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‘Dramatic Method’ and ‘Authoritative Intervening of Author’: A Study of the Matrix Characterization in Garcia Marquez

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Abstract:

The ability of portrayal of characters in writing which compels the reader to perceive them as living beings is known as the art of characterization. The portrayal of characters, analyses of characters and life-giving to those characters is the art of writing and every chronicler whether a playwright or novelist possesses this quality. Few writers are those who not only establish characters of this type but establish distinctive characters of people in their narratives. They possess both the qualities of ‘showing’ and ‘telling’ of narratives. ‘Showing’ can also be called as ‘dramatic method’, in which the author simply portrays the characters and it is the reader to perceive the intentional and dispositional qualities of the writer and those characters. In ‘telling method’ authors’ commanding intervention is at hand and it often evaluates and describes the intentional qualities of the characters. But Garcia Marquez is an artist of beyond imagination, his characterization possesses both the qualities of ‘dramatic method’ and ‘Authors’ Authoritative Intervention method’ rather his characters are ‘multidimensional’. The focus of the present study is on the aesthetics of Marquezs’ characterization, his portrayal of altogether unique and different characters. The portraiture of his complex characters with biblical and historical implication is also analyzed in this study. Most of his characters are mischievous, which portrays the corrupt contemporary society of Marquez and on the other hand, those characters are intended for the purging of catharsis by the writer, this craftsmanship of the writer is also evaluated by the researcher in this paper.

Keywords: Dramatic Method, Authoritative Intervention Method, Characterization, Portraiture, Biblical, Mendacious, Historical.

Introduction

The elucidation of character is also a solution to comprehend some of the fundamental themes of Gabriel Garcia Marquez’s fiction. A close assessment to his exotic characters offer a richer appraisal of themes common in his works including ethnicity, colonialism, religion, sexuality, race, history etc. It further helps to explore the relationship between Colombia, its European ancestry, and her North American counterparts, history of domineering western ideals and their imposed influence of modernism on Colombian culture is also scrutinized by close

character analyses. In some cases the character's individuality and disparity can reveal more about the author's intention, his plot, sensation, and theme.

The strange characteristics of Melquiades, a phenomenal character of Garcia Marquez's 1967 published novel, *One Hundred Years of Solitude* and the eccentric French doctor from his 1955 published novel, *Leaf Storm* contend that these two characters function aesthetically to inform the readers about the passionate nature of the Latin American specially Colombian race. The characters also serve to provoke questions about the right to cultural and historical authority in Latin America. Dorfman in his article *Someone Writes To The Future*, adjoins himself to the popular notion that *One Hundred Years of Solitude* is a novel in the line of works charged with creating a history that includes not documents and facts but "Minority...folk tradition" in order to create an "alternative cultural and political vision" (Dorfman, 22). He also asserts that people should at least have command over their own history; that history should "be the territory where they exercise some command over their lives, where they have a right to rein the final voice of their own cultural provenance and reckoning" (Dorfman, 22). Marquez have several times clarified his characterizations is amalgamations of Latin American history and contemporary society. His occupation with the theme can be observed in an interview after the publication of *The Autumn of the Patriarch*, during which Garcia Marquez said, "My intention was always to make a synthesis of all Latin American dictators" (Williams 111).

In reference to the reputation, popularity and success of *One Hundred Years of Solitude* during its first years of publication, Carlos Fuentes has well said that "There is a joyous rediscovery of identity here, an instant reflex by which we are presented, in the genealogies of Macondo, to our grandmas, our sweethearts, our brothers and sisters" (Fuentes 190). In order to best understand the significance of this assumption we need to look at the hybrid characters of Marquez's works.

In the first chapter of *One Hundred Years of Solitude*, Melquiades travels throughout the globe but avoids the imperial countries of Europe. Marquez in reference to the wisdom and capability of Melquiades never allude to Spain, France, England, or Portugal. Melquiades, the defender of wisdom and science, extends no credit for his roving education and atavistic sophistication to the Western empire. Being that Melquiades is essential not only to the story but to the characters' survival in it, Marquez meant to create a cultural phenomenon such as Melquiades, of mysterious origin, who was in no way in obligation to the imperial societies who were responsible for the atrocious conquer and repression of the America. The fact that Jose Arcadio, the first son of the Patriarch, Jose Arcadio Buendia, a native of Macondo, becomes Gypsy, suggests that any native could have done so. To understand the delicately woven plot with the complexity of several characters, it becomes essential to draw the family tree of Buendia Clan.

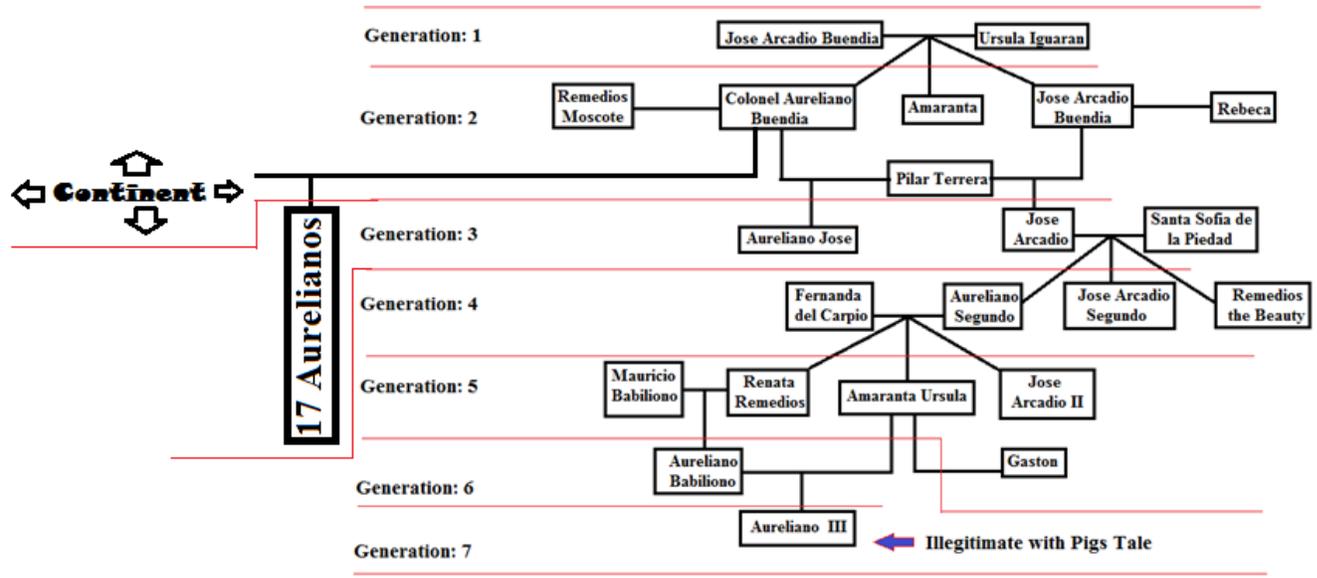


Figure I: Family tree of Buendia Family in *One Hundred Years of Solitude*

The roman numerical to the names is added by the researcher in order to help readers to understand, otherwise there is no such representation in the text. One can only distinguish the two characters of the same name by time (age in which they is depicted) and deeds (jobs performed).

Marquez is mainly engrossed in giving life to the past era, the nineteenth-century Latin America. The thought of Spain and its parallelism to Latin America finally became corroded and stationary. The Buendia family represents a birth, an amalgamation of indigenous and Hispanic Adams and Eves. We are presuming a character as miscellaneous and unusual, mysterious and intriguing as Melquiades represents something ideologically about Latin American cultural descendants.

Author's treatment of Melquiades is to establish the apparent connotation of this strange, significant and symbolic figure, who is introduced along with the other central figures of the novel. Garcia Marquez has described Melquiades as a traveling gypsy, so that both his inscrutability of origin and partiality to travel are immediately significant to the novel itself. Melquiades is indeed a primary character, why would Gabo choose to place him center-stage, along with the Buendias, at the opening of this great tale? It is clear that the theme of history, hybridity, and culture is refracted through Melquiades, as we might conclude from,

A heavy gypsy with an untamed beard and sparrow hands, who introduced himself as Melquiades, put on a public demonstration of what he himself called the eighth wonder of the learned alchemists of Macedonia. (Marquez OHYS, 01)

It is obvious from his introduction as a traveler as gypsies usually are; he is not only the chief of the circus but more than it. He is the first innovative personality, first scientist who have ever visited Macondo as he is the first person to bring magnet, introduce Science and first person to encounter with ice, "Colonel Aureliano Buendia was to remember that distant afternoon when his father took him to discover ice" (Marquez OHYS, 01).

The time in the novel rushes towards modernity, which leads to unreliability. With the passage of time, the death of the great gypsy, Melquiades occurs, which is prelude to this modern chaos: the peddling of a chicken that lays golden eggs. The major events in the introductory chapter are the patriarch, Jose Arcadio Buendia's friendship with Melquiades who was honest, informative, fair, and considerate. The foremost events in the first chapter are the introduction, illness, recovery, and death of Melquiades whose name is mentioned twenty-three times in first chapter only but not a single other gypsy's name is ever mentioned in the entire fictional book. The purpose of this study is to examine and analyze Marquez's view about Europe, imperialism and deliberate lack of connection with imperialistic European countries. Yet, his wisdom is profound, his characters are honest. His characters are also supernatural who are brought back to life, after death later in the novel.

Complex Character Portraiture

Analyzing two important and exotic characters of Melquiades and the French doctor will highlight the author's intention, the genesis and the origin and ethnicity of the characters. Through a hint it is revealed that Melquiades writes Sanskrit and it is also exposed in the end of the novel that Sanskrit is his mother tongue while doctor reads French. It can be assumed that both speak in different dialects which can presume the dialect of two different eras of Macondo. Both the characters occupy in different works, period and theme but yet both have an unusual index of similarities. Both the doctor and Melquiades are healers, literal and mystical, and play quasi-clerical roles, inspire great friendship with the men of the house but disdained by the women. They both nurse back to health the man of the house from a damaging illness; in the novel *Leaf Storm* the doctor cures the colonel from an unknown illness that another doctor had not the perception to heal while Melquiades cures Macondo and Jose Arcadio Buendia of the great insomnia plague. Thus we can say that both the above said characters are very hybrid in nature, couldn't be more distinct from one another, and function very similarly in the stories they occupy.

The doctor is an atheist who eats grass, awkwardly lustful, defeated, and childless. Readers can freely hypothesize the reasons concerning the doctor's degradation. The doctor has in his character such a brilliant litany of binaries. He is evitably a suffering character, but the reader must experience his maladies as they learn things related to his ongoing characterization. The doctor will be used as a milieu for this aesthetic verdict and reasoning. Like Melquiades, the doctor is of an uncertain origin. Three specific things reveal this: his atheism, his French newspapers, and his un-reconciled relation with the Pup. He is a great doctor who has no respect

for human life but saves the colonel's life. He is not at all married throughout the story but courts a barber's daughter, who appears beaten at several times throughout the text. The narrator gives the only justification of her being attacked by supernatural evil forces that is, she is haunted and beaten by spirits. It is left to conclude that since the lustful doctor is courting her, he must have something unintentionally to do with her continued abuse. Perhaps this puzzling viciousness is her father's punishment for the courtship to such an odd and eccentric man, or perhaps the doctor himself is brutalizing her, it is always a mystery, never revealed neither does the story offer any explanation. We also find later in the story that the doctor is clandestinely sleeping with the colonel's housemaid. This adds to the deception of his character, the relevancy of this to the theme of retarded modernity, and the hybrid character of Latin America. Knowing he slept with the housemaid could be the result of the jilt occurring as a result of the barber's daughter's haunting. Whatever is truth behind it, he was left without marriage prospects. Finally he was reduced to a roughly ideal segregation in the room rented from the colonel. He can be seen as degenerate or left reconciled to fornication by the town that somehow rescinded the one prospect of marriage he had in that hateful town. In this way, the doctor's ways are in conflict with the residual effects of a defunct version of modernity. He is both a villain and a martyr, just falls short of being a hero.

Biblical Portrait of Characters

Apart from religious Manuscript, *Bible* is the history of existence of World and Human beings like Marquez's *One Hundred Years of Solitude* is the history of existence of Macondo and Macondons. Jose Arcadio Buendia and Ursula Iguaran are the first cousin, who married each other, in other words committed a crime as people of those days consider it as immoral and their offspring, the Buendias or Macondons were punished for their ancestors' mistake. Also in the end of the story Aureliano Babiliano has an illicit relationship with his aunt, Amaranta Ursula and she gave birth to his son Aureliano III, who was born with pigs' tale means their son was punished for his parents' mistake. In the same way as Adam and Eve, but Eve only did a mistake by eating fruit from the forbidden tree, for which they along with the whole humanity were punished. Marquez is a versatile writer; he has taken proper care of rhetoric and prosody along with the depiction of biblical, complex rather complicated, historical, realistic characters in his work especially in *One Hundred Years of Solitude*. His characters are individuals as well as types.

According to the Holy Scriptures, Adam was the first human being to be created and Eve was his wife. They were to obey and serve the God, which they performed very honestly and in return they were rewarded with the Garden of Eden. God made an agreement with them, they were asked to perform every deed, enjoy the fruits, flowers and everything present in the Eden but were forbidden to eat fruit from an Apple tree. One day unfortunately Eve eat the fruit from the tree and she was ordered to leave the Garden of Eden but Adam voluntarily accompanied his wife out from the Garden of Eden. "They both were naked, the man and his wife and were not

ashamed" (*Genesis 2:25*). This was how Garden of Eden was snatched by God from human being, and were thrown in this world of struggle, hardship, uncertainty and difficult. Means the mistake was committed by the ancestors of humanity and the punishment was received by the whole humanity, in other words by the whole family.

Garcia Marquez has given the Biblical setting to his master piece *One Hundred Years of Solitude*. In the same way as Adam and Eve are ancestors of this world, Jose Arcadio Buendia and Ursula Iguaran are ancestors of Macondo as they were also forced to leave their native place (The Paradise) by the residents of that place for the crime committed by them. Thus Jose Arcadio Buendia is the Adam figure, founder and patriarch of Macondo, whose helplessness and then the quest for knowledge admires him to found a world for him, his wife and their descendents. His character is very complex. Garcia Marquez have portrayed his character with lot of vigor, he is the representative of past and present. His representation of past is depicted in his quality of being a great leader, who created an ideal world for himself and his wife, he never wanted to make it impure or confine it with the bonds of tradition, culture, religions and specifically the outer world. But when the gypsies brought technology in the form of telescope, mirror etc his quest for knowledge provoked him to find a route of Macondo to outer world, now unintentionally he sends his family towards the eternal dome, loss of innocence. When the innocence is loss, greed is born, murder, mystery, confusion and chaos is eminent. This technology ultimately rather than giving him peace of mind and satisfaction gives him the notion that his modern day scientific ideas will bring doom to his Eden like State, Macondo.

Rendering of Mendacious Characters

Besides his variety, Marquez's wealthy gift was certainly that he could portray characters historical, real, imaginary, and mystical with a surpassing intensity, which is wielded by Marquez easily, naturally, spontaneously, without ever giving an idea of endeavor. From the beginning there is life in all his characters which came to be more boldly outlined and more complex, but in most of his novels death occurs in the very first chapter like Santiago Nasar is killed in the first paragraph of *Chronicle of Death Foretold*. His characters differ in sex, age, state of life, qualities and vices, but all of them are alike in being alive. Sometimes his Characters are reborn after death and in many cases he portrays his characters with different shape from normal human beings like a baby born with a pig's tale. There may be some minor character with small parts, they may have to speak few or only one dialogue, less than some ten lines but they are made memorable. He created a massive amount of living and real characters such as have never been created by any other writer. His characters acquire trustworthy humanity and prominent realism, in every case whether good or bad, whether moving among the realities of history or among the most romantic happenings etc.

The narrative outline of *The Chronicle of Death Foretold* is based on the murder of Santiago Nasar, the protagonist of the novel. He was accused for taking the virginity of Angela

Vicario. She pointed her finger towards Santiago for which his twin brothers decided to kill Santiago in order to gain the honor of their sister which she has lost. The twin killed him without realizing whether he is guilty or not, whether their sister was telling truth and if it was really Santiago then who is guiltier their sister or Santiago. His being guilty is never revealed in the whole story but was killed by the culprits. Garcia Marquez has well portrayed the characters which are not mere characters but types; they are depicting the late nineteenth century Spanish as well as contemporary world society.

Santiago Nasar was a nice man; he was appreciating Valor, prudence, firearms and falconry, which comes from his dead father. Garcia Marquez has depicted Santiago's character very nicely. He is prudent takes every step very carefully, not even a single person can accuse him for the mischief other than Angela.

The twin brothers Peblo and Pedro has been depicted by Marquez as good and caring sibling, who became murderers and went to jail for the honor of their sister. "We killed him openly," Pedro Vicario said, "but we're innocent."/ "perhaps before God," said Father Amador./ "Before God and before men," Pablo Vicario said. "It was a matter of honor" (Marquez CDF, 49). But it was not the deed of sensible human being to kill a person without realizing whether he is guilty or not. Let us assume Santiago was the culprit but might have given equal punishment to their sister as she was equally offensive.

Bayardo San Roman is an elderly wealthy man belongs to a prestigious family. He is handsome with slim waist and golden eyes, arrived in the town in search of life partner. He found none but Angela Vicario a suitable match for himself and fall in deep love with her because of her beauty. "She's well named," he said./ Then he rested his head on the back of the rocker and closed his eyes again./ "When I wake up," he said, "remind me that I'm going to marry her." (Marquez CDF, 28) Angela was irritated by his marriage proposal but was compelled by her parents to get married with him only. Nobody listen to her objections, her mother told her that love can be gained so she got ready to marry Bayardo without any love for him. After the marriage Bayardo had found her not virgin and send her back home without realizing that they (Bayardo and Angela's parents) have forced her to get married with him.

Angela Vicario, the beautiful girl who'd gotten married the day before, had been returned to the house of her parents, because her husband had discovered that she wasn't a virgin. "I felt that I was the one who was going to die," my sister said. "But no matter how much they tossed the story back and forth, no one could explain how poor Santiago Nasar ended up being involved in such a mix up." The only thing they knew for sure was that Angela Vicario's brothers were waiting for him to kill him. (Marquez CDF, 20)

It was the brutality of Bayardo and Vicario brother that the never convicted poor Santiago was killed. If Bayardo would have taken the decision passionately perhaps the tragedy would have not been done and there would have no murderer tags on the Vicario brothers.

Prudence Cotes, young girl finance of Pablo Vicario is the most stupid character in the whole novel. She is the one who doesn't only encourage but compelled Pablo to commit the crime of killing Santiago because she thinks if the twin brothers failed to kill Santiago they also failed to uphold the honor of their sister. So she forced him to kill Santiago otherwise I will never marry you and you will never claim that you are a complete man. "I didn't only agree, I never would have married him if he hadn't done what a man should do". (Marquez CDF, 63)

Garcia Marquez has portrayed Clothilde Armenta's as a nice human being, very much caring and compassionate. She is the proprietress of the milk shop where the Vicario brothers are waiting to kill Santiago. She is an insightful woman, who can easily tell that the twins didn't want to kill Santiago but they were compelled by the obligations and circumstances. She never wants that Santiago should be killed so she told her husband about the cruel intension of the Vicario brothers. But her husband, Don Rogelin de la Flor did not respond her because he thinks that her wife was silly because the twins were considered as great human beings.

...he shaved with the butcher knife. Clotilde Armenta thought that was the height of machismo. "He looked like a killer in the movies," she told me...false customers buying milk they didn't exist went in and out with the intention of seeing if it was true that they were waiting for Santiago Nasar to kill him. (Marquez CDF, 64)

Clothilde also told Father Amador about the cruel intention of the twin brothers but the indulgent father forgot to warn Santiago Nasar. He was in the hurry to see the Bishop who was coming in the town. Here Marquez has portrayed the flaws of priests or religious persons because the Father Amador gave preference to meet Bishop in place of saving some bodies life.

Conclusion

Garcia Marquez has established distinctive characters in his writings, which portray his contemporary Latin American as well as Colombian society. His characters are simply depicting the historical figures, sometimes his intervening makes them complex with oxymoronic significance but his characters possesses dramatic significance also- in his master piece *One Hundred Years of Solitude*, he portrayed the character of Jose Arcadio Buendia as merely a person who falls in love with his beloved and marries her. Their marriage was not accepted by the society, so he chooses marriage in place of society which compelled them to leave the place and settled in some distant land. But in this simple portrait there is a complex junction of meaning and significance. This character depicts the innocent colonized native people of Colombia or mestizos, the arrival of gypsies portrays the role of criollos and the oppressive nature of the authorities of Banana Company depicts the brutal function of peninsulares. Thus

the outcome of this research work is Garcia Marquez is an innovative writer often presenting the persons in his works in ways which defy to the earlier mode of representing lifelike characters that manifest a consistent substructure of individuality. His characters are not individuals but types rather we can call them round characters- complex in motivation, temperament and represented by subtle peculiarity.

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