

# Political Oppression in Gabriel Marquez's General in his Labyrinth

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**Abstract :** Latin America had an outdated inherited and messy socio-political inheritance that was degraded and violated by the few but powerful political elites that ruled the newly sovereign state. Consequently, the scuffle for control led to several civil wars, military coups and revolutions that finally shaped extreme political parties, social and economic disorder and instability. all these factors led most nations to fall under dictatorial regimes. Colombian politics was hindered by the dominant conflict between its two political parties the Conservatives and the Liberals. García Márquez's experienced shaped his political thoughts and determined his relationships. The General in His Labyrinth is built on very significant antique figure of Latin America. This figure was Simón Bolívar. he enjoys a cult-like status in Latin America: as children in school almost taught to venerate him. However, in The General in His Labyrinth, Márquez shreds Bolívar of all the supremacies that he had relished as a Liberator as well as a president and. His representation of Bolívar as not just a national hero but also as a mortal, ailing man is almost individualistic.

**IndexTerms - Political Oppression; General in his Labyrinth; Gabriel Marquez's**

## I. INTRODUCTION

The General in His Labyrinth is composed in a 1989 which represented a tyrant novel by Colombian Nobel laureate and writer Márquez(Grigore). It is a novelized account of the last seven months of Simón Bolívar, liberator and leader of Colombia. The book touches Bolívar's final journey from Bogotá to the Caribbean shoreline of Colombia in his effort to leave South America for exile in Europe(Lynch; McGraw; Mohammed & Samad) . Breaking with the traditional heroic representation of Bolívar El Libertador, García Márquez portrays a pathetic hero, an aged man who is physically ill and mentally fatigued. The story searches the labyrinth of Bolívar's life through the narrative of his memories, in which "despair, sickness, and death unavoidably win out over love, health, and life

Márquez died on seventeenth of April, 2014 due to the sick of pneumonia, and perhaps due to his long scuffle with lymphatic cancer, his death brought a period of Latin American and, world literature to an end. Márquez wrote several works such as One Hundred Years of Solitude (1967). This novel is about the story of the jungle backwater town of Macondo, \_a village of twenty adobe houses' and numerous generations of the Buendia family, and was recalling of the strange, deteriorating world in which the writer grew up, one which he loved despite all but which he saw dreadfully needed to change. Autumn of the Patriarch, (1975) was the crucial "dictator novel' which is both fascinating and strangely horrifying, an elegy for a dreadful state of political being. The General In His Labyrinth (1992) concerned Simón Bolivar, telling the story of his fruitful movement to win liberation for much of South America against the Monorachy of Spain.

This was one of the greatest of Latin Americans script about might be the greatest Latin American, and an informative indication on what historically, has gone both wrong and right with Latin America. Nevertheless García's depiction of Bolivar was far from superhuman, the novel's warts and-all presentation gave the most persuasive representative of the Latin American independence movements in fiction(Vázquez-Medina,). Lest one might think García could only work on a large canvas, the novella Leaf Storm, also set in Macondo, has all its events emerge in one room. His work in journalism prepared him to see the reality in clear vision, while his grasp of the novel's potential for creative expansion permitted him to create worlds of captivating, mesmerizing, and sometimes horrifying characters, many of whom represented the tragic situation of a Latin America not yet freed from its problems of history and domination. Though García's writing restricted to elements of humor and satire, much of it was painted by a tragic if enthusiastic pessimism (Nicholas &Castro.) , as seen in the famous concluding line of One Hundred Years of Solitude, —because races condemned to one hundred years of solitude did not have a second prospect on earthll.

He even enrolled in 1955 at the Centro Experimentale de Cinematografía in Rome. In 1965, having travelled to Mexico, he wrote, with fellow novelist Carlos Fuentes, the screenplay for *El gallo de oro* (The Golden Cockerel). Although he would write several more screenplays and have more than twenty of his novels and stories which later adapted into movies, his major involvement to the region's film-life was his participation in the founding of the Escuela Internacional de Cine y Televisión in Cuba.

Latin America shifted from being hidden to being accessible to the rest of the world thanks to Garca. 'Latin America' was a backwoods, the world's seemingly least fascinating and acceptable area when he first started writing. The Cuban uprising has made headlines in Latin America. But it was Garca Márquez's novels that persuaded the rest of the world that Latin America could create cultural icons and that the region's stories were interesting enough to be told and needed to be told by brilliant authors. Since the publication of *One Hundred Years of Isolation*, any Latin American writer or artist who has gained international acclaim owes a large portion of their exposure to Garca, as well as does the very possibility of the wide scale study of Latin American literature in the US arts school.

Garca's role as a classic is undeniable, as is his impact on Latin American and foreign literature. Garca has direct Latin American fans, including Chilean author Isabel Allende and Mexican Laura Esquivel, who rewrite *One Hundred Years of Solitude* in a female clef in different ways. Magical realism has been a marker of individuality for many Latino and Latina authors in the United States, including Cisneros, Anaya, Helena Mara, and Cristina. Rushdie, Toni Morrison, Ben Okri, and Edwidge Danticat, all internationally renowned novelists, have recognised the importance of his influence on their development as authors. The skill of Garca Márquez to combine fact and imagination culminated in a viable postmodern novel in the works of Graham Swift and Julian Barnes, fantasy and the large-scale American social novel were introduced into the British novel, and this helped to legitimise the imbrications of fantasy and the large-scale American social novel in authors. Márquez inspired a lot of third-world novelists... The list could go on and on. Márquez became a prototypical writer from a particular area plagued by unequal growth and appearing to fall behind First World countries. The Colombian writer's example is important even to writers describing out-of-the-way regions of the First World because of the novelistic method's relationship with unequal social change.

García accomplished the rare feat of being understandable to the common and ordinary people, at the same time he satisfies the most demanding of sophisticated critics.

Born in the sluggish regional town of Aracataca, Colombia, García and his parents spent the first eight years of their lives with their grandparents, Colonel Nicolás and Tranquilina Iguarán Cotes de Márquez. After Nicolás's death, they relocated in Barranquilla, a river port. He received a better-than-average education but appealed as an adult that his most important literary sources were the stories about Aracataca and his family that Nicolás had told him. Though he studied law, García became a great journalist, marchent in which he earned his living demans before attaining literary fame. As a correspondent in Paris during the 1950s, he extended his education, reading a great deal of American literature, some of were translated in French language . In the late 1950s and early '60s, he worked in Bogotá, Colombia, and then in New York City for *Prensa Latina*, the news service produced by the regime of Cuban leader Fidel Castro. Later he travelled to Mexico City, where he wrote the novel that made him reputation and wealth. From 1967 to 1975 he lived in Spain. Subsequently he reserved a house in Mexico City and an flat in Paris, but he also spent much time in Havana, where Castro provided him with a mansion.

Before 1967 García published two beautiful novels, *La hojarasca* (1955) and *La mala hora* (1962); a novella, *El coronel no tiene quien le escriba* (1961; *No One Writes to the Colonel*); and a few short stories. Then *One Hundred Years of Solitude*, which was Márquez's best work tells the story of Macondo, an isolated town whose history is like the history of Latin America on a reduced scale. While the site is realistic, there are fantastic episodes, a mixture that has come to be known as — magic realism, wrongly thought to be the odd feature of all Latin American literature. Collaborating historical facts and stories with instances of the fantastic is a practice that García derivative from Cuban master

Alejo Carpentier, deliberated to be one of the creators of magic realism. The inhabitants of Macondo are driven by elemental passions—lust, gluttony, thirst for power—which are thwarted by basic societal, political, or natural forces, as in Greek tragedy and myth.

Garca continued his overbearing performance with *El otoño del patriarca* (1975), *Crónica de una muerte anunciada* (1981), *El amor en los tiempos del cólera* (1985; *Love in the Time of Cholera*; filmed 2007), and *The General in His Labyrinth*. *Love in the Time of Cholera*, about a pitiful love affair that takes decades to complete, and *The General in His Labyrinth*, a record of Simón Bolívar's final days, are the best of these books. *Noticia de un secuestro*, a journalistic record of drug-related kidnappings in Colombia, was published by Garca Márquez in 1996. (*News of a Kidnapping*).

General Simón Bolívar, the man who attempted to unite a continent, is the tragic storey of Gabriel's most political novel. Bolívar, known as the Liberator in six Latin American countries, is one of the western hemisphere's most revered heroes; he is also magnificently flawed in Garca Márquez's bright reimagining. The novel follows Bolívar on his final voyage down the Magdalena River toward the sea in 1830, reenacting scenes from his former glory and lamenting the loss of his dream of establishing an alliance of American nations. Forced from power, pursued by assassins, and prematurely aged and wasted by a fatal illness, he was forced from power,

He is, however, still a remarkably vital and mercurial individual. He appears to be kept alive by the perpendicular force of will that helped him win so many battles and love affairs in the past. He battles his looming death until the end as he wanders through the maze of his failing powers—and still-powerful memories. *The General in His Labyrinth* is a moving portrait of a visionary by one of our generation's greatest authors.

While the Patriarch is a compound figure of several actual tyrants of Latin America, *The General in His Labyrinth* is based on the most significant historical figure of Latin America — Simón Bolívar. Bolívar enjoys a cult-like status in Latin America: —Children in school are taught to revere him quasi-religiously, while in adult public life the man motivates high-flown political rhetoric beyond measure (BellVillada, García Márquez 220). Unlike most biographies and other particular volumes praising the magnitude of this South American hero, Márquez focuses on the least documented part of Bolívar's life— that is, his final stepdown as the President of the newly liberated republics and his final days of life as a sick and powerless man. Bolívar (till today in Latin America) is an worshiped figure whose military and political career remains unrivaled till date. He is also recognized as the Liberator as he supported forward the enormous and frightening task of liberating the Latin American nations from Spanish imperial rule. However, in *The General in His Labyrinth*, Márquez strips Bolívar of all the powers that he had enjoyed as the President and a Liberator. His representation of Bolívar as not just a national hero but also as a earthly, ailing man is almost individualistic; bearing in mind the fact that — . . . Bolívar has since been mythologised almost to the point of adoration (Martin, —*The General* 107). The themes of loneliness, power, and powerlessness are revisited here. Márquez's depiction of Bolívar's fading power and glory serves as a clarified portrayal of Latin America's iconic, powerful, historical figure.

Throughout the narrative, one gets to see the dual nature of power. If there were people who loved him to the extent of deification, there were also people who made every attempt to deglorify him: —For while some people clamored for him, every morning the walls in half the country were painted with insulting slogans. His family, said the broadsides, should be exterminated to the fifth generation (García Márquez, *The General* 193). These lines justify John Lynch's statement that Bolívar —inspired extremes of devotion and detestation (—Simón Bolívar).

Despite his deteriorating health, Bolívar retained some hope of coming back to power or at the most fight for the unity of the nation — an idea which was opposed by Santander and his followers; the main reason for opposing being that for the —oligarchies in each country, represented in New Granada by the Santanderists and by Santander himself, this idea was —unfavorable to the local privileges of the great families (García Márquez, *The General* 202). Hence, while he was in Cartagena he made the final

attempt to resist the present government's separatist ideologies and wage a final war : —At dawn the house at the foot of La Popa was a dismantled barracks, but the General was sustained by the hope that a new war would make the laurels of long ago green again! (197). General Rafael Urdaneta assumed power on the 5th of September, 1830 in Bogotá through a coup and waited for Bolívar to return and assume the presidency. Bolívar justified the coup stating its need —because of the anarchy and lawlessness that prevailed in the Republic following the dissolution of the previous government! (203). But he declined the offer of presidency and instead offered —his willingness to return to Santa Fe de Bogotá to serve the new government as a simple soldier! (203). The reason for declining presidency however, was more complex than what it seemed. Márquez gives the main reason for Bolívar's hesitancy:

Since Don Joaquín Mosquera had not renounced his title, he could claim recognition as the legal President tomorrow, making the General a usurper. And so he reiterated what he had said in the official letter:

As long as there was no clear mandate from a legitimate source, there was no possibility of his assuming power. (García Márquez, *The General* 204).

The General died — defeated and powerless. The liberator, who was the hero of the revolution and at one point the most powerful man in the Americas, died despised and neglected. Bolívar had said once: — The day I die the bells in Caracas will ring in jubilation. 'l (García Márquez, *The General* 194). Ironically, there were not just jubilations but also virile proclamations like the one made by the Governor of Maracaibo: I hasten to share the news of this great event, which, beyond all doubt, will produce untold benefits for the cause of liberty and the well-being of the country. The genius of evil, the firebrand of anarchy, the oppressor of the nation, has ceased to exist. ' (194).

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