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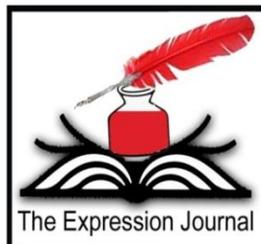
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# The Expression: An International Multidisciplinary e-Journal

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## **AESTHETICS OF STRUCTURE: A STUDY OF GARCIA MARQUEZ'S *LEAF STORM***

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### **Abstract**

The focus of this study is on the relevance of structure with the themes of Garcia Marquez. It is important to discuss Marquez's themes and establish a theoretical justification for analyzing his work, *Leaf Storm* for its artistic merit and striving structural features. The researcher argues that Garcia Marquez uses a specific style of writing, in order to convey the political and historical information of Latin America. Then, focusing on these aesthetics of structure, it is examined and recognized that the novel *Leaf Storm* is highly unorthodox and the ways in which it is narrated and constructed is heretic. It is an attempt to analyze the text first for its unique aesthetic design and artistic value, and then tries to describe the structural designs of Garcia Marquez, which intensifies his commentary on political issues and cultural discourse.

### **Key-Words**

Aesthetics, Structure, Characterization, Criticism, Latin America,  
Political issues and Cultural Discourse.

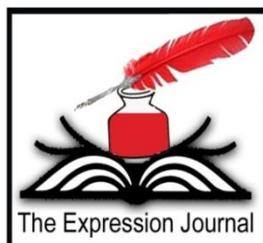
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### **Introduction**

To gain the appraisal of aesthetics, an author should choose to create an association between the events of the story and structure of writing conveying that story. But Garcia Marquez attempts to tell the story of his country before his birth. In other words, he is going to explore what transpired without his presence which he only knows by hearsay, without having a real witness. He applied various literary devices like 'Magical Realism' in his writings in order to gain the appraisal of aesthetics. Marquez splurged his first eight years of afterbirth with his maternal grandparents, Dona Tranquilina Iguaran Cotes known as Mina and her first cousin husband Colonel Nicolas Ricardo Marquez Mejfa. Colonel is a veteran who fought in War of Thousand days. He described his grandfather as an "umbilical cord with history and reality", who was also an exceptional raconteur. He educated Garcia Marquez with the lessons from the dictionary, took him to the circus and different places to explore the world which later helped Marquez in his writings. He would also intermittently tell him some moral stories, "You can't imagine how much a dead man weighs" (Acuna), which Garcia Marquez later incorporated in his novels. Garcia Marquez's political and ideological views were wrought up by the stories of the colonel. His grandmother, Mina also played a prominent role in his upbringing and he developed an attitude and perspective of life from her and learned to "treat the extraordinary as something perfectly natural" (Thurber, 420). She used to narrate him, the stories of ghosts, premonitions, omens and portents related to their house, which were meticulously unnoticed by Papalelo. Garcia Marquez enjoyed his grandmother's unique way of storytelling notwithstanding how fantastic or dubious her statements are. Her story delivery was so good as if that were looking irrefutable truth, which was later portrayed by Gabo in his master piece *One Hundred Years of Solitude*. The stories of both his grandparents, realistic and historical stories of grandfather and pre-monish stories of his grandmother, paved way for him to write in magical realism.

The focus of the study is on the relevance of structure to the themes. It is important to

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discuss and appreciate Marquez's themes and initially ascertain a theoretical justification for analyzing his works for their artistic merit and striving structural features. Linearity and the use of an unadventurous narrative structure would limit the motivation of the author to present multiple versions of chronic Latin American conflicts. Likewise, establishing a reliable progression of time does no justice to the experience of regular social ills that the passage of time fails to improve.

## **Aesthetics of Latin American Society, Apprehended by the Stories of Garcia Marquez**

Here the study presents something beyond the usual fondness of Marquez, to capture his work in political traditions or genre classifications. The aim of this study is to evaluate the beauty of the edifice of Marquez's novel and explore the relation between these specific stylistic choices and the idea of the novel which are employed to express. It is not only argued for the purely aesthetic value of the work, but also the implications of these aesthetics on themes and central to Latin American cultural discussion. Literature implicates politics; however, literary criticism in its long affair with political and scientific theory has abandoned the association between literature and aesthetic pleasure. It is important to the field of literary theory that literature is considered as a multi-faceted art, which does certainly lend itself to the many schools of thought by both content and structurally artistic implication. In her book, *Julia Kristeva and Literary Theory* Megan Becker Leckrone repeats this concept. She discusses Kristeva's methods of analyzing language and how it works in literature, not just looking for meaning of text but also "to find the workings of a poetics that includes at once the object of study, the instruments of study, and the interaction between them" (17).

Leckrone's book on Kristeva's use of theory is also apprehensive with disciplines such as psychoanalysis, anthropology, politics, and their relationship with literature. She explains that this relationship is not merely the purpose of "preconceived knowledge" to literature, but as a catalyzer, where literature reflects political climates and likewise politics reflects belief and concerns of society that might have began to rise through literary discussion. Together literature and other academic fields of study generate ideas that might not simply enlighten a reading of literature but also widen our vision about the human condition.

Criticism adoring to political analysis of Marquez's novel ironically risks leaving his larger political implications undiscovered. In analyzing the aesthetics of his work individually, rather than by their relation to others, one finds that the entire body of his work tends to regroup into new clusters of strangeness and peculiarity, both politically and artistically. The novel, *Leaf Storm* is not so profoundly reliant on this notion of reinventing or inventing history.

The aesthetic view will give a lens to the readers to see not only a new political angle by which an individual's work may be judged, but also see a split culture yet hopelessly tangled with politics, romance, and lamentation. This study will expose Marquez's employment of some aesthetically unique structural features to express the discourse within and how structure implicates content, content is imbued in structure.

## **Structural Beauty of Marquez in portrayal of the history of Columbia by the implementation of Vignettes**

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One of these literary structural beauties is the vignette, which offers interesting narrative viewpoints. The vignette also allows the proposal of history as an act of consensual memory. In *Leaf Storm* through the vignette, readers are offered three different histories of a factual event in a fictional town's history, which are in-turn observations on the reality of Latin America's ongoing variance with modernity.

Three narrators are strangely established by Marquez in his first full-length novel, *Leaf Storm*. It is the story of a strange French doctor's burial. Through the narration of grandfather, daughter, and grandson, we get both the vague histories of the doctor and his stay in Marquez's notorious imaginary locale, Macondo. The story of the doctor is told through eleven short vignettes. This revealed in a chatty tone the life of the narrator and the life and death of the doctor. The beauty lies in the fact how senselessly the story moves from one vignette to another creating a compact whole. Moreover, the reader learns about the history of Macondo and unintentionally the historical perspective is offered by his characters about Latin America.

The prose in this story is monotone, cadenced by apparently random details and scarce dialogue. Three narrators seem to be continuously fixed in the room in which the story begins. Garcia Marquez offers the story to the reader as three different streams of consciousness, each one telling a distinctive story wavering from relation to the situation of burial to an entirely unrelated experience during the doctor's stay in Macondo and back to the present situation.

The novel *Leaf Storm* is narrated in vignettes, which can stand for several things: a short expressive draft, a design or propose, and a photograph. All of these apply to *Leaf Storm's* use of short passages of narration that act to incarcerate instances of time. They function to pass on a delicate dialogue, an exclusive sketch proposed by a narrator of a period of time. However, this peculiarity between vignettes does not automatically mean a difference between narrators. In this story, it is common that narrators contribute to vignettes. It is in the eleventh vignette that the colonel and his daughter remind of the first moment of the doctor's death. The colonel recalls:

This noon has been terrible for our house. Even though the news of his death was no surprise to me, because I was expecting it for a long time, I couldn't imagine that it would bring on such an upset in my house. Someone had to go to his burial with me and I thought that one would be my wife, especially since my illness three years ago and that afternoon when she found the cane with the silver handle and the wind-up dancer when she was looking through the drawers of my desk (85).

The colonel in this vignette is recollecting not only the recent precedent but also the remote past. His recollections are frankly associated to the burial recalling reasons why he must go, his wife should go (because the doctor cured the colonel of a rare illness), and an arbitrary detail recalling the remote past when the doctor first came into the colonel's life. In the same vignette, his daughter Isabel recollects something recent and something distant. They both have an interpretation of unique actions to their personalities. Isabel recalls randomly, being drawn astray by facts and sentiments.

My father stops, his neck stretched out, listening to the familiar footsteps that are advancing through the back room. Then he forgets what he was going to tell Cataure and

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tries to turn around, leaning on his cane, but his useless leg fails him in the turn and he's about to fall down, as happened three years ago when he fell into the lemonade bowl, with the noise of the bowl as it rolled along the floor and the clogs and the rocker and the shout of the child, who was the only one who saw him fall (86).

The structure of this story is certainly complex. Initially, shared-vignette association is used to begin the action of the novel and set up three primary narrators. The father, describing his warm friendship with the doctor, in the first section, deals with the men who will not allow the doctor's burial at their place. He recounts other minor details such as his dealing with the servants in his occupation. The colonel represents the political chaos of Latin America on a micro scale.

The vignettes hardly ever dedicate themselves to one narrator. However, some vignettes do allow one narrator's predominance over another. More political discussion takes place in vignettes in relation to the colonel. The daughter represents a conjugal critique of the clash of modernity with earlier times where the roles of men and women were more conventional and clearly defined. By sharing personal anecdotes with the reader about Macondo, before and after the banana company, Isabel, the colonel's daughter offers a family history of the occurrence of the leaf storm, identical in this novel with the arrival of the banana company to Macondo. Through her remembrance of conversations with the Guajiro Indian servant, Remedios and her stepmother, Adelaide, her concern for these present events is discovered yet current and subjected to wild digressions. Haphazardly, Isabel jumps from present annotations to conclusions, to austere personal memories, memories with Remedios, the doctor's concubine, and so on.

The grandchild is a sensualist character. He recounts with bright detail reminiscences of earlier days, events consistent to certain weekdays and more than once bare bodies, a large amount of smells, and a Marquesian character all in itself the Latin American heat. He in fact does have entire vignettes devoted to him. In short, the three narrators represent three sensually aesthetic experiences of modernity. Isabel shares a very feminine conjugal version of Latin America's disagreement with Modernity. Through Isabel's narratives, readers are given a very sexual and obsessive version of Remedios, although Isabel is not a narrator who focuses on sensual details. Hers are much more cherished, anxious and frustrated. The grandchild is merely a sensualist narrator. It is imperative to note that this short novel begins and ends with his narration:

With what he felt and to the last sentence, what he smelt. Of course, the Colonel, being the patriarchal figure, is more representative of virtue, honor and loyalty. However, he at times recounts moments from his past friendship with the doctor with acute sensual detail such as this, 'He was silent then. The crickets filled the surrounding space, beyond the warm smell which was alive and almost human as it rose up from the jasmine bush I had planted in memory of my first wife' (66).

Vignette eight reads profound remembrance of the colonel's most intimate of feelings for his strange friend, the doctor. It reads: "I'd begun to love him deeply" (65). The colonel is reliving his summer evening discussion with the depressed doctor. The colonel asks him if he believes in God, the doctor responds, "I get just as upset thinking that God Exists as thinking he does not" (66)

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To this, the colonel concludes that the doctor is a man who is “disturbed by God.” (66) Also in this vignette the Colonel becomes extremely poetic: “But doesn’t a night like this make you afraid? Don’t you get the feeling that there’s a man bigger than all of us walking through the plantations while nothing moves and everything seems perplexed at the passage of that man” (66).

It could be that the colonel is moved by his friendship with the Doctor. According to the text, a reader is the only one who knows that colonel loves doctor. That familiarity created by the structure of *Leaf Storm*, is essential to the proposition of memory and perception regarding history. The daughter, colonel, Remedios, the grandson, and the perspective of the vignettes all have a different valuation of the doctor and his involvement with the actual event of the leaf storm and the coming of the banana plantation company.

The association of memories with actual events becomes the theoretical foundation for writing fiction, questioning history, and the main resource for cultural discussion. For Isabel the memories linked with the doctor’s death, followed by issue of his burial, elicit memories of her conversations with Remedios and Adelaide, also bring to mind memories of Martin, her alienated husband, coming into town with the banana company, proposing to Isabel, and after two years of marriage vanishing for good.

The colonel’s memories ebb and flow between actual non-subjective events (in contrast to those of his daughter) to expression of grief for his dead friend. His passages are journalistic, sympathetic, and finally, elegiac, full of poetry and lament. In the eighth vignette, he recalls a conversation he had on the veranda with the doctor. He shares with the doctor his recollections of his first wife. Within this vignette is another memory unfolding that of his wife and life before the leaf storm and doctor. Again, we have the characteristic lamentation, meticulously to Marquez’s novels that reflects the cultural disposition of Latin America. The present is again linked with the past. It is the occasion of the doctor’s burial that brings to the mind of the colonel to recall his friendship with the doctor, their long seemingly dull evenings of conversation and idleness. Yet, in this memory of the doctor, he recalls his conversation with the doctor; simultaneously he recalls the memory of his first wife. The present is in fact an entry into the past. The present is not completely a period in which you live, but a period to lament. As Latin America’s present chaos certainly brings authors and historians to ponder about the past, so do isolated conflicts such as a friend’s burial brings the colonel to ruminate about the past. It brings him to a memory which was ironically again ruminating about the past, about his wife. He was ruminating about the time before industry came to Macondo. In every instant, there is an indication of another instance of time. Instead of evolution, the culture endures a constant static upheaval of time and memory. Each vignette deals with present events that leads to recollections of the past and comes round to the present where again someone is lamenting the past.

Carlos J. Alonso have argued in his essay *The Mourning after Garcia Marquez, Fuentes and the Meaning of Post modernity in Spanish America* that “cultural discourse in Latin America is and has always been inextricably tied to the concept and the experience of Modernity” (Alonso, 85). *Leaf Storm*’s illustrious structures align contentedly with Alonso’s argument. The style of structure

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engaged in Leaf Storm supports this Marquesian elucidation of a post-Bolivar Latin America. The characters drawn in Leaf Storm symbolize through their narratives a mood of despair. In a sense, they are wedged in time. Industry did not bring the social regulation and opulence that it brought to North America and Europe, but in Macondo it brought inconsistency and disjuncting. Because of the allotment of culture, morality, and values introduced by the coming of the banana Plantation company, the colonel and his family can never come back to the unity of community which they were enjoying in past, nor can they politely express their diverse beliefs in an environment left in conflict after the exit of industry, after the departure of the banana Plantation company.

In this narration, Garcia Marquez has offered a story of doctor fragmented into three capsule biographies. All are unfolding as simultaneous memories, while at the same time dealing in present tense, with the situation of burying the dead doctor. The colonel is playing conventionally Latin American role in the tale is being forced to embrace the modern concept of individualism. He is going against not only his wife and children's desires but also to the entire town. He insists on burying the French doctor, whom the town publicly considers a base character. Foreseeing this conflict before his death, the doctor seeks assurance from the colonel of his burial. This becomes the primary device of conspiracy throughout. Consequently, the doctor is never really buried in the course of the novel.

Raymond Williams has well said in his essay *Art and Society* that society is "judged in terms of all it's making and using, and in terms of all the human activities and relationships which the methods of manufacture and consumption brought into existence" (144). The banana company's assertion of doctors being licensed to practice medicine is what horde the doctor into isolation. The people whom he had treated for years altogether refused to visit him unless he got his license. But they requested the doctor for medical help during the time of emergency after a great massacre. He refused to help them for he was not treated as a doctor when he did not get licence from Banana Company. Now people considered him disloyal. Again, we have to return to the past as a means to confront the future. They had long since discarded him as a physician choosing to call upon only those licensed physicians in the village, brought in by the banana company. It is the banana Plantation Company that split the community from doctor and it is industry that put the community in disagreement with itself. In turn, he refused them medical care during an emergency when the banana company's licensed doctors were not available. By bringing these practices into existence the banana company's existing state of affairs rob the doctor of his integrity, split the doctor from the people, and thus the colonel from the people, which ignites a promise to bury him after death in the beginning of the novel itself.

The narrators do not share their story with each other but share it with the readers only. By doing so Marquez creates a gallery of completely independent images, each fascinatingly reserved and skillfully parsimonious. Each has its exclusive beauty, which is personal, historic, political or sensual.

I've seen a corpse for the first time. It's Wednesday but I feel as if it was Sunday because I didn't go to school and they dressed me up in a green corduroy suit that's tight in some places. Holding Mama's hand, following my grandfather, who feels his way along with a

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cane with every step he takes so he won't bump into things (he doesn't see well in the dark and he limps), I went past the mirror in the living room and saw myself full length, dressed in green and with this white starched collar that pinches me on one side of the neck. I saw myself in the round mottled looking glass and I thought: That's me, as if today was Sunday. (Marquez LS, 3)

The first action in the novel takes place in present tense is that of a colonel accompanied by both his daughter and grandson, who have promised a friend a decent burial, in antagonism to the town. The trio arrived at doctor's house to have a look. They scorn the town as they are waiting for the burial license; everybody individually describes the present condition and then moves on to past events. The son is very detail oriented; the grandfather is mostly concerned with his friend, the doctor in both instances of present and past. Isabel, the daughter commands the most attention being that her narration is crafted to render a realist rambling of ideas in present and retrospective. She seems least interested in the present events, the most ignoble, and yet the most frivolously angry towards the role of a woman in society.

Most important about this novel's structure is its perturbed brevity. It reads like exchange of dialogues between a traveler and three hosts. Marquez allows none of the three, the certainty of authority one might find in a conformist novel narrated omnisciently. The novel *Leaf Storm* is started with a prologue 'three paragraphs in length' narrated by an unnamed character calling himself both "we" and "us." This collective voice disseminates for the reader what invaded their town in 1909. The *Leaf Storm*, as it is described in the overture, is an incursion of "human dregs" and "hidden death." The second paragraph is dedicated to inventory an index of facilities that accompanied the influx of the new clandestine citizenry, namely: hospitals, warehouses, electric plants, single woman and men. In other words, industry has lastly reached Macondo in turn Latin America, which have brought with it "sad love" and "noise." Had it been written in a conventional way, it would indeed not imbue a community voice. It would have been one story, not a collective Latin American story: a frustrating and everlasting grief for what was and could have been. From Isabel we learn that Remedios or Meme, is bought into the family, raised and then passed on to the doctor like a couch or a hunting knife. Meme's quiet and reflective narrative is meditative and poignant. Her memories are linear and complete while the memories of the colonel, his daughter and grandson are dilapidated and deathly, unfinished, seemingly taken from on perspective of one who has only one eye open, cut from the middle of a complete characterization, and quite sad. Meme' story is significant to all of the primary narrators. Marquez gives her an ambivalent treatment. As Meme recalls her life with Isabel's family and the time before the leaf storm, Isabel is unfolding for us Meme's words, as she makes an observation: "Meme was stiff and somber, talking about the picturesque and feudal splendor of our family during the last years of the previous century, before the Great War" (Marquez LS, 24).

As the colonel is lamenting the loss of his beloved and intimate friend in most of his narrations, Isabel is recalling a visit she paid Meme shortly after Meme and the doctor moved from the colonel's home to the one in town. Meme is also lamenting, but not for something specific but for a time gone. Isabel's intimate narratives share Meme's version of things; her character is

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revealed through her temperament towards Isabel. We also see that through her memories of Meme, the event and tragedy of the doctor's suicide has a completely different effect on Isabel in the present. This second vignette also reveals Isabel's unawareness of Meme's pregnancy. In vignette nine, the doctor reveals to the colonel that

"Meme's been sleeping with me for years". The colonel then "brought over a chair and sat down opposite him" and observed, "he left the cot, fastened the buckle of his belt, and pulled up his pants and adjusted them. He kept on talking from the other side of the room..." (73).

This privacy, intimacy, friendship between the colonel and the doctor is created by the structure of the text. It also reveals the colonel's conflict with contemporary ways. Although the colonel is entrusted with information that no one else knows, the colonel knows little of how it affects Meme, Isabel, his grandson, or even his wife, Adelaide. Only the readers know, as if Isabel herself were telling us in confidence. The construction of the vignettes, the accuracy of their placement and length, revelation and imagery, create beauty of rich intimacy employed to liaise between readers, literary aesthetic, and cultural discourse. In terms of dealing with the ostracizing of the doctor and the resulting impediment to his being buried in town Isabel recalls memories of Meme, her stepmother, her husband, and their reaction with the encounter with the banana company, the leaf storm, and the doctor.

There's no smell at home that I can't recognize. When they leave me alone on the veranda I close my eyes, stick out my arms, and walk. I think: When I get the smell of camphorated rum I'll be by my grandfather's room. I keep on walking with my eyes closed and my arms stretched out. I think Now I've gone passed my mother's room, because it smells like new playing cards. Then it will smell of pitch and mothballs. I keep on walking and I get the smell of pitch and mothballs. I think: Now I'll keep on smelling mothballs. Then I'll turn to the left of the smell and I'll get the other smell of underwear and closed windows. I'll stop there. Then, when I take three steps, I get the new smell and I stop, with my eyes closed and my arms outstretched, and I hear Ada's voice shouting: "Child what are you walking with your eyes closed for? (Marquez LS, 67).

## **Narration of ordinary events in a highly structured way in order to release Catharses**

Three first person narratives guide the reader into their consciousness with artistry, detail, and precision. In Marquez's *No One Writes to the Colonel*, a single omniscient narrator guides the reader into a story of a retired colonel, much like the colonel in *Leaf Storm*. The story is also completely linear, which adds to the effect of conveying a measure of ignorance, defunctness, and hopeless poverty to the life of the main character, the colonel. The first passage refers the readers' senses with the idea of coffee but more so it is interesting because of style and craft. It introduces the opportunity of coffee; coffee becomes something profligate, luxurious, or desire. This intensifies the endeavor of the reader to understand coffee's role in the opening scene. One must not merely understand but imagine the forfeit the colonel is making. We have to smell the coffee, taste coffee. Ultimately, the coffee becomes an object of great sacrifice, "he gives his wife his coffee" (109). Altruism becomes as a form of sanity and means of coping with adversity.

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The first paragraph alone is packed with sound, texture, diction, and adroit vividness. A fire is sharply warming a pot of water. He has to reach into this fire and take down the pot. There is not enough coffee. As he scraps the can for the “last scrapings of the ground coffee,” the imagination of the reader goes to work manifesting the spirit of forced frugality that surrounds. Whatever was once used for comfort is since scant, like the coffee. Certain to express this extreme poverty, Marquez write in the first scene the colonel scrapping also “bits of rust” into the last “spoonful of coffee.” Orange and brown colors contrast each other in connotative forms of poverty, decline and comfort, things that are luxuries with things in a state of decay like the colonel’s life, marriage and household. The sound of scraping is considerably isolated and pure. He doesn’t curse the situation out loud. No sign of angst is written in the opening passage. Already the colonel is characterized as poor, desperate and introverted but also as the colonel is patient, even-tempered, and resourceful.

This is important to analyze the features of Marquez’s literary style means discovering the thematic value of imagery and portraiture. By omitting much of the colonel’s history from this opening passage, the readers get a better representation of the colonel. Readers get his character caught in the act to speak, of being actually him. Instead of physically describing a colonel, he puts a colonel into action. One has to imagine his physical presence scraping a coffee can.

“I’m wet through the bones,” he said. “It’s winter,” the woman replied. “Since it began raining I’ve been telling you to sleep with your socks on,” he replies, “I’ve been sleeping with them for a week. (110).

In this dialogue, little is discovered except the contentious style of speech between the colonel and his wife. The colonel is on the veranda when he speaks. After the dialogue he comes in and the omniscient narrator tells us it’s raining “gently” and then the colonel whispers to himself the month: “October.” The scene concludes.

Throughout the story the conversations of any given group of characters are marked by brevity, which complements the situation presented to the reader. After a brief encounter with a group of youths at a repair shop where out of extreme anxiety the colonel is offering his clock up to pawn, the narrator tightens our focus before we return to dialogue:

Hernan went into the tailor shop with the clock. Alvaro was sewing on a machine. At the back, beneath a guitar hanging on a nail, a girl was sewing buttons on. There was a sign tacked up over the guitar: TALKING POLITICS FORBIDDEN. Outside the colonel felt as if his body was superfluous. He rested his feet on the rail of the stool. (138)

Through the narrator, one gets a better sense of the colonel’s psychology. His only thought in response to the sign is that he feels his body is “superfluous.” Slowly, the story of the colonel reveals itself through light exchanges and quick, omniscient comments. The sparse text, both dialogue and prose respects the novel’s political theme. The resiliency of the colonel commands the reader’s attention because of its strength. In it are very stubborn and unruly passages that because of their content and structure characterize the old colonel. These passages disclose only fractional information and are short and curt, much like the personality of an old, stubborn man oppressed by hardships.

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## Conclusion

This study has attempted to bring to light a neglected dimension of criticism in the works of Garcia Marquez. One of Garcia Marquez's talents as an author is his great capacity for sentimentality. He organizes a brilliant cache of histories-rich, tragic, astounding and unforgettable. Garcia Marquez's work increasingly calls into question Western ideas of criticism, postcolonial theory, and the function of literary realism in supposing a universal human condition. By widening my scope of criteria for analyzing his works beyond the political and magical realist features, my appreciation for this sentimental quality has deepened. As an artist, Garcia Marquez is less telling the story of a people than telling the reader a story 'about a Latin American telling a story'.

Marquez is considered to be one among the representative writers of Latin America- someone who has read the pulse of the continent perfectly. Latin America's enormous socio-political complications, cultural richness, and racial diversities finds place in Marquez's fictions. To begin with, the most persistent feature in his works is his oblique as well as direct censure of power (the use and abuse of power, especially); followed by a critique of the undemocratic, repressive political systems where the common man is the worst sufferer. He is relentlessly satirical of the corrupt nature of power as well as of those who perpetuate conditions of dependency and suffering..

The aesthetic view gives a lens to the readers to see not only a new political angle by which an individual work may be judged, but also see a split culture yet hopelessly tangled with politics, romance, and lamentation. The Study reveals Marquez's employment of some aesthetically unique structural features to express the discourse within and how structure implicates content, content is imbued in structure.

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