revolution which was carrying out all the killings or executions. As Colonel Aureliano says to General Jose Raquel Moncada in his prison cell:

“Remember, old friend. I’m not shooting you. It’s the revolution that’s shooting you.”

(*One Hundred Years of Solitude*, p.163)

After being witness to years of revolutionary warfare, senseless political assassinations and executions and atrocities Colonel Aureliano Buendia loses his idealism and becomes as cruel and tyrannical as the enemy Conservatives. He even betrays the Liberal cause. He continually loses his faith in the ideals of the revolution:

“ He was weary of the uncertainty, of the vicious circle of that eternal war that always found him in the same place, but always older, wearier, even more in the position of not .”

(*One Hundred Years of Solitude*, p.171)

The aimlessness of the revolution was quite evident to him when the commission from his party which was authorized to discuss the stalemate of the war, put forward its proposals to him. They asked him to ‘renounce the revision of property titles in order to get back the support of the Liberal landowners’, to ‘renounce the fight against clerical influence in order to obtain the support of the Catholic masses’, ‘to renounce the aim of equal rights for natural and illegitimate children in order to preserve the integrity of the home.’(*One Hundred Years of Solitude*, p.172). He realizes that all those years they were only fighting for power:

“That means that all we’re fighting for is power.”

(*One Hundred Years of Solitude*, p.172)

All they were doing was to fight against the sentiments of the nation. All the wars were a contradiction on the whole. The whole agreement was a contradiction of their own values, as put forward by one of Colonel Aureliano Buendia’s political advisors:

“It’s a contradiction. If these changes are good, it means that the Conservative regime is good. If we succeed in broadening the popular base of the war with them, as you people say, it means that the regime has a broad popular base. It means, in short, that for almost twenty years we’ve been fighting against the sentiments of the nation.”

(*One Hundred Years of Solitude*, p.172)

The futility of the wars was also realized by those characters who remained outside the conflicts. As female characters

like Ursula and Amaranta were also aware of this. Amaranta says:

“How strange men are. They spend their lives fighting against priests and then give prayer books as gifts.”

(*One Hundred Years of Solitude*, p.166)

As long as he was fighting the shell around Colonel Aureliano Buendia was getting bigger and bigger. He was not happy and could not break the shell of solitude. There was a big gap between the two happy moments of his life, the first when his father in a remote afternoon had taken him to see ice, the sentence with which the novel begins and the second being the simple act of putting the little gold fishes together. In between these two events he fought thirty two wars and in the process he kept losing his ideals one by one and along with it his enthusiasm and simplicity.

Colonel Aureliano Buendia became desperate to end the war as soon as possible and sought the help of his friend Colonel Gerineldo Marquez. At that time he did not know that ending a war was more difficult than starting one. It took him two years of fierce and bloody effort to initiate the peace process. He was cruel to his own people in order to make the peace process a successful one. He even took help of enemy forces to make them submit. He was at his peak as a soldier at that time because of the realization that finally he was fighting for his own liberation, which filled him with a strong feeling of enthusiasm:

“He was never a greater soldier than at that time. The certainty that he was finally fighting for his own liberation and not for abstract ideals, for slogans that politicians could twist left and right according to the circumstances, filled him with an ardent enthusiasm.”

(*One Hundred Years of Solitude*, p.174-175)

He earned a defeat that was much more costly than a hard-earned victory. After the failure of the suicide attempt, Colonel Aureliano Buendia was slowly losing all contact with the reality of the nation. His only relationship with the rest of the world was his business in the little gold fishes. He did not have any interest in politics and did not want to listen to talks that was about politics:

“Don't talk to me about politics. Our business is selling little fishes.”

(*One Hundred Years of Solitude*, p.204)

The work of creating little gold fishes was much more satisfactory to the Colonel than his revolutionary days, because it was free of any kind of politics or doubt. He did

it not for the business but for the work itself. The work consumed a lot of time and demanded all his concentration and that way did not leave for him any empty moment which could be filled with any disillusionment of the war and awarded him with the peace of spirit. Ursula could not understand his business with her practical sense:

“With her terrible practical sense she could not understand the colonel's business as he exchanged little fishes for gold coins and then converted the coins into little fishes, and so on, with the result that he had to work all the harder with the more he sold in order to satisfy an exasperating vicious circle. Actually, what interested him was not the business but the work.”

(*One Hundred Years of Solitude*, p.204)

Through that peace of the spirit he understood the secret of good old age and arrived at an honorable pact with solitude. Through that spirit he was waiting for his death to arrive:

“Right here. Waiting for my final procession to pass.”

(*One Hundred Years of Solitude*, p.205)

Colonel Aureliano Buendia represents the liberator such as Simon Bolivar, Porfirio Diaz and Pancho Villa who fights thirty wars for liberal causes, only to find himself at the end at in a simple unprincipled struggle for power. Gabriel Garcia Marquez models this liberator on his grandfather Colonel Nicolas Ricardo Marquez Mejia, who was a veteran of the War of a Thousand Days and from whom he heard the fascinating stories of the war. This fact is proved from Marquez's reference in his autobiography, to the sons fathered by his grandfather across the province during the War of a Thousand Days. When Marquez was a child those men came to his grandparent's house with a cross of ash drawn on their foreheads and almost a month later to congratulate the Colonel on his birthday:

“I lived one of the great fantasies of those years one day when a group of men came to the house, dressed alike in gaiters and spurs, and all of them with a cross of ash drawn .....Holy Week.”

(*Living to Tell the Tale*, p.73)

Marquez's grandmother Tranquilina, after hearing about their births wrote their first and family names in a notebook and then in the end she included them with all her heart in the family records. Marquez transforms these people into the seventeen Aurelianos fathered by Colonel Aureliano Buendia:

“Colonel Aureliano Buendia took down the bar and saw at the door seventeen men of the most varied appearance, of all types and colors, but all with a solitary air that would .....the name Aureliano and the last name of their mothers.”

(*One Hundred Years of Solitude*, p.221)

There are also the bastards fathered by Aureliano Buendia and Jose Arcadio with Pilar Ternera, who are welcomed into the family by Ursula and are brought up with utmost care.

Another significant historical event that we can find in Marquez's works is the banana fruit company crisis, which is still regarded as a myth and which is the cause of much debate among the historians. There is no historical evidence as such to give a clear indication of what actually happened there. Historically the event took place in the year 1928. Gabriel Garcia Marquez in his novel *One Hundred Years of Solitude* says that three thousand people were massacred during the strike which is widely accepted in Colombia today. But in a TV interview aired in 1990 by Channel Four of London (Eduardo Posada Carbo, p.395) Marquez says that only a handful of people – three or five – had died during the strike. Marquez creates a legend through his novel and the historians have adopted the legend as history. What is offered to us as reality in the novel is accepted as historical reality. What perhaps Gabriel Garcia Marquez was trying to challenge the official version of history, which tries to tell a false and distracting version. There is no doubt however that on the eve of December 6, the army led by General Cortes Vargas took repressive measures on the strikers, which ended in bloodshed and persecution of the strikers and their leaders. But the exact number of casualties will probably never be known. General Vargas took the responsibility for forty seven. Liberal leader Gaitan accused the army of throwing the dead bodies into the sea and being drunk at the time of the massacre. He termed it as a cowardly act on the part of the Colombian army acting as puppets of America. These accusations by Gaitan seem to be a major source for Marquez while writing *One Hundred Years of Solitude*.

Marquez thinks that so many contradictory versions of events have contributed to the creation of his numerous false memories. Those are clear to the mind, but there is very little or no chance that they may be true. In his autobiography he talks about one such false memory:

“So many contradictory versions have been the cause of my false memories. ....but some two years after the strike and when there no

longer were military forces in Cataca.”

(*Living to Tell the Tale*, p.70)

Gabriel Garcia Marquez himself did not have access to the actual reality. He had heard different versions of reality or supposed reality from different people. First his mother told him a version which had so meager numbers and so abject a setting that it almost caused a sense of frustration in him. Later he spoke to survivors and witnesses of the strike and searched through newspaper archives and official documents in search of the truth. But he realized that the truth did not lie anywhere. Marquez says:

“Conformists said, in effect, that there had been no deaths. Those at the other extreme affirmed without a quaver in their voices that there had been more than a hundred, that they had been seen bleeding to death on the square, and that they were carried away in a freight train to be tossed into the ocean like rejected bananas. And so my version was lost forever at some improbable point between the two extremes.”

(*Living to Tell the Tale*, p.68, 69)

In *One Hundred Years of Solitude*, because of the persistent imagination lying in his mind, Marquez referred to the massacre with all the precision and horror that he had ‘brought for years to its incubation’ (*Living to Tell the Tale*, p.69) in his imagination. Prior to the massacre in the novel, Marquez gives a detailed account of the build-up for the strike. The instigation of the banana workers by Jose Arcadio Segundo, the attempt to assassinate him, the demonstrations throughout the banana region, the deterioration of public order, the arrests and the subsequent release, the court orders terming the workers non existing, the breakout of the great strike, the arrival of army and finally the massacre – all given a detailed description from the realm of the writer's imagination, resulting in the creation of a legend which became accepted history and at the same time Marquez's admittance re-establishes it as a myth. As Marquez himself keeps standing in his most prominent false memories watching the soldiers pass by, in *One Hundred Years of Solitude* he puts Jose Arcadio Segundo in that position ‘who without changing expression watched the last soldiers pass by the door of the Hotel Jacob.’ (*One Hundred Years of Solitude*, p.308). The version that the dead bodies were thrown into the sea to conceal the number of the dead and trace of the event, came to life in this novel. Marquez created only two eyewitnesses cum survivors of the massacre – Jose Arcadio Segundo and the

child. Marquez put Arcadio Segundo on the train which was carrying the corpses. By doing so he made him an eyewitness of both the massacre and the removing of the corpses. But even he can't recognize anything while being on the 'endless and silent' (*One Hundred Years of Solitude*, p.312) train. Everything was in darkness and the train did not have any lights, not even the red-green running lights and the soldiers on the top of the cars were only visible as dark shapes 'with their emplaced machine guns.' (*One Hundred Years of Solitude*, p.313). The only things that he recognized were two dead bodies – 'of a woman who sold drinks in the square and Colonel Gavilan.' (*One Hundred Years of Solitude*, p.312). Jose Arcadio Segundo did not recognize the place and he reached Macondo only by moving in the opposite direction of the train.

Marquez again puts the validity of his version of the banana strike in doubt by showing that the other characters of the novel didn't believe Jose Arcadio Buendia's version of the massacre. As Aureliano Segundo rejects his brother's version as false:

"He did not believe the version of the massacre or the nightmare trip of the train loaded with corpses traveling toward the sea either.."

(*One Hundred Years of Solitude*, p.314-315)

The other witness, the child keeps telling his version till his old age. But he finds no one to believe him. People think that he is a crazy old man:

"Many years later that child would still tell, in spite of people thinking that he was a crazy old man, how Jose Arcadio Segundo had lifted him over his head and hauled him, ...opened fire."

(*One Hundred Years of Solitude*, p.311)

After the incident where the soldiers took away the chamber pots from the house, Jose Arcadio Segundo lost all kinds of fascination for wars and hence all respect for Colonel Aureliano Buendia, symbolizing the liberator. He felt that the Colonel was only a faker and imbecile and did not feel anything in war but fear. He then busies himself in deciphering the manuscripts of Melquiades - the history of Latin America written hundred years ago before it took place. Only then he knew the number of the dead in the massacre was three thousand:

"There were more than three thousand of them. I'm sure now that they were everybody who had been at the station."

(*One Hundred Years of Solitude*, p.319)

Marquez keeps the number of the dead at three thousand only to preserve the epic proportions. His fictional statistics are accepted as historical and the dead are called the anonymous martyrs. Marquez says:

"This was why I kept the number of the dead at three thousand, ...memory of the three thousand anonymous martyrs sacrificed by the forces of law and order."

(*Living to Tell the Tale*, p.69)

Marquez once met the most prominent and persecuted of the survivors of the banana strike in Barranquilla prison. He only confirmed the idea that Marquez always had of the massacre. The only doubt in everybody's mind was concerning the number of the dead. Marquez says:

"The only discrepancy among everyone's memories concerned the number of dead, which in any event will not be the only unknown quantity in our history."

(*Living to Tell the Tale*, p.69)

This historical event of the banana strike is presented in a different light in *Love in the Time of Cholera* by Marquez. Here Marquez shifts the focus from the event to the way it is looked at and how it gets overlooked in history or by the people, specially those ones who are influenced by strong sentiments. This novel presents a kind of love that is out of contact with reality and thus it becomes a bit difficult for the readers to read it as a satire of the imitation that is there in Latin America, imitation of love and heroism which is set apart from reality. This novel can be read as a kind of attack on the sentimentality of the people, which makes them to lose their capacity of perspicacity. They fail to understand their own history or fail to find themselves in that history as a result of their sentimentality. On the manifest level it seems to be praising that sentimentality, but in latent level it is under the attack of a strong satire from Marquez. In the novel sentimentality distance the characters from all the historical realities of their nation. This can be seen from the fact that Dr. Juvenal Urbino fails to recognize the historical event of the banana plantations during his flight in a balloon and terms it as a special form of cholera:

"Well, it must be special form of cholera, because every single corpse has received the coup de grace through the back of the neck."

(*Love in the Time of Cholera*, p.227)

Dr. Urbino is a stereotype for his class and for his type – people of higher class and people who are under the influence of sentiments. Urbino himself becomes a target of

the satire as a representative of the Latin American higher class, being a part of the documentable history but at the same time staying out of it by overflying them and thus overlooking them during his balloon journey. The balloon can be taken as a metaphor of the sentimentality, of the imitation of love and heroism and cholera can be taken as a metaphor for 'a deceased society, for social irresponsibility, and relationships that pass as "love" relationships.' (Kemper, p.90). At the end of the balloon trip, all we can see are the faint heartedness and faint memories of the characters. Dr. Urbino's failure to recognize the historical events through the spyglass, Fermina Daza's failure to bring back the exact memories of her childhood to her mind during the trip - all point to the social obliviousness prevalent in Latin America. Dr. Urbino's inaction, who had dedicated his life to the eradication of cholera points to the complete absence of an attempt to bring social changes. The moment he saw the corpses, Urbino termed the cause as a special form of cholera. There was not a second thought on his part to unearth the real causes of the deaths. He was not curious enough to know more about it. Dr. Urbino represents the historical problem of the Latin American people and that is that they fail to recognize their own history. There is the lack of a moral and reflective presence of the people. The historical letter that Dr. Urbino carries during his balloon journey signifies the historical task that the people of Latin America have to perform. But as soon as Urbino hands over the letter to the authorities, it is misplaced and it is never seen again:

"Dr. Juvenal Urbino delivered the historic letter, which was then mislaid among other papers and never seen again, and the entire delegation almost suffocated in the tedium of the speeches."

(*Love in the Time of Cholera*, p.227)

This signifies the failure on the part of the people to perform conforming to history, which they themselves fail to comprehend. People are afraid of critical self reflection and so learn to avoid reality by living in illusion.

The geographic condition of Colombia also plays a big role in Gabriel Garcia Marquez's fiction. Colombia is both blessed and hindered by its physical geographic condition. It has an environment that can be challenging in many ways. Towering mountains divide the country's population into separate and isolated groups. So, within the different and isolated valleys and ranges the inhabitants have to develop their own distinctive regional character. The topography and the resulting diversity of the physical landscapes have influenced Colombia's settlement, history and economy. Some of Colombia's

geographical barriers have not been overcome till the late twentieth century, which cut off many regions from the rest of the world and resulted in the fragmentation of the country. Even the roads and the railroads that were constructed towards the last part of the nineteenth century were only designed to connect the different towns and villages within the same region. The main barrier in this respect is the mountains, which leads to the geographic and economic isolation of Colombia from the rest of the world. This kind of isolation of Colombia is the basis for Gabriel Garcia Marquez's fictional town of Macondo, which does not have any sort of connection with the outside world. The only connection being the gypsies, who introduce the town to the wonders from the outside world. The fictional Macondo of Marquez may be his native Arcataca, which is town in the Caribbean coast founded in the late 1800s by the people who were fleeing the chaos of the War of Thousand Days and where he spent his childhood with his grandparents. The family had moved to Arcataca from the town they previously lived in because, Marquez's father Nicolas Ricardo Marquez Meja had killed someone there in a dual and out of remorse he had moved away. Susan Muaddi Darraj says:

"The reason for the Marquez family's move to Arcataca is shrouded in mystery: ....he had packed his family's belongings and moved out of town to Arcataca."

(Darraj, p.13)

That is what the first Buendia, Jose Arcadio Buendia in *One Hundred Years of Solitude* does. After killing a man named Prudencio Aguilar, Jose Arcadio Buendia is haunted by his ghost who refuses to go away and keeps coming back. To give Prudencio some measure of peace, Jose Arcadio Buendia cuts the throats of his magnificent fighting cocks one after another and decides to leave the place:

"It's all right. We are going to leave this town, just as far away as we can go, and we'll never come back. Go in peace now."

(*One Hundred Years of Solitude*, p.23)

They moved into a different region of the country by crossing the mountain lines and after almost two years of travelling 'they became the first mortals to see the western slopes of the mountain range.' (*One Hundred Years of Solitude*, p.24). Jose Arcadio Buendia had a vision of a noisy city with glass walls beside the river and when he asked the name of the city, the people in his dream 'answered him with a name that he had never heard, that had no meaning at all, but that had a supernatural echo in his dream: Macondo.' (*One Hundred Years of Solitude*,

p.24). The place almost appeared to be out of reality, full of bird's noises:

“The concert of so many different birds became so disturbing that Ursula would plug her ears with beeswax so as not to lose her sense of reality.”

(*One Hundred Years of Solitude*, p.10)

While talking about geographical representations in Marquez's novels, we have to talk about his 'poetization of space' – his disrespect for real space along with real time (Raymond Leslie Williams, p.136). In one of his interviews with Raymond Leslie Williams, while answering a question about the fusion of different historical places like Cartagena of Colombia and Veracruz of Mexico in his *Love in the Time of Cholera* Marquez says:

“It's not that these anachronisms or accidents but that I had no desire to change a detail I liked just to make the .... built it had immigrated to Cartagena instead of Veracruz.”

(Raymond Leslie Williams, p.136)

That is the poetization of space and he took the Café from Veracruz to Cartagena because he needed to do so in his novel. It is related to his personal experience in life. As sometimes when he is in Cartagena he feels the desire to go to a place like Café de la Parroquia in Veracruz. According to Marquez that is the advantage of being a writer:

“How marvelous to have the freedom to be a writer who says, “Well, I'm going to put the Café de la Parroquia where I want it to be.” Every day I am writing I say to myself how marvelous it is to invent life, which is what you do, although within the bounds of some very strict laws because characters don't die when you want them to, nor are they born when you want.”

(Raymond Leslie Williams, p.137)

Marquez further says that sometimes it is impossible to define a certain place, as is the case with Cartagena, which according to him is impossible to define and the historians have invented another Cartagena, which has nothing to do with the real one. In *Love in the Time of Cholera*, Marquez took the walls away from the city because with the walls 'the identity of the city would have been too definite.' (Raymond Leslie Williams, p.138). That is why he used the trick of the balloon to give only a distant view of the city.

The myths of the magic and superstitions prevalent in Latin America also play a very big role in the development of Garcia Marquez's fiction. These myths have occupied so big a space in his imagination from his childhood that he can't keep himself detached from them in most of his writings. Most of these memories are from his stay in Arcataca in his childhood and from the stories he heard from his grandmother Tranquilina, who was 'the most credulous and impressionable woman' (Living to Tell the Tale, p.83) he had ever known' because of the terror the mysteries of daily life caused in her. Marquez reveals in his autobiography how the incidents like a sorceress exorcising his aunt Wenefrida, the phantoms to which his grandmother talked in broad daylight, her self-proclaimed ability to foresee the future had influenced his memory of a lifetime. He says about the beliefs of his grandmother:

“For she saw that the rocking chairs rocked alone, that the phantom of puerperal fever was lurking in the bedrooms .....or from Manaure with a colic hat could be cured only with the bile of a turkey buzzard, for in addition to being a prophet by trade she was a furtive witch doctor.”

(*Living to Tell the Tale*, p.83)

These things in Marquez's imagination in his memory finds shape in his characters like Prudencio Aguilar, who roams the household of the Buendias in search of water even after he is killed; Melquiades, the gypsy who keeps coming back to life many years after his death and all the Buendias can feel his presence; Rebeca, who secludes herself from the outside society after Jose Arcadio's death and continues rot alive in her decaying house. Even the parrot of *Love in the Time of Cholera*, which causes the death of Dr.Juvenal Urbino can be termed as a bird of bad omen, which twice signaled his downfall – his affair with a black bird, the black woman Barbara Lynch which summons his degradation from marital height and the real parrot which causes his mortal fall.

On the whole in his novels Marquez tries to give an account of Latin America which emanates from his memory or rather his 'false memories' (Living to Tell the Tale, p.69). For him life is not that which is lived, but that how one remembers it. As a writer he is interested in the past of his nation and his memories consist of the recollections of things which are idealized by nostalgia. This can happen to someone only after his adolescence. As Marquez says:

“Before adolescence, memory is more interested in the future than the past, and so my recollections of the

town were not yet idealized by nostalgia.”

(*Living to Tell the Tale*, p.5)

Gabriel Garcia Marquez does not hold any kind of respect for the real time and space while dealing with history, So we can see a great deal of fusion and displacement in his novels- the fusions of different places and characters and constant overlapping of time. In his novels he changes a historical detail at will to justify his false memories. He is not willing to make any changes in his representations of memory just to make the chronology function properly.

## REFERENCES

- [1] Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*, trans. Willard R. Trask, Princeton, New Jersey: Princeton University Press, 1968.
- [2] Bhalla, Alok. Ed. *Garcia Marquez and Latin America*, New Delhi, Bangalore: Sterling Publishers Pvt. Ltd, 1987.
- [3] Bowers, Maggie Ann. *Magic (al) Realism*, London and New York: Routledge Taylor & Francis Group, 2007(rpt).
- [4] Belsey, Catherine. *Culture and the Real: Theorizing Cultural Criticism*, London and New York: Routledge Taylor & Francis Group, 2005, 2009(rpt)
- [5] Bloom, Harold. *Gabriel Garcia Marquez's One Hundred Years of Solitude*, New York: Infobase Publishing, 2009.
- [6] Brushwood, John S. "Reality and Imagination in the Novels of Garcia Marquez", *Latin American Literary Review*, vol. 13, no.25 (Jan-June, 1985), pp.9-14, <http://www.jstor.org/stable/20119381>, Accessed: 12/09/2009.
- [7] Carpentier, Alejo. *The Kingdom of This World*, Trans. Harriet de Onis, New York: Farrar, Straus and Giroux, 1989, 2006(rpt).
- [8] Carbo, Eduardo Posada. "Fiction as History: The Bananeras and Gabriel Garcia Marquez's One Hundred Years of Solitude", *Journal of Latin American Studies*, vol.38, no.1 (Spring, 1992), pp.89-100, <http://www.jstor.org/stable/441544>, Accessed: 22/02/2010.
- [9] Ciplijauskaite, Birute. "Foreshadowing as Technique and Theme in 'One Hundred Years of Solitude'", *Books Abroad*, vol.47, no.3 (Summer, 1973), pp.479, <http://www.jstor.org/stable/40127321>, Accessed: 29/02/2009.
- [10] Darraj, Susan Muaddi. *The Great Hispanic Heritage: Gabriel Garcia Marquez*, New York: Chelsea House Publishers, 2006.
- [11] Dorfman, Ariel. "Someone Writes to The Future", *Transition*, no.52 (1991), pp.18-34, <http://www.jstor.org/stable/2935122>, Accessed: 29/08/2009.
- [12] Echevarria, Roberto Gonzalez. "Cien anos de soledad: The Novel as Myth and Archive", *MLN*, vol.99, no.2(March,1984),pp.358-380, <http://www.jstor.org/stable/2906193>, Accessed:30/08/2009.
- [13] Echevarria, R.Gonzalez. "Polemic: With Borges in Macondo", *Diacritics*, vol.2, no.1 (Spring, 1972), pp.57-60, <http://www.jstor.org/stable/464927>, Accessed: 24/05/2009.
- [14] Frosch, Marta Morello. "The Common Wonders of Garcia Marquez's Recent Fiction", *Books Abroad*, vol.47, no.3 (Summer, 1973), pp.496-501, <http://www.jstor.org/stable/40127324>, Accessed: 06/07/2009.
- [15] Gallup, John Luke, Gaviria, Alejandro and Lora, Eduardo. *Is Geography Destiny? : Lessons from Latin America*, Washington: Inter – American Development Bank, 2003.
- [16] Ganguly, Shyama Prasad. "Life Remembered or Remembrances Lived?", *Economic and Political Weekly*, vol.39, no.28(July 2004),pp.3094-3096, <http://www.jstor.org/stable/4415251>, Accessed:22/02/2010.
- [17] Giordano, Enrique A. "Play and Playfulness in Gabriel Garcia Marquez's 'One Hundred Years of Solitude'", *Rocky Mountain Review of Language and Literature*, vol.42, no.4 (1988), pp.217-229, <http://www.jstor.org/stable/1346974>, Accessed: 06/01/2009.
- [18] Gritzner, Charles F. *Colombia*, New York: Chelsea House Publishers, 2008.
- [19] Green, W. John. "Sibling Rivalry on the Left and Labour Struggles in Colombia during the 1940s", *Latin American Research Review*, vol.35, no.1 (2000), pp.85-117, <http://www.jstor.org/stable/2692058>, Accessed: 23/09/2009.
- [20] Gullon, Ricardo. "Gabriel Garcia Marquez & The Lost Art of Storytelling", *Diacritics*. Vol.1, no.1 (Autumn, 1971), p.27-32, <http://www.jstor.org/stable/464556>, Accessed: 11/09/2009.
- [21] Ivask, Ivar. "Freedom of Imagination Regained", *Books Abroad*, vol.47, no.1 (Winter, 1973), pp.7-10, <http://www.jstor.org/stable/40126738>, Accessed: 19/06/2009.
- [22] Kristal, Efrain. *The Cambridge Companion to The Latin American Novel*, New York: Cambridge University Press, 2005.