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The Influence of William Faulkner in the Works of Gabriel García Márquez: *A Rose for Emily* and *Cien años de soledad*

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Many studies have been made on the influence of William Faulkner in the works of Gabriel García Márquez. Most of them have focused on the following two aspects:

1. Resemblances and differences between Faulkner's Yoknapatawpha Saga and García Márquez's Macondo stories, and an analysis of the history and the social conditions of the authors' homelands.
2. Technical influences, such as combined inner-monologues and the circulative structure of their novels.

These are, no doubt, very important factors. But in this paper, I will focus on how García Márquez adapts and parodies Faulknerian works and integrates them into his novels. I wish to show how the plot, the characters and the descriptions of *A Rose for Emily* are integrated in *Cien años de soledad*.

Both of these novels belong to the sagas mentioned above under 1, and contain some of the techniques discussed in 2. But in this paper, the source of the Faulknerian influence will be limited to *A Rose for Emily*, without mentioning influences from his other novels. This limit is made to point out one aspect of the parodistic nature of *Cien años de soledad*, and not to limit the Faulknerian influence on García Márquez's novels to this particular aspect.

All quotations made of *A Rose for Emily* are from *Collected Stories of William Faulkner* (Random House, 1950, 7th edition), and those of *Cien años de soledad* are from the Cátedra edition (ed. by Jacques Joret, 1991, 4th edition). The pages following the quotations refer to these editions.

1. Before *Cien años de soledad*

According to the appendix of J. L. Hernandez's doctoral thesis, the first Spanish edition of *A Rose for Emily* was published in 1944. In Spain and Latin America, publication of translations and criticism of William Faulkner's novels had started in the middle of 1930s. By 1944, Spanish editions of *The Light of August* and *As I Lay Down* had been published and some essays of criticism on his novels had appeared in *Revista de Occidente* and other magazines. From the late 1940s to the 1950s, Faulkner's novels had become so popular that Spanish editions of his novels were being published almost every year and critical essays appeared regularly in journals and magazines published in Mexico, Peru, Argentina and other latin american countries.¹⁾

It is not possible to determine exactly when García Márquez read Faulkner for the first time, nor around which year he read *A Rose for Emily*. But it is certain that he had read Faulkner before he began writing fiction with the intention of becoming a novelist. He is recorded as saying "Cuando leí a Faulkner, pensé: tengo que ser escritor." in an interview with Luis Harss.²⁾ His own words may not be reliable, but the strong influence of Faulkner in his first novel *La hojarasca* (1955) has been shown by Hernandez and Ramos-Escobar.³⁾ Considering Faulkner's popularity in the 1940s and the 1950s, it is not surprising that García Márquez should have been interested in his novels.

As *A Rose for Emily* is one of William Faulkner's most famous stories, the likelihood that García Márquez had read it by the time of the publication of his first work in 1955 is high. In *La hojarasca* Rebeca Buendía, an old-fashioned widow who shuts herself up in her mansion full of rubbish, a character who in *Cien años de soledad*, at least, is clearly drawn with Faulkner's Emily in mind, already makes an appearance.⁴⁾

Rebeca reappears in two short stories, "La siesta del martes" and "El día después del sábado", in *Los funerales de la mama grande* (1962). In the latter, it is vaguely suggested that she may have played some role in the

death of José Arcadio Buendía, her husband. The possibility that García Márquez has modelled Rebeca on Emily becomes, with the publication of this story, very clear.⁵⁾

It is certain, at any rate, that he had read *A Rose for Emily* by 1967, the year *Cien años de soledad* appeared, as the novel itself clearly shows.

2. A solitary lady in a mansion -- Emily and Rebeca

When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old manservant -- a combined gardener and cook -- had seen in at least ten years.

(p. 119)

Rebeca cerró las puertas de su casa y se enterró en vida, cubierta con una gruesa costra de desdén que ninguna tentación terrenal consiguió romper. (...) Salvo Argénida, su criada y confidente, nadie volvió a tener contacto con ella desde entonces.

(p. 237)

At the beginning of *A Rose for Emily*, the protagonist is introduced as a stubborn, somewhat comical spinster, who has kept herself shut up in her mansion without any contact with the outside world for many years. Her stubbornness seems more and more sinister, however, as we read of her attitude to her father's death and of her frustrated love for a Yankee laborer. At the end of the story, the grotesque truth is revealed; she has poisoned her lover and kept the body in her bed for the remainder of her life.

Rebeca Buendía is the character in *Cien años de soledad* whose resemblance to Emily is the most obvious. In this novel, she first appears arriving in Macondo having made a long, difficult journey with her parents' bones. She is a miserable child with the peculiar habit of eating soil when

she is under heavy mental stress. She grows up as a member of the Buendías family into a beautiful girl. After a love affair with an Italian engineer, she marries José Arcadio, the eldest son of the Buendías. Úrsula, their mother, is angered at their marriage due to their relationship as brother and sister, despite the fact that they have no blood relationship and have lived apart for many years. They therefore leave the family mansion and build a new house near the village cemetery. They survive the civil war without suffering injury or damage; indeed, on the contrary, they have grown rich by rewriting their land ledger. They live happily and peacefully until the day José Arcadio kills himself in mysterious circumstances. From that day onwards Rebeca shuts herself up in her home to spend the rest of her life in solitude with only one maid.

Rebeca and Emily spend their childhood days in very different ways. Emily is kept under her father's strict observation and grows old without experiencing any of the pleasures a young woman might normally experience. Her one and only love affair is the tragic one with Homer Barron. Rebeca, however, competes with her sister Amaranta for the love of a handsome, sensitive Italian engineer and wins. She becomes engaged to him but abandons him for José Arcadio, fascinated by the latter's sexual prowess. Following their marriage, they make love day and night so passionately that their neighbors become worried that they will disturb the sleep of the dead. After the death of their lover/husband, however, the lives of the two women start to bear a clear resemblance.

Let's look at a description of Emily and her mansion. This is the scene of her first appearance in the story. A municipal deputation visits her to persuade her to pay her tax arrears.

They called a special meeting of the Board of Aldermen. A deputation waited upon her, knocked at the door through which no visitor had passed since she ceased giving chinapainting lessons eight or ten years earlier. They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse -- a close, dank smell. The Negro led them into the parlor. It was furnished

in heavy, leather-covered furniture. When the Negro opened the blinds of one window, they could see that the leather was cracked; and when they sat down, a faint dust rose sluggishly about their thighs, spinning with slow motes in the single sun-ray. On a tarnished gilt easel before the fireplace stood a crayon portrait of Miss Emily's father.

They rose when she entered -- a small, fat woman in black, with a thin gold chain descending to her waist and vanishing into her belt, leaning on an ebony cane with a tarnished gold head. Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her. She looked bloated, like a body long submerged in motionless water, and of that pallid hue. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand.

(pp. 120-121)

This description of the dilapidated mansion and its mistress' ghostly appearance provides a grotesque, exaggerated impression; but García Márquez goes further. Let's look at how he describes Rebeca in her first appearance since her husband's death. She has been forgotten by the outside world, even by her own family. And her nephew Aureliano Triste visits the mansion without even knowing that it's hers.

Los goznes desmigajados por el óxido, las puertas apenas sostenidas por cúmulos de telaraña, las ventanas soldadas por la humedad y el piso roto por la hierba y las flores silvestres, en cuyas grietas anidaban los lagartos y toda clase de sabandijas, parecían confirmar la versión de que allí no había estado un ser humano por lo menos en medio siglo. Al impulsivo Aureliano Triste no le hacían falta tantas pruebas para proceder. Empujó con el hombro la puerta principal, y la carcomida armazón de madera se derrumbó sin estrépito, en un callado cataclismo de polvo y tierra de nidos de comején. Aureliano Triste permaneció en el umbral, esperando que se desvaneciera la niebla, y entonces vio en el

centro de la sala a la escuálida mujer vestida todavía con ropas del siglo anterior, con unas pocas hebras amarillas en el cráneo pelado y con unos ojos grandes, aún hermosos, en los cuales se habían apagado las últimas estrellas de la esperanza, y el pellejo del rostro agrietado por la aridez de la soledad. Estremecido por la visión de otro mundo, Aureliano Triste apenas se dio cuenta de que la mujer lo estaba apuntando con una anticuada pistola de militar.

(pp. 333-334)

The once luxurious but now decrepit building and furniture, the cloud of dust raised by the intruder, the corpse-like old woman, dressed in cloths from a time long passed by; skinny Rebeca as a simple contrast to fat Emily. Even the order of description is similar. First, the dress, then the image of bones ("skelton" in Emily's case and "cráneo" in Rebeca's), followed by a description of the eyes and the skin of the face.

The order is not the only thing in common. Both look like dead. Emily's body is described as looking like that of one who has drowned.⁶⁾ Rebeca's appearance reminds Aureliano Triste of the other world. The eyes of both, as they sit in their wrinkled faces, create a striking impression, but in Emily's case they are lifeless, mineral eyes that "looked like two small pieces of coal", whilst Rebeca's are big and beautiful, but "en los cuales se habían apagado las últimas estrellas de la esperanza".

These ghastly, gothic descriptions are, in a sense, true to life; the old ladies are a kind of living dead. Emily "killed" herself when she poisoned Horner Barron. She sleeps with his body to call him back to this world and, at the same time, on her part, to cross the border to the other world.

We can say that Emily's mansion stands outside the flow of time in two ways. Firstly, of course, as the remnant of the last century, it lies outside the present time. Secondly, as an intermediate zone where the living and the dead "live" together, it stands outside of the time of the living.

In Rebeca's case, the second "intermediate zone" image is not there. Like Emily, she has buried herself in her house with her memories of José Arcadio. She does not, however, try to bring the dead back to life. Her

solitude is a prolonged mourning and not a summons of the dead.

Rebeca's "death" may seem more ordinary than Emily's. But in the context of Macondo, in which the border between the living and the dead remains ambiguous, and the dead wander the town in broad daylight and talk with the living as a matter of course, the dead though still alive Rebeca's scant contact with the "living" makes her as the closest thing to "dead" in Macondo.

The image of necrophilia, Emily's obsession, also appears in Rebeca's story. The following is the passage describing her wedding with José Arcadio.

Úrsula no perdonó nunca lo que consideró como una inconcebible falta de respeto, y cuando regresaron de la iglesia prohibió a los recién casados que volviera a pisar la casa. Para ella era como si hubieran muerto. Así que alquilaron una casita frente al cementerio y se instalaron en ella sin más muebles que la hamaca de José Arcadio. La noche de bodas a Rebeca le mordió el pie un alacrán que se había metido en su pantufla. Se le adormeció la lengua, pero eso no impidió que pasaran una luna de miel escandalosa. Los vecinos se asustaban con los gritos que despertaban a todo el barrio hasta ocho veces en una noche, y hasta tres veces en la siesta, y rogaban que una pasión tan desaforada no fuera a perturbar la paz de los muertos.

(p. 191)

There are more details one could mention, but I think we have already seen enough to realize the strong influence of *A Rose for Emily* in Rebeca's story. A further detail that might be considered, though, is the resemblance in the deaths of the two women. Both Emily and Rebeca die alone in their beds of old age. In both cases, the faithful servant informs the townspeople of the death. Argénida, Rebeca's maid, asks for help at the municipal office, worried by her mistress' failure to appear from the locked bedroom. Some men break down the bedroom door and find her body. Her head is bald as a result of ringworms.

After confirming his mistress' death, Emily's black servant summons the townspeople, packs his bags, and leave both mansion and town for an unknown destination.⁷⁾ While the men do not break Emily's bedroom's door, they do break the door to the wedding room where they discover Homer Barron's body and a strand of Emily's hair by the corpse. The resemblance here in the servants' roles, in the broken doors and in the references to the heroines' hair is obvious.

As we have seen, Rebeca's story bears the strong influence of *A Rose for Emily* in its structure, motifs and modes of description. Yet, García Márquez's story does not reflect Emily's frustrated emotion that Faulkner presents so potently in his work. Like her sexual desire, Rebeca's love either for the Italian engineer -- her first love -- or for José Arcadio is so innocent and straightforward that it bears little in common with Emily's frustration and obsession. Rather, in *Cien años de soledad*, this type of emotion is represented by another female character also inspired by Emily, Amaranta Buendía.

3. Memory of love and obsession -- Emily and Amaranta

Sick for a long time after her father's death, Emily falls in love with a big, jocosely Yankee worker Homer Barron. Employed to pave the sidewalks of the town, he is liked by all. But, Emily goes so far as falling in love with him, wanting to marry him in spite of oppositions from her relatives and the townspeople, who hate the idea of marriage between a high society lady and a working class man. Regardless of Emily's wish, however, Homer himself wants to remain free from all matrimonial binds. Emily, then, poisons Homer in order to own him and spends nights in bed with his corpse in the room she had prepared for their wedding.

As mentioned earlier, Rebeca does not resemble Emily in these respects. In *Cien años de soledad*, Emily's frustration and obsession are represented by other female character, Amaranta Buendía. Amaranta is raised as the legitimate daughter of José Arcadio, the patriarch, who is father of Rebeca's future husband, and Úrsula. Thus, she was brought up alongside Rebeca

as her real sister. When the girls reach puberty, Úrsula remodels their house and imports an automatic piano from Europe to arrange a social environment. To take care of the piano comes an Italian engineer, Pietro Crespi, a handsome and intelligent young man, sophisticated in the European ways. Both of the girls fall in love with him and, in the competition to gain his love, Rebeca wins. But their marriage is postponed several times, disturbed by various obstacles. At that time, José Arcadio comes back after wandering the world as a sailor for many years. Fascinated by the latter's sexual prowess, Rebeca breaks off her engagement to marry Pietro.

Pietro suffers deeply but ultimately recovers, only to discover Amaranta's charms which he had not noticed while captivated by Rebeca. He proposes marriage to Amaranta, but she refuses it abruptly after having tantalized him for a long period. Pietro cuts his wrist and dies. After a few days she burns her hand and wears a black bandage which she keeps for the rest of her life, even after the wound heals. She refuses the courtings of several men and dies as a virgin of an old age.

As discussed above, José Arcadio's death corresponds to Homer Barron's death in the story of Rebeca. In fact, Homer, a big, witty, active laborer with loud voice bears more resemblance to José Arcadio, the rude and simple former sailor, than to the sensitive and sophisticated Pietro. But Rebeca and José Arcadio live happily as man and wife until José Arcadio's death. For this reason, his unexpected suicide becomes even more of a mystery.

On the other hand, although their looks and their characters are completely different from each other, Pietro Crespi and Homer Barron share a common role as foreigners. Homer, representing both the North and a cultural center, intrudes upon the margin where Emily figures for Yoknapatawpha and the peripheral South. Likewise, Pietro represents the center for the period in García Márquez's story -- the end of the 19th century to the beginning of the 20th century -- that is, Europe, and stands in contrast to the margin where Macondo represents Latin America. However, their resemblance is not complete. Homer Barron represents the northern vital democracy amidst the disappearing southern aristocracy, while Pietro Crespi

represents, along with Europe's advanced culture and sophisticated manners, also a decadent, feeble European aristocracy that appears all the weaker against the backdrop of Latin American rural and popular culture represented by the Buendías. Indeed, in Amaranta's story, Macondo stands for vitality. José Arcadio, who shares Homer Barron's exterior vitality, belongs in this case to the Buendías. This shema is reversed later when Macondo begins to collapse, but we shall consider this shift in the next section.

Emily and Amaranta suffer similar obstacles to their marriage and take similar paths toward the catastrophe. At first, Emily's and Homer's marriage is delayed by those who criticize Emily's association with a workingclass man. Some smalltown busybodies who are horrified to see the lovers riding in the same wagon write to Emily's cousins to demand the couple's separation. But Emily decidedly disarms them and prepares for the wedding. After every external obstacle to the couple's marriage is eliminated, Emily murders Homer probably for his own refusal of her hopes to marry.

In contrast, the proposed marriages between Pietro Crespi and Rebeca/Amaranta are blessed by all of the Buendías. However, as in *A Rose for Emily*, delay and refusal are repeated twice. In *Cien años de soledad*, the women refuse the marriage. First, Rebeca's wedding with Pietro is hindered by Amaranta and other inconveniences. Then, when the marriage scene is finally set, José Arcadio comes back; Rebeca breaks the engagement and marries him. Amaranta's wedding is the next proposed marriage, but after tantalizing Pietro to the limits of his patience, she refuses the proposal and causes his death.

The three catastrophes have in common the same pattern; the postponed engagement gets broken by one of the couple, only after overcoming all other difficulties. Rebeca does not cause directly a death, but later José Arcadio dies. In the cases of Homer/Emily and Pietro/Amaranta, the women murder the men either directly or indirectly. Emily murders Homer for his refusal of her love. At first sight, the motive appears contrary to Amaranta's, but a closer examination reveals otherwise. Amaranta rejects Pietro's proposal as vengeance for his earlier refusal of

her love. Thus, male refusal is the murder motive in all cases. In *A Rose for Emily* the woman kills the man while in Amaranta's story the man kills himself. Of course, this difference is important. The figure who utilizes death belongs to the decaying culture. As we have seen before, in the Faulknerian story Emily is part of the collapsing South. Thus, it is she who commits the murder. In *Cien años de soledad*, it is Pietro who belongs to the sickened Europe, thus, it is he who commits the suicide.

Poison is another element these stories share in common. Emily poisons Homer. Amaranta declares to Rebeca that she would prevent her sister from marrying Pietro Crespi even if it requires her poisoning Rebeca. ("si no concebía el obstáculo definitivo para la boda de Rebeca, estaba segura de que en el último instante, tendría valor para envenenarla.") (p. 182) And when the marriage is postponed by the death of Remedios (her brother's wife) due to complications during childbirth, Amaranta panicks at the thought that her curse upon Rebeca might have caused Remedios' death.

Emily and Amaranta are described in a similar way just after they have killed their lovers. Emily is described as follows:

And that was the last we saw of Homer Barron. And of Miss Emily for sometime. The Negro man went in and out with the market basket, but the frontdoor remained closed. Now and then we would see her at a window for a moment, as the men did that night when they sprinkled the lime, but for almost six months she did not appear on the streets. Then we knew that this was to be expected too; as if that quality of her father which had thwarted her woman's life so many times had been too virulent and too furious to die.

When we next saw Miss Emily, she had grown fat and her hair was turning gray. During the next few years it grew grayer and grayer until it attained an even pepper-and-salt iron-gray, when it ceased turning. Up to the day of her death at seventy-four it was still that vigorous iron-gray, like the hair of an active man.

(pp. 127-128)

When Amaranta learns of Pietro Crespi's death, she reacts as follows:

Amaranta no abandonó el dormitorio. Oyó desde su cama el llanto de Úrsula, los pasos y murmullos de la multitud que invadió la casa, los aullidos de las plañideras, y luego un hondo silencio oloroso a flores pisoteadas. Durante mucho tiempo siguió sintiendo el hálito de lavanda de Pietro Crespi al atardecer, pero tuvo fuerzas para no sucumbir al delirio. Úrsula la abandonó. Ni siquiera levantó los ojos para apiadarse de ella, la tarde en que Amaranta entró en la cocina y puso la mano en las brasas del fogón, hasta que le dolió tanto que no sintió más dolor, sino la pestilencia de su propia carne chamuscada. Fue una cura de burro para el remordimiento. Durante varios días anduvo por la casa con la mano metida en un tazón con claras de huevo, y cuando sanaron las quemaduras pareció como si las claras de huevo hubieran cicatrizado también las úlceras de su corazón. La única huella externa que le dejó la tragedia fue la venda de gasa negra que se puso en la mano quemada, y que había de llevar hasta la muerte.

(pp. 210-211)

Shocked by their lovers' death, both heroines close themselves off from the world. Also similar here are the references to the obsessive smells caused by the deaths. In Emily's case, it is the sick smell of rotting. Disturbed by it, some men intrude upon the grounds at night to strew lime. In Amaranta's case, she becomes obsessed with the scent of lavender, the sign of Pietro Crespi. The women endure in solitude these smells and their recognition of guilt. When finally they do come in contact with the outside world, they do so without exhibiting their trauma in signs of speech and actions, but they continue to wear the signs of their agony: Emily's iron-gray hair and Amaranta's black bandage. Both women keep these signs until their deaths. These are the mourning bands for the dead lovers. The narrators who found Homer Barron's body notice another pillow by its head.

Then we noticed that in the second pillow was the indentation of a

head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair.

(p. 130)

Emily's hair had grown iron-gray, not in one night, but in a long period. Meanwhile her neighbors went to strew lime, annoyed by the stench of decay. Thus, when the strand of her hair was left, however long time ago it might be, Homer's body must have already rotted completely. Emily loved the dead so much that she could remain in bed with the corpse even in its disintegrating condition.

Amaranta also lives amidst a familiarity with the dead. Many years after Pietro Crespi's death, her brother, the colonel Aureliano Buendía dies. She arranges his body neatly but;

Nadie pensó que hubiera amor en aquel acto, porque estaban acostumbrados a la familiaridad de Amaranta con los ritos de la muerte. (...) más le dolía y más rabia le daba y más la amargaba el fragante y agusanado guayabal de amor que iba arrastrando hacia la muerte.

(pp. 396-397)

Compared with Emily's necrophiliac obsession, Amaranta's lifelong sealing of her virginity with the black bandage in mourning of Pietro Crespi may appear as melodramatic innocence.⁸⁾ But she is captured by another perversion. She tries to escape from the memory of Pietro and plays sexually (without intercourse) with two close kins, both Aureliano José and José Arcadio, the last of his line with the same name (different from both her father and Rebeca's husband). It is obvious that she had, just like other Buendías, an hereditary inclination to incest. This is further supported by the fact that she feels no sexual desire for another suitor Márquez, who is not a blood relation.

However, their suppressed, perverse sexual desires bear different signs. Emily, who tried to conserve the body, is obsessed by the stench of decay,

which must be hidden by lime. On the other hand, the memory of Pietro Crespi is figured through the scent of lavender. And Amaranta's love is represented through a worm-eaten but still fragrant guava. Its strong smell has relation to the death and corruption, but still it is not the horrible smell of a corpse. This difference derives from the disparity in the authors' views. Faulkner criticizes severely the decaying aristocracy, who hangs on to the past and stubbornly refuses change, while García Márquez watches warmly the frustrated but simple love of the woman, at times perverse at times obsessive.

Is the social vision of *A Rose for Emily* -- decaying Southern aristocracy turning its back to the change of time -- not incorporated in *Cien años de soledad*? Yes, we can respond with confidence, if we undertake an analysis of Fernanda, who figures yet another facet of Faulkner's Emily.

4. Aristocracy in honor and decay -- Emily and Fernanda

Emily is not just a woman in love who wants to keep her lover close even if it requires murder, but is also a symbol of the Southern aristocracy in disintegration after the Civil War. "Alive, Miss Emily had been a tradition, a duty, and a care". (p. 119) Living all by herself apart from the rest of changing society, she becomes the symbol of the town's past and tradition. Emily lives with dignity appropriate to the last of the Griesons, the family famous for their pride. But her life is not only governed by her will, but also forced to unfold as an instantiation of the will of Southern society itself.

At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day laborer." But there were still others, older people, who said that even grief could not cause a real lady to forget *noblesse oblige* -- without calling it *noblesse oblige*.

(pp. 124-125)

Emily's hate for Homer Barron, which always accompanies her love,

is not derived solely from his betrayal. Her pride as a southern *lady*, hurt when she was fascinated by a Yankee laborer, is also a strong reason for her hate. People of the South had the same frustrated feeling toward the North at the time. They were benefitted from the democratic and industrial reforms introduced by the North, but they could not accept these improvements with unconditional thanks.

Neither in Rebeca's relation to José Arcadio nor in Amaranta's to Pietro Crespi, class consciousness does not exist. The Buendías are the most celebrated family in Macondo, but they represent the popular side of Latin America. Neither Rebeca nor Amaranta has anything to do with elitism.

Fernanda, Aureliano Segundo's wife, introduces class consciousness within the family. She was born and brought up in a gloomy colonial town. Her parents, ruined nobles who earn their living by making palm rings for the funerals, had made her believe that she would be a queen. She was educated in old-fashioned religious way in a convent and grew up isolated from the outer world. Her character sums up well the descendants of the colonial Spanish aristocracy.

Obsession with the past and with tradition is shared by Emily and Fernanda, and is highlighted by a strong paternal influence and their common persistence in preserving their father's bodies. Both of them lost their mothers at an early age and were brought up by their fathers. Emily's father rejects all the proposals of marriage and makes of his daughter a spinster to satisfy his aristocratic pride. He forces Emily to turn to the Yankee foreigner as he is, the only man who does not know her father. At the same time, the father implants within her the indelible disdain of the working class man. He is the cause of the tragedy.

Don Fernando, Fernanda's father, had also forced her into a long solitary life to satisfy his illusion of making her a queen, but finally he made her marry Aureliano Segundo, a foreign commoner. Disappointed by the difference between these ideals and reality, Fernanda educates her children in order to transform the Buendías into an aristocratic family. Her efforts decrease the vitality of the family and provoke, at the story's end, the ruin of all Macondo.

Emily and Fernanda become escapists and adherents of tradition because of paternal influence. The father's body becomes a symbol of the past to be preserved. In Emily's case, she tries to preserve the past by refusing the physical decay before her.

The day after his death all the ladies prepared to call at the house and offer condolence and aid, as is our custom. Miss Emily met them at the door, dressed as usual and with no trace of grief on her face. She told them that her farther was not dead. She did that for three days, with the ministers calling on her, and the doctors, trying to persuade her to let them dispose of the body. Just as they were about to resort to law and force, she broke down, and they buried her farther quickly.

(pp. 123-124)

It is not difficult to imagine to what degree her father's body had deteriorated by the time they buried the body "quickly" after four days. This passage works as subplot to her preservation of Homer Barron's body and the stench caused by its rotting.⁹⁾

In Fernanda's case, the father himself tries to preserve the body. Expecting his own death, Don Fernando sends the Buendías an altar and statues of saints. Aureliano Segundo complains that his father-in-law seems to be sending them the whole family grave. His prediction comes true. They receive Don Fernando's body before long.¹⁰⁾

Aureliano Segundo quitó los ocho pernos, ante la impaciencia de los niños, y apenas tuvo tiempo de lanzar un grito y hacerlos a un lado, cuando levantó la plataforma de plomo y vio a don Fernando vestido de negro y con un crucifijo en el pecho, con la piel reventada en eructos pestilentes y cocinándose a fuego lento en un espumoso y borboritante caldo de perlas vivas.

(pp. 328-329)

Besides death of the father, intention to preserve the body, and once

again the stench of rotting bodies, Fernanda also inherits from Emily the obsession of keeping herself shut away from the world. She shuts the doors and windows, which used to be kept open all day long, to make the once democratic Buendías aristocratic and conservative. She imposes upon her children severe and old-fashioned ways of life, just like her father had done to her.

While the representatives of democratic popular Macondo, such as Úrsula and Amaranta, are alive, Fernanda's behavior remains just a foreigner's caprice. But as Macondo gradually loses its vitality and becomes conservative, she becomes the symbol of an old decaying Macondo, just like Emily.

The Civil War cut Emily's generation off from younger ones and destroyed the old South. The plantation of a North American banana company gathers foreigners in Macondo, destroys its tradition and finally ruins the community. In this process the Buendías, transformed by Fernanda, become the representation of Latin America, resisting persistently against the economic domination of the United States but in vain; they are too entwined with the past to make any efficient counter-attack.

Su severidad hizo de la casa un reducto de costumbres revenidas, en un pueblo convulsionado por la vulgaridad con que los forasteros despilfarraban sus fáciles fortunas. Para ella, sin más vueltas, la gente de bien era la que no tenía nada que ver con la compañía bananera.

(p. 372)

This description bears clear resemblance to the first paragraph of *A Rose for Emily*. Fernanda believes that foreigners belong to the lower class, just like the ladies who censure Emily's association with Homer Barron. But unlike Emily, she does not fall in love with a foreigner. García Márquez introduces Meme, Fernanda's daughter, to tell a tragedy of love across class differences in a simpler way. He translates the relation of Emily -- Homer -- Town ladies into that of Meme -- Mauricio Babilonia -- Fernanda, thus keeping Meme's love pure and innocent.

Although he was born in Macondo, Mauricio Babilonia is an apprentice in the banana company. He can easily occupy the position of "Yankee" laborer, and become a successor to Homer Barron. Naturally Fernanda will not permit his association with Meme.

In García Márquez's story, the male figure is not killed by his lover, for Meme has no aristocratic pride to be dishonored. Instead, Fernanda, upon learning that Mauricio visits Meme every night secretly in spite of her prohibition, falsely accuses him of stealing chickens. One night the policemen find Mauricio on his way to visit Meme, and shoot him. Here, Emily's coexistent love and hate are separated into Meme's love and Fernanda's hate. The tragedy tends towards melodrama, but still operates in the same structure: the one who uses death as weapon belongs to the decaying civilization.

The shots did not kill Mauricio Babilonia. But he lives the rest of his life in a condition similar to that of Homer Barron.

Un proyectil incrustado en la columna vertebral lo redujo a cama por el resto de su vida. Murió de viejo en la soledad, sin un quejido, sin una protesta, sin una sola tentativa de infidencia, atormentado por los recuerdos y por las mariposas amarillas que no le concedieron un instante de paz, y públicamente repudiado como ladrón de gallinas.

(p. 412)

Mauricio Babilonia, like the dead Homer Barron, rests in bed literally "sin un quejido, sin una protesta, sin una sola tentativa de infidencia" until the day he dies. Mauricio does not smell bad because he is still alive and not yet a decaying corpse, but he is tortured by yellow moths, a variant of the abnormal obsessive smells peculiar to the male lovers, such as José Arcadio's smell of gunpowder and Pietro Crespi's smell of lavender. We should also recall, although not an abnormal odor, Mauricio's smell of machine oil. In this case, the abnormal smell which appears after the male lover's death in Emily's and in Rebeca's case is divided among a smell characteristic of the working class and a sinister appearance of the yellow

moths.¹¹⁾

Townspeople ignore the injustice and crime. They do nothing for the victims. They will not investigate why Homer Barron disappeared so suddenly nor whether Mauricio Babilonia is truly a thief. Their ignorance is not innocent. They won't punish the murderers because they -- Emily and Fernanda -- belong to the upper class and the victims -- Homer and Mauricio -- to the working class. Townspeople are not innocent; on the contrary, they are accomplices who force the two women to commit the murder and help them in concealing the crime.

Her love lost, Meme shut herself away in part voluntarily and in part forced by her mother. From the night of Mauricio's shooting, she refuses to speak and stays in her room all day long. She gives birth to a son who remains illegitimate. Fernanda sends her to a convent, to avoid a scandal, and buries her daughter alive with the memories of love. It is not surprising that the description of her old age resembles that of Emily's and Mauricio's; her love was destroyed by an aristocratic pride as was Emily's, moreover, she is a victim of Fernanda as was Mauricio.

La última vez que Fernanda la vio, tratando de igualar su paso con el de la novicia, acababa de cerrarse detrás de ella el rastrillo de hierro de la clausura. Todavía pensaba en Mauricio Babilonia, en su olor de aceite y su ámbito de mariposas, y seguiría pensando en él todos los días de su vida, hasta la remota madrugada de otoño en que muriera de vejez, con sus nombres cambiados y sin haber dicho nunca una palabra, en un tenebroso hospital de Cracovia.

(p. 417)

Fernanda also dies shutting herself in solitude. She spends her last days without communicating, except writing to a doctor and to her children studying in Europe. She resembles Rebeca, who kept sending letters to a bishop she believed to be her cousin. Fernanda lives ignoring Aureliano Babilonia, son of Meme and Mauricio, because of his illegitimacy. She dies alone wrapped in a gorgeous fur similar to her fashion in better days.

Whatever else might be said about her character, she dies appropriately for the last literary successor to Faulkner's Emily.

5. Conclusion

As we have considered so far, García Márquez transformed *A Rose for Emily* into three stories played by Rebeca, Amaranta, Fernanda and Meme in *Cien años de soledad*. He separated Emily's three characteristics -- as a woman who shuts herself up in a ghastly mansion, as a woman who keeps her perverse passion to the grave, and as a woman who is tortured by aristocratic pride -- and represents them by use of four women. Thus he succeeded in modulating variations of the short story through the whole novel.

And these variations of Emily's story are ruled by vicissitudes which govern *Cien años de soledad*; that is, similar characters and events appear again and again, but each time they reappear, they lose their original vitality and strength. The suppression of sexual activity grows stronger as the heroine changes from innocent and spontaneous Rebeca, via frustrated Amaranta, to Fernanda. This change represents the decreasing reproductive powers of the family. The shift of leadership from Rebeca and Amaranta, members of the democratic puissance of the early Buendías, to Fernanda, who destroys herself in solitude for her aristocratic pride, means Macondo's loss of political power. The variations of the same Emily's story are situated cronologically according to the vicissitudes of the Buendías.

Cien años de soledad is not a simple parody which only copies a famous predecessor. Rather, it integrates the preceding works so astutely that they are no longer mere references but inseparable parts of the novel itself.

Notes

1) See Joan Loyd Hernandez, *The Influence of William Faulkner in Four Latin American Novelists*, Michigan: UMI, 1979, pp. 208-219. *Sanctuary* was published in Spanish translation in 1934, and *The Light in August* and *As*

I Lay Down in 1942.

2) Luis Harss and Barbara Dohmann, *Los Nuestros*, Buenos Aires: Sudamericana, 1966, p. 396.

3) See Hernandez, *op.cit.* and José L. Ramos-Escobar, *From Yoknapatawpha to Macondo*, Michigan: UMI, 1987. See also José L. Ramos-Escobar, "Desde Yoknapatawpha a Macondo: Un estudio comparado de William Faulkner y Gabriel García Márquez", which is a Spanish precis of *From Yoknapatawpha to Macondo*, in Ana María Hernández ed., *En el punto de mira: Gabriel García Márquez*, Madrid: Pliegos, 1985.

4) In *La hojarasca*, Rebeca is simply mentioned as a person left behind the times and there is insufficient detail to specify her model. As a Faulknerian character corresponding to Rebeca, Ramos-Escobar names Emily in one place, but Gail Hightower in another. See Ramos-Escobar, "Desde Yoknapatawpha a Macondo", p. 307 & p. 313. Susan Snell points out the resemblance of Emily to the protagonist of *El otoño del patriarca*. See Susan Snell, "William Faulkner, un guía sureño a la ficción de García Márquez", *En el punto de mira...*, p. 316.

5) In "El día después del sábado", Rebeca is described as a wicked, avaricious and cruel widow. In *Cien años...*, she is described as a generous, sensual and tender woman. In the former story, she is portrayed as a conservative authoritarian, influenced by her great-grandfather, who was a royalist criollo. The similarity to Emily is clear. In *Cien años...*, however, she appears as an orphan and, naturally, there's no reference to her great-grandfather. She is, also, now neither conservative nor authoritarian. This change seems to have been made to concentrate Emily's conservativeness in another character, Fernanda, as we shall see in section 4.

6) The image of drowning appears frequently in the stories of García Márquez. In *Cien años...*, José Arcadio, the last of his line with the same name, is drowned in his bath-tub. The patriarch in *El otoño del patriarca* is described as looking like one who has drowned on several occasions. In *El general en su laberinto*, the protagonist appears for the first time floating in a bath-tub like a drowned corpse. And there's the short story about a

drowned corpse, "El ahogado más hermoso del mundo." Hiroshi Takayama pointed out the relation between narcissism and death by drowning and refers, in this context, to the figure of Quentin Compson in *The Sound and the Fury* (Note 23 to "'Reflect' suru yamai", *Alice-gari*, Tokyo: Seido-sha, 1981, pp. 332-333).

7) Santa Sofía de la Piedad, Arcadio Buendía's wife who has worked devotedly for the family, disappears just like Emily's black servant did. See *Selected Works...*, p. 129. and *Cien años...*, pp. 492-493.

8) One day Aureliano José, Amaranta's nephew and a lover, asks her until when she would keep the bandage. She understands this question as an indirect criticism of her virginity. See *Cien años...*, p. 253.

9) In *Cien años...*, this scene is represented more faithfully when José Arcadio, the patriarch, refuses to give permission to the burial of his friend Melquíades until the body's decomposition reaches an advanced state. See *Cien años...*, pp. 167-168.

10) Rebeca, another foreigner who joined the Buendías, also brought her parents' bones. See the note of Jaques Joset in *Cien años...*, p. 328.

11) Like Pietro Crespi, Mauricio Babilonia's characteristic smell is associated with his life. The difference of machine-oil and lavender may represent a difference between the industrialized United States and the sophisticated Europe.