

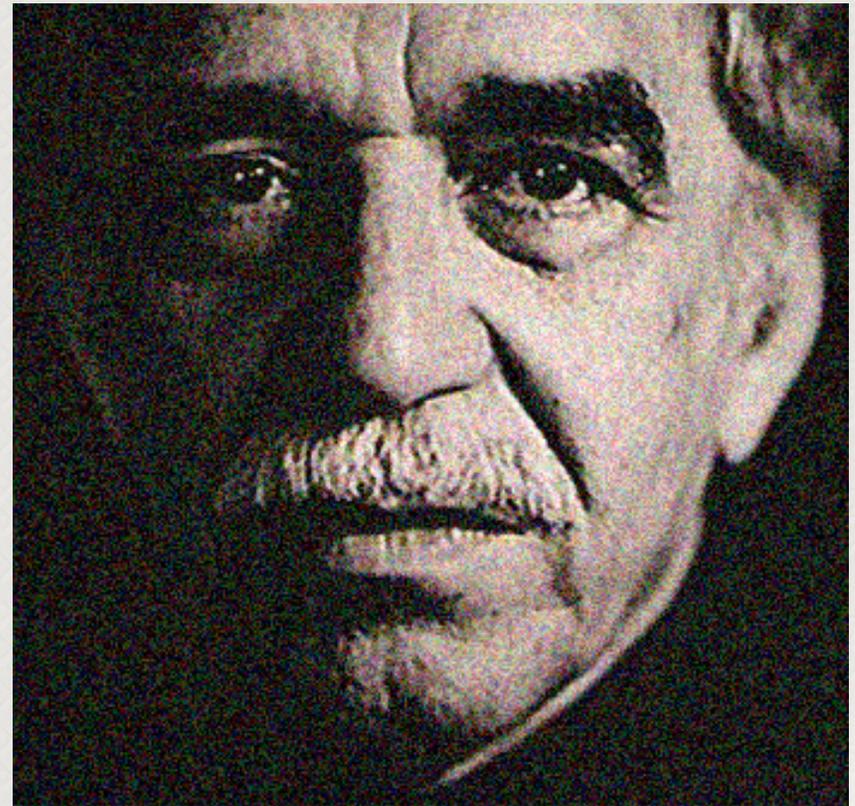
Gabriel Garcia Marquez
Chronicle of a Death Foretold



Chronicle of a Death Foretold

Gabriel Garcia Marquez

- 1st person POV, 27 years later; is he omniscient?
- What is your earliest memory?
- “Magical Realism”
(Does fact + fable + fiction = truth?)



Aracataca, Colombia SA

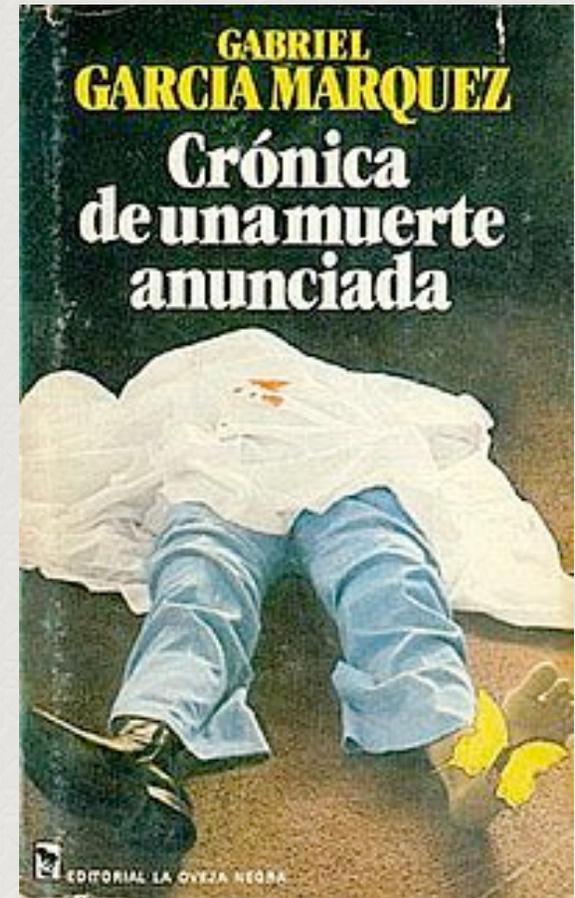


Chronicle of a Death Foretold

Time & Place (historical background, cultural influences, & traditions)

Guiding questions:

- *Mestizos, Peninsulares, & Creoles*
- Colombian war for independence
- Thematic elements: local or universal?



Chronicle of a Death Foretold

- “The pursuit of love is like falconry.”

Huh?



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- “He’d dreamed he was going through a grove of timber trees where a gentle drizzle was falling, and for an instant he was happy in his dream, but when he awoke he felt completely spattered in bird shit.”
- Would you say Santiago awakened from *troubled dreams*? Hmm...

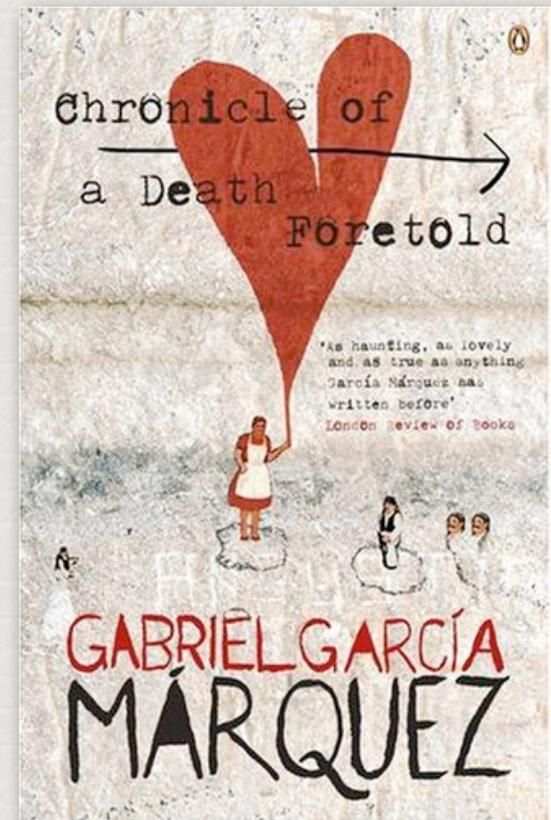
Chronicle of a Death Foretold

- "Pedro Vicario, the more forceful of the brothers, picked her up by the waist and sat her on the dining room table. 'All right, girl,' he said to her, trembling with rage, 'tell us who it was.' She only took the time necessary to say the name. She looked for it in the shadows, she found it at first sight among the many, many easily confused names from this world and the other, and she nailed it to the wall with her well-aimed dart, like a butterfly with no will whose sentence has always been written. 'Santiago Nasar,' she said."



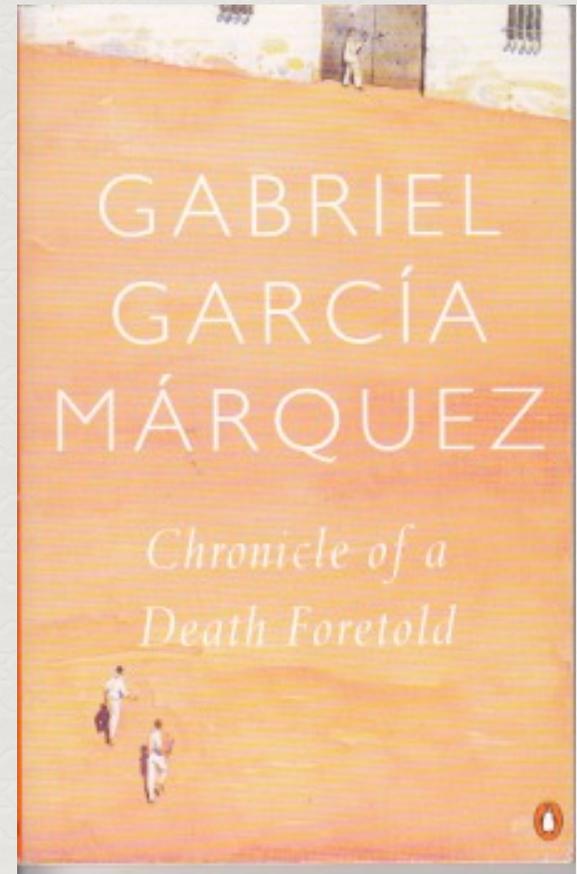
Chronicle of a Death Foretold

- ❖ Real people: Mercedes (wife); Margot (sister); Luis Enrique (brother); Luisa Santiago (mother); Wenefrida (aunt).
- ❖ Fact or fiction? Cayetano Chimento; 9 citations from documents; 102 citations from 37 characters (Angela Vicario, 12 times).
- ❖ Why is he investigating this?
- ❖ “I have managed a perfect integration of journalism and literature. Journalism helps maintain contact with reality, which is essential to literature. And vice-versa: literature teaches you how to write.” (GGM, 1987)



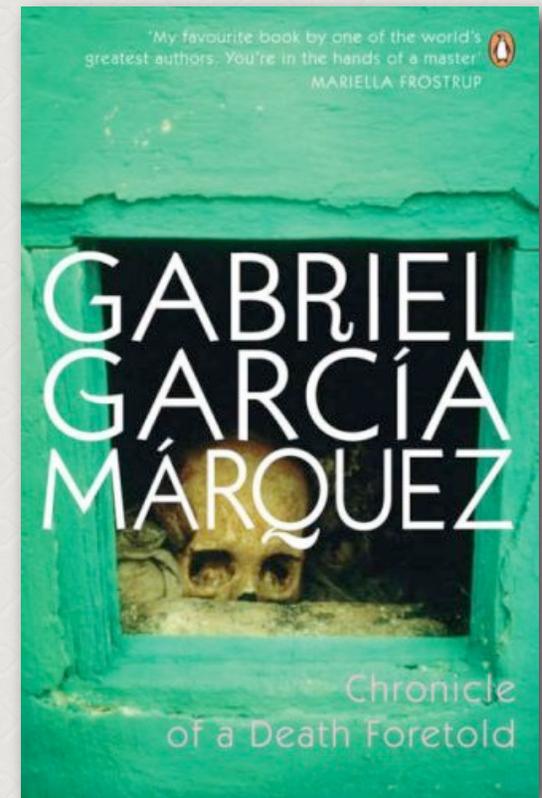
Chronicle of a Death Foretold

- ❖ Aside from the honor code, what else might explain the actions (and inaction) of the townspeople against Santiago Nasar? List several possibilities.
- ❖ Can the women who appear in the novel be classified by their behavior and treatment by men? Try it.
- ❖ What is the impact of law and religion on this society? Give examples.



Chronicle of a Death Foretold

- ❖ If law and religion don't influence this society's behavior, what does? Find some clues on these pages: 4, 13, 15, 32, etc.
- ❖ What role does irony play in the story? Consider pp. 6, 10, 49, 66, 76, etc.
- ❖ What was the weather like on the day of the killing? See pp. 8, 56, 105...
- ❖ Do our answers to the above questions have anything in common?



Chronicle of a Death Foretold

- In preparation for the Interactive Oral, read the review “Murder Most Foul and Comic” posted on the *Supplemental Readings* page of the Bedroom (blog);
- Also print out the *CDF* Study Questions from the *Resources* page;
- Choose 12-15 of the questions and write answers to them outside of class;
- Bring your answers to class; we’ll discuss the book review and the answers to all the questions together.



Chronicle of a Death Foretold

“Murder Most Foul and Comic” by Leonard Michaels

- ✦ The Vicario brothers are “not really guilty...”
- ✦ “She is a magnificent, animalish whore whose lap is ‘apostolic’ in that it carries a message of erotic faith...”
- ✦ What is the “inconsistency” Mr. Michaels refers to, and why is it important?
- ✦ How does viewing *CDF* as a comedy affect our understanding of it?



Chronicle of a Death Foretold



Gracias por el estudio
de mi libro!

Review

Gabriel Garcia Marquez
Chronicle of a Death Foretold

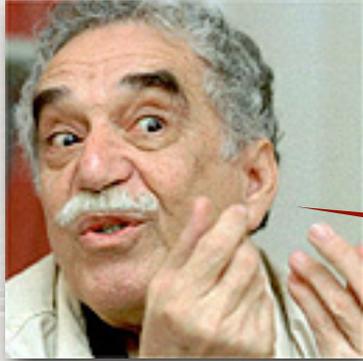
*Interactive
Oral*



Gabriel Garcia Marquez
Chronicle of a Death Foretold



*Supervised
Writing*



Chronicle of a Death Foretold

Supervised Writing prompts; answer one of four

Ahora es el momento de revelar nuestro gran genio, mis amigos Americanos!

1. Choose a scene or episode from the novel and explore how it represents a thematic concern of the work as a whole.
2. Discuss how the relationship between any two of the characters mirrors one of the main ideas in the novel.
3. *Chronicle* is written in a unique narrative style; evaluate the overall effectiveness of this approach.
4. Amherst professor Ilan Stavans has coined the term *Gabolatria*: “the unstoppable need (of Latin American critics) to adore Garcia Marquez.” In light of your reading of *Chronicle*, is such high praise deserved?