

García Márquez and the Global South

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Abstract and Keywords

Even when its focus is ostensibly local, Gabriel García Márquez's literary output registers the global forces—and, specifically, the imbalances of economic, political, and cultural power—that condition those local circumstances. These same forces are the dynamics that define the Global South in the present. Following the most recent work in the field, the Global South is here understood not simply as a place name or post-Cold War substitute for the Third World, but as the resistant political imaginary arising from the mutual recognition of shared or analogous circumstances by marginalized or dispossessed groups throughout the world. This article explores the three principal intersections between García Márquez's work and the Global South understood as a relational and analytical category. First, it outlines the ways in which his work registers global—and, importantly, South-South—circuits of exchange, opening up new comparative itineraries. Second, it elaborates the ways in which these comparative connections build toward a critique of the global system, such that García Márquez provides both the grounds and a model for what this article calls "Global South thinking." The final section addresses the circulation and influence of García Márquez's work in the literatures of the Global South. Much of the existing commentary on this topic (his influence on Third World, postcolonial, or even world literature) has focused on magical realism and *One Hundred Years of Solitude*. But, the article shows, works such as *The Autumn of the Patriarch* and *Chronicle of a Death Foretold* have also had a profound influence, on both individual texts and their reception.

Keywords: Global South, magical realism, world literature, Latin American Boom, capitalist imperialism, One Hundred Years of Solitude, Operation Carlota, The Autumn of the Patriarch, Chronicle of a Death Foretold

TOWARD the end of *Cien años de soledad* (*One Hundred Years of Solitude*, 1967; henceforth *One Hundred Years*), Amaranta Úrsula Buendía's Belgian husband, Gaston, writes from Europe with news of the airplane commissioned for his planned airmail service: "a shipping agent in Brussels [*una agencia marítima de Bruselas*] had sent it by mistake to

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Tanganyika [Tanzania], where it was delivered to the scattered tribe of the Makondos" (406).¹ The reference here is to the Makonde people of southeast and east Africa, who today reside in Mozambique, Tanzania, and Kenya.² By this point in Gabriel García Márquez's most famous novel, *Amaranta Úrsula* has begun a love affair with her nephew, Aureliano Babilonia, which, in one of the novel's many narrative slant rhymes, will result in the birth of a child with the tail of a pig—an outcome originally feared by Úrsula Iguarán in the early months of her marriage to José Arcadio Buendía and before the founding of Macondo. Amaranta Úrsula dies during that birth, and the infant is devoured by ants, unlocking the final key to Melquíades's prophecy, which Aureliano frantically reads as Macondo is wiped out by the wind. This spectacular ending is the final dismantling: once a banana company boom town, Macondo had for years been in decline, slowly abandoned and "forgotten even by the birds," to such an extent that by the time Aureliano's friend Gabriel leaves for Paris, he has to signal for the train to stop and pick him up (404; 456–57). The Belgian shipping agent's (in Spanish, the shipping agency's) mistake, then, can be read as further confirmation of Macondo's isolation—or, in the novel's terms, "solitude"—its anonymity yet another harbinger of the coming annihilation.

But it is necessary to read the dislocating transposition of Macondo, the fictional town, and the Makonde people as more than a comical, if suggestive, error. This is one of the many seemingly minor moments in *One Hundred Years* that serve to locate the narrative within the larger networks of power that condition the existence of Macondo and later bring about its end. The transposition suggests that for the shipping agent—and by extension, for Belgians, Europeans, and the Global North—these very distinct entities (p. 51) of the putative periphery are, for all intents and purposes, indistinguishable and interchangeable; Macondo is "close enough" to the Makonde and vice versa. Gaston's airmail service is itself a repurposing of a venture initially intended for the Congo, where his family has investments in palm oil (another commodity crop, whose destructive history rivals that of the banana). Realizing Amaranta Úrsula wants to stay in Macondo, Gaston decides that "for the purposes of being a pioneer, the Caribbean was about the same as Africa" (my translation).³ He eventually recovers the airplane in Léopoldville (now Kinshasa, Democratic Republic of Congo) (407; 460). Together with Gaston's arc in the novel, the Belgian shipping agent's transposition of the near-homonymous Macondo and Makonde points to the underlying historical linkages between García Márquez's fictional town, the African continent, and, from there, the world economy at large.

This chapter explores the contours and critical possibilities of such connections, both within the scope of García Márquez's oeuvre as well as through the influence his work has had beyond Latin America. By way of example, in September 2019, more than fifty years after the publication of *One Hundred Years* and the Latin American literary "Boom" of which it was the apex, the Kenyan capital of Nairobi hosted the Macondo Literary Festival. Founded with the aim of breaking down linguistic borders within the African continent, it brought together writers from Anglophone and Lusophone countries under the theme "Re-Imagining Africa's Histories through Literature."⁴ The festival website credits García Márquez with its name: "Macondo is a fictional place in the novel *One Hundred Years of Solitude* by Colombian Nobel Laureate Gabriel García Márquez, a place where

magical things happen.”⁵ This formulation was frequently repeated in media coverage of the festival, with one journalist calling Macondo “a literary metropolis of wonder” (Makokha n.p.). In this back and forth (*vaivén*), the emblematic figure of one continent’s “solitude”—that is, of its peripheralization within an economic world system designed to extract a maximum amount of profit from those peripheries, a process sustained by histories of colonization and postindependence interference that continue to distort the political cultures of individual nation-states (see García Márquez, “The Solitude of Latin America”)—becomes on another, similarly peripheralized continent a symbol of connection, exchange, and the generative potential of literature. This is, of course, just one of the numerous circulations and recordings of the name “Macondo,” which range from the adulatory, to the comical, to the critical (as in the McOndo manifesto).⁶ Conceding the hyperbole of calling the Macondo of *One Hundred Years* a “metropolis of wonder,” I propose that the use made of García Márquez and the name Macondo here is not a misapprehension or misreading. Rather, the resignifications of Macondo in the Macondo Literary Festival help to illuminate the complex world-historical linkages that undergird García Márquez’s work and which have shaped its global circulation, particularly in the regions of the world now broadly understood as the Global South.

The reference to the Makonde in *One Hundred Years* and the Macondo Literary Festival in Kenya are two key coordinates for understanding the relationship between García Márquez and the Global South. Even when its focus is ostensibly local, García Márquez’s literary output registers the global forces and, specifically, the imbalances of (p. 52) economic, political, and cultural power in the global system that condition those local circumstances. These same forces are the dynamics that define the Global South in the present; that is, “Global South” understood not merely as a place name or post-Cold War substitute for the Third World, but also as a resistant political imaginary and comparative framework within which to consider the cultural production of the so-called periphery. From this perspective, such seemingly minor details as the Belgian shipping agent’s mistake become keys for reading García Márquez’s work in relation to that Global South. Moreover, as I outline at the close of this article, the immense success and enduring popularity of García Márquez’s work means that he is a towering figure not just within Latin American literature, but also in world literature at large (e.g., Moretti). Because of this, his work, and in particular the magical realism of which *One Hundred Years* has served as a global archetype, continues to function as a model for and by which writers and works from other regions of the Global South might gain world literary standing. Without dismissing the hegemonic role that *One Hundred Years* and magical realism have come to occupy, I highlight instances of engagement with García Márquez’s work outside the frame of the world literary market but within the scope of the Global South as a transnational collectivity.

Understanding the Global South: A Political Imaginary and Comparative Framework

Despite its ubiquity, the meaning, inflections, and critical utility of the term “Global South” remain questions of heated debate (see Comaroff and Comaroff 49–52; West-Pavlov, “Toward the Global South”). The term originates in the social sciences and developmentalist discourse, where it invokes the notion of a global North-South divide to organize countries according to socioeconomic and political status (cf. Kartha). In popular usage, it predominantly serves to name the same parts of the world that the term “Third World” once did. However, while often invoked as such, the Global South is not simply a place name designating a fixed location, nor is it properly a post-Cold War substitute for the Third World, sometimes taken to also include parts of what was formerly the “Second World.” Particularly for scholars in literary and cultural studies, the Global South has come to function as a “deterritorialized geography of capitalism’s externalities,” a relational concept that emphasizes the connection or interactions between groups rather than steadfast categorization (Mahler, “Global South” n.p.).

The ascent of the term “Global South” around the turn of the twenty-first century was of a piece with a larger shift in the post-Cold War period from East-West rivalries to North-South tensions, where “North” and “South” function as synonyms for economic, social, and political “development” and its opposite. Contrary to the locational specificity of the Third World, where countries were categorized according to relative levels of (p. 53) development, the Global South is not spatially delimited and instead “is to be found everywhere” (Sheppard and Nagar 558). Yet “Third World” was itself a multivalent term: its meanings ranged from serving as a commonly understood synonym for “underdevelopment” to naming a variety of contestatory political projects organized under the broader principle of nonalignment. This latter vision of the Third World was rooted in anticolonial and Cold War radical internationalist movements, nurtured by gatherings such as the Bandung Afro-Asian Conference in 1955 (Indonesia) and the Tricontinental Conference for Solidarity with the Peoples of Asia, Africa, and Latin America in 1966 (Cuba), as well as the Afro-Asian and Tricontinental solidarity organizations established in their wake.⁷ Beginning in the 1970s, the global turn toward neoliberalism would effectively dismantle the Third World as a political project (Prashad, *The Darker Nations* 276–81, *The Poorer Nations* 47–83). The Global South, as both a term and concept, thus arises from this collapse and represents an ongoing effort to grapple with the current global disposition by naming its externalities (negative effects) and providing the rubric under which wide-ranging and cross-regional resistance might be imagined.⁸ Drawing on this history, scholars such as Alfred López, Vijay Prashad, and Anne Garland Mahler argue for understanding the Global South as a resistant political imaginary arising from the mutual recognition of shared or analogous circumstances by marginalized or dispossessed groups under contemporary capitalism. From here, it becomes possible to speak of a Global South within the Global North, as in the marginalization of indigenous or otherwise racialized populations, as well as of a North within the South, as constituted by an increasingly mobile transnational capitalist class. Recognition is therefore the basis for the creation of Global

South consciousness, as the act of coming to awareness of, articulating, and thereby activating solidarities that can then be put into action toward the goal of liberation.

More abstract invocations of the Global South, however, mobilize it as a framework for transregional and specifically South-South comparison, turning attention to shared or analogous experiences of marginalization, dispossession, or oppression without necessarily requiring mutual or even self-recognition, and thereby allowing for looser forms of association (see Armillas-Tiseyra 12–21; Sparke; West-Pavlov, “Toward the Global South”). Here, conceptualization of the Global South as a political consciousness opens up toward its articulation as a comparative framework attuned to underlying connections or similarities between texts and their contexts. Methodologically, this approach is consonant with what Shu-mei Shih describes as “relational comparison,” a mode of comparison informed by world or macro history that approaches texts as part of a network connected by a complex of shared or even merely analogous histories. In order to illustrate the concept, Shih, taking inspiration from the work of Édouard Glissant, elaborates the idea of a “plantation arc” stretching from the Caribbean, through the US South, to Southeast Asia, via the Cape and the Indian Ocean (“Comparison as Relation” 86–88; Glissant 63–75). These sites are linked together by historical entanglements with global systems of labor and capital extraction, which serve as the basis for comparative readings of literature emerging from these contexts, whether or not there are material traces of direct contact. In this wider frame, comparison can move along multiple axes (p. 54) and function at various scales; it can—as Shih has written elsewhere of “literary arcs”—both expand and contract. The end of such literary arcs is not a global synthesis, but rather the linking together of multiple nodes so as to shed light on networked interconnections (“World Studies” 434).

Relational comparison, then, is a model for working within the Global South as well as for understanding the constitution of the Global South itself. It does not assume mutual recognition of shared circumstances within the particular sites explored, but rather seeks to illuminate those connections as the basis for comparative analysis. My discussion of the Belgian shipping agent’s mistake in *One Hundred Years* is informed by this approach, as is much other scholarship that uses García Márquez’s attention to questions of economic dependency and uneven development as the basis for comparison across time and place (e.g., Harford Vargas). This is, as I shall elaborate, the most fruitful approach for understanding the complex connections between García Márquez, his work, and the Global South as a comparative framework. The mode of analysis I enact here combines the principles of relational comparison with attention to the seemingly minor details through which these networks of interconnection are illuminated in García Márquez’s work.

The Global South and García Márquez: From Global Engagements to World-Historical Relation

García Márquez's biography, journalism, and political activism offer rich material for linking his work to the Global South. These associations are worth elucidating as a point of contrast for closer analysis of the literature. First, while its literary rendering might be remembered for the emphasis on solitude or isolation, the coastal region of Colombia in which García Márquez was born and raised was very much connected to the world through international circuits of exchange. The early twentieth-century banana boom drew to Aracataca (the town where García Márquez spent his childhood and which would become the model for Macondo, the setting of much of his early work) laborers from the wider Caribbean, South America, and Europe, as well as the Middle East and East Asia, and was accompanied by a dazzling influx of consumer goods—phenomena also registered in García Márquez's fiction (Martin, *Gabriel García Márquez* 21, 39, 47–50).⁹ As a young journalist working in Barranquilla, García Márquez became involved with a group of writers and intellectuals who would eventually become known as the Barranquilla Group; as he later explained to Gerald Martin, “Barranquilla enabled me to be a writer... . It had the highest immigrant population in Colombia—Arabs, Chinese, and so on. It was like [the Andalusian city of] Córdoba in the Middle Ages” (*Gabriel García Márquez* 126). Such comments locate García Márquez's early development as a writer not in the putative isolation of the periphery, but rather in cosmopolitan spaces (p. 55) of transregional exchange between so-called peripheries, whose contact was only ever partially mediated by the center. “Cosmopolitanism” is, of course, an overdetermined and malleable term (see Lyon). I use it here not so much to link García Márquez's development as a writer to Euro-American modernism writ large (another rich literary-historical and critical vein in the scholarship of his work) as to invoke a cosmopolitan practice as imagined from and in the margins. This is a cosmopolitanism akin to what Ngũgĩ wa Thiong'o invokes when he describes “the postcolonial as the site of globality” as well as what Boaventura de Sousa Santos calls “subaltern insurgent cosmopolitanism” (*Globalectics* 51–55; de Sousa Santos 134–35).

Second, García Márquez's travels, both before and after he became a global star (itself a process marked, first, by the success of *One Hundred Years* in the late 1960s and early 1970s, and second, by the awarding of the Nobel Prize in 1982), attest to a leftist internationalism that would characterize his life as a writer and public figure. While working as a journalist in Paris in the mid-1950s, García Márquez was attuned to the independence struggles in Vietnam and Algeria and became involved with the Algerian National Liberation Front (FLN); often mistaken for Algerian, he was harassed and even arrested by police (Martin, *Gabriel García Márquez* 209–10).¹⁰ This period of exploration culminated with an extended trip into Eastern Europe in 1957, during which García Márquez visited and filed stories from East Germany, Czechoslovakia, Poland, Hungary, and the USSR.¹¹ Almost two decades after that, García Márquez would celebrate the ways in which a city

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like London, remade by migration in the wake of empire, could become a crossroads for people from all over the world, such that Oxford Street now resembled a street in Panama, Curaçao, or Veracruz (Martin, *Gabriel García Márquez* 367–68; *Visión* [staff] 26).

This global consciousness—alternately understood as “cosmopolitanism” or “internationalism” depending on the context in which these questions are engaged—is a crucial facet of García Márquez, his work, and of the so-called Boom more generally. Often overlooked when García Márquez and the Boom writers are engaged outside of Latin America or under the rubric of world literature, this global consciousness is fundamental to understanding their work and its circulation outside of the region (see Franco, “From Modernization to Resistance”; Martin, *Journeys through the Labyrinth* 218–35; Sánchez Prado, “Teaching the Latin American Boom as World Literature”; Sánchez Prado, *América Latina en la “literatura mundial”*; Viñas et al.). One significant exception, perhaps, is the attention paid to García Márquez’s well-documented admiration for modernist writers such as William Faulkner.¹² As a young man, García Márquez recognized Faulkner as a fellow writer of the Caribbean; he would later write that it was Faulkner, more than any other writer, who helped him decipher the “demons of the Caribbean” (quoted in Cohn, “Faulkner and Spanish America” 50). Ernest Hemingway, James Joyce, Virginia Woolf, and Franz Kafka were similarly important touchstones for García Márquez and other authors of what would come to be known as the Latin American new novel (*nueva novela*; also the “Boom novel”) (see, e.g., Martin, *Journeys through the Labyrinth* 171–74; Williams).

However, García Márquez’s inspirations were not exclusively Euro-American. A profile of García Márquez published in the Buenos Aires magazine *Primera Plana* to mark (p. 56) the release of *One Hundred Years* names Faulkner and Kafka as well as François Rabelais as influences, but emphasizes over and above these the foundational importance of *A Thousand and One Nights* for García Márquez’s development as a storyteller (cf. van Leeuwen 105; Faris). Appropriately titled “Los viajes de Simbad García Márquez” (The Travels of Simbad García Márquez), the piece recounts the enchantment felt by the young García Márquez on first encountering these stories (Schóo 52). This experience is recreated in *One Hundred Years* for Aureliano Segundo (later father of Amaranta Úrusula), who finds the stories in what was once Melquíades’s room; they are in an unbound book without cover or title, meaning that the reader must recognize the reference from partial sketches of the tales (183 and 213–14).¹³ The breadth of García Márquez’s interests as a reader is attested to by the myriad allusions that punctuate his work, and which occasionally mislead critics. As García Márquez once commented on the reference to Rabelais in *One Hundred Years*, he placed it as “a banana peel on which many critics slipped” (*El olor de la guayaba* 104; my translation).¹⁴ Recognizing that García Márquez was notoriously cryptic in discussion of his writing, and therefore in his assessment of the critical value of his intertextual allusions, the presence of such references offers the reader a literary map that is nevertheless decidedly and instructively global in scope.

Such forms of global engagement, moreover, existed alongside and in conversation with the development of a Latin American consciousness in the early years of García Márquez’s career. This was the elaboration of a sense of cohesive regional or continental

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identity—what Martin evocatively terms “continental nationalism”—that proved fundamental to the formation and dissemination of the Boom (*Gabriel García Márquez* 180; see also Donoso 38–48; Siskind 85–87). Writing about his time in Paris, immediately after recounting his involvement with the FLN, García Márquez adds that for him the city was also defined by his interactions with fellow Latin Americans:

When I arrived in Paris, I was little more than a callow *caribe* [caribe *crudo*]. The thing for which I am most thankful to this city, with which I have so many old disputes and even older loves, is that it gave me a new and resolute perspective on Latin America. The overall picture of the continent, which we did not have in any of our countries, became very clear here, sitting around a café table, and one realized that, despite being from different countries, we were crew members on the same ship.

(“Desde París, con amor” 354; my translation)¹⁵

García Márquez’s sense of continental solidarity would find myriad expressions over the course of his life: from his allegiance to the Cuban Revolution; to the period spent working in Caracas and the many years he and his family lived in Mexico City; to the promise, made in the wake of the assassination of Salvador Allende (1973), that he would not write fiction until Augusto Pinochet was no longer in power in Chile (eventually rescinded with the publication of *Crónica de una muerte anunciada* [*Chronicle of a Death Foretold*] in 1981); to his vocal denunciations of CIA meddling in the region; to his close friendships with political figures such as Omar Torrijos of Panama and, of course, Fidel Castro of Cuba.¹⁶ The friendship with Castro, itself the topic of much analysis and (p. 57) criticism, was one of several vectors through which García Márquez engaged with Third World-oriented political projects and extended his criticism of First World imperialisms. In later decades, García Márquez would also become involved in the work of international commissions organized by intergovernmental bodies such as UNESCO; examples include his work for the MacBride Commission (International Commission for the Study of Communication Problems, 1977–1980) and his work on the prevention of nuclear proliferation.¹⁷ Such efforts were part of a larger shift from public militancy to diplomacy and mediation beginning in the 1980s (Martin, *Gabriel García Márquez* 390–91). They also brought García Márquez into the same kinds of intergovernmental and international venues from which there emerged initial articulations of what would come to be theorized as the Global South.¹⁸

Over the course of his life, then, García Márquez moved through a series of spaces and ways of thinking that have come to inform contemporary theorizations of the Global South. But while the various examples presented offer suggestive connections, they do not mobilize the Global South as a comparative framework or, more precisely, as a lens that can inform analysis of García Márquez’s literary production. It is therefore necessary to move from biographical précis to more direct engagement with the writing; I will begin with a work of nonfiction. Perhaps the best example of García Márquez’s investment in the projects of the Cuban Revolution and tricontinentalism is his account of Cuba’s mili-

tary mission to Angola, Operation Carlota. Named for the enslaved woman who began a revolt in Matanzas in 1843, the mission provided troops and other aid in support of Agostinho Neto and the People's Movement for the Liberation of Angola (MPLA) against the National Union for the Total Independence of Angola (UNITA, backed by the United States and South Africa) beginning in 1975, following Angola's independence from Portugal.

Written at García Márquez's suggestion and with direction from the Cuban government, "Operación Carlota" is uniformly celebratory, framing Cuba's involvement in Angola as part of its long-standing solidarity with liberation struggles elsewhere on the African continent (see Martin, *Gabriel García Márquez* 375–78). As García Márquez declares: "[N]o contemporary African liberation movement has been unable to count on Cuban solidarity, whether expressed in material and arms or in the training of military and civil technicians and specialists" ("Operation Carlota" 126).¹⁹ While Cuba's involvement in African liberation struggles was significant and influential, it existed in tension with the realities of racial essentialism and exclusion on the island. This is what Anne Garland Mahler incisively describes as "Cuba's two-pronged racial discourse—inclusionary discrimination in the domestic sphere and radical antiracism in the international context," which "allowed the communist government to externalize its racial problems, pointing to racism as an expression of U.S. imperialism to which both Cubans and African Americas were subject and denying the presence of racial inequalities within Cuba itself" (*From the Tricontinental* 176).²⁰ There is no room for such nuanced analysis in García Márquez's triumphalist account, which aims to position Cuba and the Castro brothers as models for international collaboration. In the closing paragraphs, for instance, García Márquez lists changes he has recently noticed in Cuba: short-sleeved (p. 58) suits are in fashion for men, Portuguese words have found their way into everyday slang, and "old African strains [have] reappeared in new popular tunes" (137; 31). These scattered observations are offered as signals of a deeper affiliation between Cubans and Angolans, an emergent political consciousness that shows promise for the future. But no matter how optimistic, drawing on Mahler, this remains a vision for the future as yet unable to confront its internal hierarchies and exclusions in the present.

With this in mind, perhaps the most interesting moments in "Operation Carlota" are García Márquez's fleeting literary flights from the technical language that characterizes the piece as a whole. These are particularly conspicuous when García Márquez turns his attention to the people of Angola, as in the following discussion of Portuguese colonization and the interior of the country:

Beneath that crust of civilization [the towns constructed by Portuguese settlers] lay a huge, teeming land of misery. The living standard of the native population was one of the lowest in the world, the illiteracy higher than 90 per cent, and the cultural conditions closer to the Stone Age than the twentieth century. Furthermore, in the towns of the interior [*las ciudades del interior*], only the men spoke Portuguese and they lived with as many as seven wives in the same house. Age-old superstitions were a hindrance not only in everyday life but also in the conduct of

war. Many Angolans continued to be convinced that bullets could not pierce white skins; they had a magical dread of airplanes; and they refused to fight in trenches saying that tombs are only for the dead. (133)²¹

While such descriptions traffic in ethnographic exoticism, separating the backward Angolans from the forward-thinking Cubans, the language and subtle shift in register in these lines also indexes similarity and opens toward recognition. What begins as a technocratic account of conditions on the ground (discussion of literacy rates), complete with the pejorative implications and paternalism common to so much of that language (the reference to cultural conditions being closer to the Stone Age), shifts in the second sentence. Here, the towns of Angola's interior begin to resemble the world of the fictional Macondo—as a place similarly isolated, riven by superstition and violence. Think, for instance, of José Arcadio Buendía's encounter with the remains of a Spanish galleon in the "enchanted region" around the time of the founding of Macondo, which will later be the place where banana trees are planted and, after that, the ground on which Gaston builds the landing strip for his awaited airplane; or of the amazement expressed by Macondo's inhabitants at the inventions traders (the "gypsies") bring to the town; or, for that matter, of the fourteen assassination attempts, the seventy-three ambushes, and the firing squad survived by Colonel Aureliano Buendía in *One Hundred Years*.

The latent comparison in these lines posits that Cuba (and by extension, the Caribbean and Latin America) and Angola (and the African continent as a whole) are linked not just by the political realities of the Cold War but by the much longer histories of domination and extraction that are the stuff of world-historical and therefore relational analysis. The descriptions sound alike because these places have been subjected to interconnected historical forces. More than by magic or superstition, the towns of the (p. 59) Angolan hinterland and Macondo are connected by analogous histories of combined and uneven development—that is, of a partial (and conditional) integration in the world economy primarily oriented toward extraction of resources and other forms of wealth, with unequal distribution of the little that is given in return.²² García Márquez's language, in turn, registers the social and psychological consequences of those material realities. Noting that, a decade earlier, Che Guevara similarly observed this propensity to superstition and took it upon himself to investigate its origins (even learning Swahili), García Márquez explains that it is not a uniquely Angolan or African trait, but the result of "that pernicious force which cannot be vanquished by bullets: mental colonization" (133).²³ Read with this analysis in mind, the enchantments of Macondo, so often romanticized as a place of magic and wonder, are transformed into signals of the novel's underlying critique of the larger capitalist system within which the narrative unfolds. The "magic" of Macondo or even of magical realism, to paraphrase Ericka Beckman, is no more "magical" than the magical thinking that sustains capitalism itself (see "An Oil Well Named Macondo"; see also Wenzel, *The Disposition of Nature* 126–29). Hence García Márquez's oft-repeated claim that the putative inventions of his magical realism were fundamentally rooted in reality (e.g., González Bermejo 10–11; El Manifiesto [staff] 86–87; Dreifus 126–27; Ortega).

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The analysis I have outlined through juxtaposition of “Operation Carlota” with *One Hundred Years* relies on an instance of recognition intimated in the text, but which must be activated by the reader and therefore risks being overlooked. Once elucidated, such moments offer rich possibilities for thinking about García Márquez in relation to the Global South. Beyond the suggestive details of the biography, his political work and declarations, or even the points of contact suggested by marks of influence or allusion, this is how one should approach García Márquez’s work within a Global South framework. In my usage, therefore, Global South is fundamentally a way of reading, one informed by relational comparison and attuned to the seemingly minor details through which those histories of interconnection, and the analyses they make possible, become manifest.

García Márquez’s literary works are filled with gestures toward and references to the larger networks within which his fictional worlds, even the most ostensibly isolated or “magical,” are embedded. To put it in slightly different terms, the material substrate of much of García Márquez’s fiction invokes the attention to global dynamics and emphasis on interconnection familiar to scholars of capitalism and world-systems analysis. The initial economic boom, the massacre of striking workers, and the ensuing bust unleashed by the banana company in *One Hundred Years* (a thinly veiled fictionalization of the ravages wrought by the Boston-based United Fruit Company) is one immediately recognizable example. Also notable is the Americans’ claiming of the Caribbean Sea as repayment for the country’s accumulated foreign debt toward the end of *El otoño del patriarca* (*The Autumn of the Patriarch*, 1975; henceforth *The Autumn*). In the latter novel, the Americans carry away the sea in pieces and plant it in Arizona; to replace the ocean winds, the dictator of the unnamed country is forced to install a system of fans (232–34; 265–68). This fantastical scenario provides a canny instantiation of the mechanics of international debt and even anticipates the increasing privatization of natural (p. 60) resources in the present (Beckman, *Capital Fictions* vii–viii). Such attention to political economy is an element of García Márquez’s work frequently overlooked in service of celebrating its more marvelous aspects; to quote Martin, “No misreading has been more serious for Latin American literary history than the ‘mythreading’ of its most celebrated work, *One Hundred Years of Solitude*” (*Journeys through the Labyrinth* 235). In what follows, I offer a series of briefly sketched analyses informed by the Global South as a conceptual framework and intended to counter that tendency to “mythread” García Márquez’s fiction.

To return to the episode with which I began, the Belgian shipping agent’s transposition of Macondo and the Makonde in *One Hundred Years* points to the underlying historical connections between the fictional town, the African continent, and the global economy. In his autobiography, García Márquez traces the origins of the toponym “Macondo” to a banana plantation near Aracataca. Only years later, after he had begun to use the name in his fiction, would García Márquez learn it was also the name of a tree (*Cavanillesia platanifolia*) and of a people (20; 28–29).²⁴ Etymologies of the word suggest that the Spanish *macondo* derives from the term for banana (*makondo*) in some of the Bantu languages spoken in Africa and, later, in the Caribbean (see de Granada; Beckman, “An Oil-Well Named Macondo”). Certainly the Spanish and Portuguese term “banana” derives from those in several west and central African languages, mirroring the physical trajectory of the plant

(which originates in Asia) from Africa to plantations in the Americas, as well as of the enslaved people taken to work those plantations.²⁵ These connections are part of a much larger constellation of linkages between Africa and the Americas that includes the Atlantic slave trade, long (and ongoing) histories of extraction (or extractivism, as the extraction of natural resources in an economy that depends primarily on the sale of those resources on the global market is known), and the geopolitical dynamics of the Cold War.²⁶ Viewed in a world-historical frame, they also point to further links and resonances, such as those between banana cultivation in Latin America and southeast Asia, or rubber extraction across the global tropics (see French; Harp).

Palm oil, invoked in the novel through the reference to Gaston's family's investments, similarly opens up a variety of comparative axes, beginning with the physical "arc" of oil-palm-tree plantations across Latin America, Africa, and Asia. The United Fruit Company was also responsible for the introduction of a West African variety of the oil-palm tree (*Elaeis guineensis*) into Latin America in the 1920s (Taussig n3, 7–8).²⁷ The farming of the oil-palm stretches back several centuries, particularly in West Africa, where large-scale cultivation of this plant as a commodity crop was propelled by the use of palm oil as a mechanical lubricant during the first Industrial Revolution and, as such, anticipated the discovery and extraction of petroleum in places such as the Niger Delta (Wenzel, "Petro-Magic-Realism" 452; Apter; Lynn). As is suggested by Jennifer Wenzel's analysis of what she calls "petro-magic-realism" in Nigerian fiction—which is informed by Fernando Coronil's work on "petro-magic" in Venezuela—such relational comparative thinking makes possible an analysis of the political ecology not just of Nigerian (p. 61) literature (Wenzel's task) but of the literature of oil-producing regions throughout the Global South.²⁸ The connections I am drawing here are sustained by the circulation of García Márquez's work, and in particular of the name "Macondo." In an uncanny and suggestive coincidence, the rig responsible for the 2010 Deepwater Horizon oil spill in the Gulf of Mexico was named "Macondo." Per Beckman's analysis of this case, BP's naming of the oil well after García Márquez's fictional town reveals not just capital's reliance on the imaginative apparatuses of fiction, but also its attempts to disavow the history of hypertrophic expansion and catastrophic collapse recounted in *One Hundred Years* itself ("An Oil Well").

Moving to *The Autumn of the Patriarch*, the mechanics of international debt offer a similarly rich comparative arc. Combining attention to the legacies of Latin America's export boom at the turn of the twentieth century with an analysis of the region's political history, García Márquez explicitly frames debt as a tool of capitalist imperialism, as enacted via collaboration with authoritarian regimes, in this dictator novel. The historical reality of exploitative lending practices is registered in *The Autumn* by the unnamed collective narrator who represents the dictator's subjects, as well as by the dictator and his henchmen, in a narrative voice that flows between multiple speakers:

[W]e're down to our skins general sir, we had used up our last resources, bled by the age old necessity of accepting loans in order to pay the interest on the foreign debt ever since the wars of independence and then other loans to pay the interest

on back interest, always in return for something general sir, first the quinine and tobacco monopolies for the English, then the rubber and cocoa monopoly for the Dutch, then the concession for the upland railroad and river navigation to the Germans, and everything for the gringos [...] (210)²⁹

The country's debts date to the wars of independence, after which it was forced to take out new loans and make commercial concessions to pay the interest on the back interest, and so on, all against the background of boom-and-bust economic cycles. This is a crucial aspect of García Márquez's analysis of dictatorship: while the General has come to seem an all-pervading and "eternal" presence in the lives of his subjects, the novel increasingly emphasizes the limits of his power. Ultimately, the General is subordinate to the desires of the foreign interests (both political and commercial) that have sustained and benefited from his regime. This is a perspective, as I have argued elsewhere, particular to the dictator novel of the Global South. Attention to the role of global political and economic forces in shaping and sustaining dictatorship offers a distinct image of the dictator, who must appease external interests in order to remain in power. The resulting disjunction between the dictator's apparent omnipotence at home and his subjection abroad is often the subject of satire and comedy in the dictator novel of the Global South. In *The Autumn*, while the General might take a contemptuous pride in offering shelter to the deposed dictators of neighboring countries, he is shown to have little more control over his fate than they do (15-17; 23-24).

(p. 62) Emphasis on the links between dictatorship, debt, and capitalist imperialism, particularly in its neoliberal incarnations, remains an important topic in more recent dictator novels from beyond Latin America. In *En Attendant le vote des bêtes sauvages* (*Waiting for the Vote of the Wild Animals*, 1998; Côte d'Ivoire) and *Mũrogi wa Kagogo* (*Wizard of the Crow*, 2006; Kenya), for instance, Ahmadou Kourouma and Ngũgĩ wa Thiong'o respectively turn their attention to the difficulties faced by Cold War-era African dictators after the collapse of the Soviet Union, which effectively removed the geopolitical scaffolding that had sustained such dictatorships on the continent since the era of independence. These (fictional) dictators now find themselves with restricted access to capital and are forced to make significant political concessions in order to receive meager funds. In *Waiting for the Vote of the Wild Animals*, the dictator is eventually ousted and hopes to return to power via elections; in *Wizard of the Crow*, the dictator is killed and replaced by a subordinate who proves more willing to implement the new plan of "corporonialism" (a portmanteau term combining "corporation" and "colonialism") demanded by the Global Bank and Global Ministry of Finance (stand-ins for the World Bank and International Monetary Fund). In neither case does the removal of the dictator signal a significant change in conditions on the ground, as the global systems that conditioned their dictatorships remain in place. Indeed, while *The Autumn* begins and ends with the death of its dictator, the novel itself similarly does not imagine a future beyond dictatorship. So long as those larger interests remain in place, the local reiterations of dictatorship will continue.

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Gestures toward the larger systems that condition the fictional worlds in which García Márquez's narratives unfold are not always so explicit or extensively developed as in the examples discussed thus far. But the more subtle indications similarly allow the reader to trace the connections between the local settings of García Márquez's fiction and the larger world. Think, for instance, of the passages in which the pope in Rome learns of the death of Mamá Grande and rushes to Macondo, where the sounds of that town intermingle with those of the Vatican, in "Los funerales de la Mamá Grande" ("Big Mama's Funeral," 1962) (209–11; 159–61); or of the reference to future "passengers on great liners" (*los pasajeros de los grandes barcos*) who will enjoy the sight and smell of the many flowers planted by the town in Esteban's honor in "El ahogado más hermoso del mundo" ("The Handsomest Drowned Man in the World," 1968) (253; 56); or of the US Marines whose presence punctuates the plot of "Blacamán el bueno vendedor de milagros" ("Blacamán the Good, Vendor of Miracles," 1968). In each case, these brief references serve to locate the story in time—the Marines in "Blacamán" come to the deck of their ship to take "colored pictures" with "long-distance lenses" (273; 84)—and place, effectively reframing the narratives in which they appear. In "The Handsomest Drowned Man in the World," for example, the body of a mysterious stranger becomes an object of wonder and desire for the inhabitants of the fishing village where it washes up. Enthralled with the stranger, whom they name Esteban, the villagers decide to give him a marvelous funeral. But both the domestic tensions and enchantment unleashed by the arrival of the dead body only take on meaning when understood in the context (p. 63) of the village's isolation, which is produced by the larger, global systems within which it has been relegated to the margins. The village is, in short, the kind of place otherwise ignored by those great passenger liners.

Similarly isolated are the trading posts of La Guajira, where Eréndira engages in forced sex work in "La increíble y triste historia de la cándida Eréndida y de su abuela desalmada" ("The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother," 1972), the village where the colonel waits for news of his pension in *El coronel no tiene quien le escriba* (*No One Writes to the Colonel*, 1961), and the coastal backwater that is the setting for *Chronicle of a Death Foretold*, to name just a few examples. In each case, the remoteness or isolation of these spaces is, precisely, produced by systems (the state, the global economy) that have decided to withdraw from or otherwise overlook and exclude the places and people in question. Think, for instance, of the narrator's description of the cursory investigation of the murder of Santiago Nasar in *Chronicle of a Death Foretold*. Twenty years after the murder, the narrator searches for records of the matter in the disordered archives of the Palace of Justice in Riohacha, a decrepit colonial building briefly occupied by Sir Francis Drake during an English invasion of the region in the sixteenth century, where the narrator must now wade through water because the ground floor floods at high tide (98–99; 157–58). The scene is a glimpse of uneven internal development that, once again, recalls García Márquez's description of the villages of the Andean interior in "Operation Carlota."

What binds all of these examples together is García Márquez's enduring interest in what, in his 1982 Nobel lecture, "La soledad de América Latina" ("The Solitude of Latin America"), he termed "solitude." An allusion to the title of his most famous work, in the lecture the term serves to describe Latin America's condition of dispossession and marginalization, as attested to by long histories of massacre, dictatorship, and disappearances. Crucially, "solitude" is not a given, but rather a condition produced by Latin America's relationship with Euro-America, in which "interpretation of our reality through patterns not our own serves only to make us ever more unknown, ever less free, ever more solitary" (135).³⁰ Within the scope of the lecture, García Márquez's elaboration of the region's solitude engenders an argument for new forms of representation better suited to conveying Latin American reality. Particularly as this line of argument converges with that of earlier descriptions of a Latin American *real maravilloso* (marvelous real) and *realismo mágico* (magical realism), it has become a touchstone in discussions of the aesthetics of García Márquez's fiction (e.g., Harford Vargas; Sangari). However, García Márquez's elaboration of solitude as a *relational* category that makes visible the global dynamics linking together far-flung regions of the globe, in which "peripheries" are zones of extraction and exclusion produced by the operations of capitalist imperialism, is also a key for reading the world in his literary work. As García Márquez remarked in a 1971 interview: "[T]he book I'm writing isn't the book of Macondo, but of solitude" (González Bermejo 7). Even in his most isolated fictions, the wider world is always there, made present in the seemingly minor details that give the settings texture.

(p. 64) Coda: García Márquez and the Literatures of the Global South

In an essay published on the occasion of García Márquez's death in 2014, Salman Rushdie relays a joke about the outsized influence of *One Hundred Years*: " 'I have the feeling,' Carlos Fuentes once said to me, 'that writers in Latin America can't use the word 'solitude' any more, because they worry that people will think it's a reference to Gabo. And I'm afraid,' he added, mischievously, 'that soon we will not be able to use the phrase '100 years' either'" ("Magic in Service of Truth" n.p.). Fuentes's bon mot, as reported by Rushdie, captures not just the importance of *One Hundred Years* for Latin American writers, but the extent to which it—and the magical realism of which it came to serve as a global archetype—would determine the international circulation of Latin American literature. The global popularity of *One Hundred Years* engendered what Sylvia Molloy has called a "magic realist imperative," or, per Ignacio Sánchez Prado, a model of "epigonal magical realism," that later generations of Latin American writers would explicitly and sometimes vociferously reject, even as their work continued to be read with those expectations (see Molloy; Sánchez Prado, *Strategic Occidentalism* 79–84; Siskind 85–95; Pollock).³¹ The weight of García Márquez's influence is not exclusive to Latin American literature. More than a colossus to be overthrown, however, it offers a means for understanding the narrow place given to literary production from the Global South in the global literary market. By way of conclusion, then, I offer a brief reflection on the role that García

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Márquez, his work, and its legacies have come to play in the production, circulation, and reception of literary production from elsewhere in the Global South.

Much of García Márquez's international influence is traceable via the dissemination of magical realism as a narrative mode and the critical attention it subsequently received. By the end of the 1980s and into the 1990s, magical realism was being celebrated by some as "the literary language of the emergent postcolonial world" (Bhabha 6-7; see also Slemon; cf. Spivak, Quayson). Such claims are, to an extent, sustained by the clear influence of García Márquez on novels such as Rushdie's multiple Booker Prize-winning *Midnight's Children* (1981), which Rushdie himself has explicitly acknowledged (e.g., "Inverted Realism").³² The last two decades have seen a wealth of critical work that usefully contravenes the easy declaration that magical realism (itself a contested term) is the literary language of all the postcolonial or Third World or, for that matter, of the Global South. Yet this should not diminish the scope of García Márquez's influence throughout the literatures of the Global South, which extends well beyond the aesthetics of magical realism (see Rincón; Zhang; Jin; and in particular Müller). *The Autumn*, for instance, has shaped global understanding of the dictator novel (as previously discussed), while *Chronicle of a Death Foretold* has served as an intertext in works by writers such as Elias Khoury (*Majma' al-Asrar* [The Collection of Secrets], 1994; Lebanon) and Mohammed Hanif (*A Case of Exploding Mangoes*, 2009; Pakistan).³³ Such engagements with García Márquez's work bypass its predominant association with magical (p. 65) realism by highlighting other—equally defining—formal or thematic elements in his work. *A Case of Exploding Mangoes*, for instance, employs the same narrative structure as *Chronicle*, beginning with a murder (the explosion of an airplane) and then exploring preceding events, highlighting the use García Márquez makes of the procedural, investigative elements of the *crónica* (as a nonfiction narrative genre) in his novel. Finally, Latin American literature and criticism also provide useful critical touchstones for the theorization of literatures elsewhere in the Global South. As Roanne Kantor elaborates, the Latin American literary Boom is a necessary point of reference for understanding the more recent "boom" (and bust) of Anglophone South Asian fiction (466). Building on this work, the same may prove true for analyzing the ongoing eruption of critical and commercial interest in fiction from the African continent.

Given the rise and fall of magical realism as a global (or postcolonial) aesthetic toward the end of the twentieth century, it is surprising the frequency with which García Márquez, and *One Hundred Years* in particular, are invoked in discussions of African writing two decades into the twenty-first. Sweeping historical epics such as Jennifer Nansubuga Makumbi's *Kintu* (2014), Novuyo Rosa Tshuma's *House of Stone* (2018), and Namwali Serpell's *The Old Drift* (2019) have all garnered comparison to García Márquez and *One Hundred Years*.³⁴ Aside from the question of whether or not these comparisons are fitting (a matter requiring separate analysis), what is striking is the speed with which they are made and reiterated. An early description of Makumbi's *Kintu* as "a Ugandan *One Hundred Years of Solitude*," for instance, has been repeated in multiple reviews as well as promotional materials for the novel.³⁵ In these more recent invocations, both the name "García Márquez" and "*One Hundred Years of Solitude*," as a literary work and market

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model, function at a greater degree of abstraction than ever before. They have, in short, become floating signifiers of literary prestige for writing from the Global South. The more easily a work can be compared to either García Márquez or *One Hundred Years*, the more easily it enters the circuits of world literary dissemination.

In one sense, this is hardly a new phenomenon: metropolitan publishers have long sought out African writing that might reproduce the international popularity of Latin American Boom-era writers (see Moudileno 36–37). It was a tendency already parodied by African writers in the 1970s and 1980s, as in Henri Lopès's *Le Pleurer-rire* (*The Laughing Cry*, 1982; Republic of the Congo), a dictator novel that playfully acknowledges its relationship to Latin American precursors such as *The Autumn* and *One Hundred Years*. Toward the end of Lopès's novel, which is ostensibly an account by the dictator's former butler of his time in the autocrat's service, the reader is offered a series of versions of the death of the resistance leader Colonel Yabaka, the last of which depicts Yabaka's surviving multiple salvos from a firing squad. When a character in the novel later finds this fictional manuscript, she chides the unnamed (fictional) writer for the "echo of the Latin American scene" (*une réminiscence de l'actualité latino-américaine*), which to her seems unsuited to "the Africa of today" (*l'Afrique d'aujourd'hui*) (258; 370). This magical-realist turn is a pointed change in register that demonstrates Lopès's familiarity and facility with this narrative mode at the same time that it signals a clear intention to make only limited use thereof, as emphasized in the metanarrative commentary.

(p. 66) At the same time, writers from throughout the African continent have also taken inspiration from the literary experiments of Latin American writers of the Boom era. This affinity was often based on a recognition of shared or analogous circumstances as well as a sense that the two continents had been shaped by analogous historical forces. As the Nigerian critic Chinweizu argued in 1975, the works of Latin American writers "are vibrant, alive, deal powerfully with experiences under imperialized histories and conditions that are, in many significant ways, quite similar to ours in Africa" (105). But in other cases, Latin American writers and their work were simply a source of inspiration. Writers such as Tchichellé Tchivéla and Ngũgĩ wa Thiong'o, for instance, saw in the work of Latin American writers not so much a model to be followed as a signal that the novel form could be bent to new and exciting projects (Tchivéla; Ngũgĩ, "The Language of African Fiction" 64). The Macondo Literary Festival is yet another example of how a comparison that might more often be imposed from without can be productively reclaimed and used to new and generative ends from within. But rather than turn to the kinds of world-historical analysis implied in Chinweizu's comment, the festival borrows the name Macondo and recodes it as a symbol of connection and exchange on the African continent. This is neither the Macondo of *One Hundred Years* nor the Makonde of the Belgian shipping agent's mistake, but another Macondo altogether: one of the many produced by the variegated global circulations of García Márquez's work in the decades since its publication.

And so, when it comes to talking about the influence of García Márquez and his work on the literatures of Global South, it is incorrect to say that these are always models imposed from without. Such dismissals inevitably impoverish the critical conversation, fore-

closing the kinds of comparative connections this article has traced. Instead, the task at hand is one of seeking out the traces and discussions of influence (or inspiration) outside the scope of the literary market, in the context of smaller conversations that enact the generative potential of relational thinking. Ultimately, García Márquez's work does not encapsulate the Global South as a clearly delimited totality; this is an impossible task. Rather, it provides crucial cues for thinking about world-historical relation and transregional exchange and, as such, serves to illuminate the Global South as a conceptual category in the present.

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Notes:

(1.) The original reads: "una agencia marítima de Bruselas lo había embarcado por error con destino a Tanganyika, donde se lo entregaron a la dispersa comunidad de los Makondos" (459).

(2.) Makonde people living in Kenya are largely descendants of workers who migrated northward in the first part of the twentieth century; more recent arrivals were displaced by protracted Cold War-era civil war in Mozambique (1977–1992). This community has recently succeeded in gaining legal recognition from the Kenyan government; see www.unhcr.org/ibelong/makonde-in-kenya/ and www.unhcr.org/en-us/news/latest/2018/6/5b361f434/qa-head-kenyas-makonde-people-recounts-long-walk-statelessness.html.

(3.) My rendering emphasizes valences in the original: "comprendió que las cosas iban para largo, y volvió a establecer contacto con sus olvidados socios de Bruselas, pensando que para ser pionero daba lo mismo el Caribe que el África" (434). By contrast, Gregory Rabassa's translation reads: "[H]e understood that things were going to take a long time and he reestablished contact with his forgotten partners in Brussels, thinking that it was just as well to be a pioneer in the Caribbean as in Africa" (383).

(4.) Organized by the Macondo Book Society, a Nairobi-based nonprofit founded by the German journalist Anja Bengelstropp and the Kenyan writer Yvonne Adhiambo Owuor, the 2019 Macondo Book Festival featured writers and filmmakers from Angola, Cape Verde, Guinea-Bissau, Kenya, Nigeria, Mozambique, South Africa, and Zimbabwe, as well as Portugal. For more information, see www.macondolitfest.org/.

(5.) See www.macondolitfest.org/about-us.

(6.) In the second edition of *Historia personal del boom (A Personal History of the "Boom"*, 1972, 1984), José Donoso takes stock of the aftermath of the Boom, noting the ways in which it spurred the institutionalization of Latin American literature outside the continent, as well as the fact that there are now even boutiques called Macondo (143).

(7.) I am condensing a wealth of scholarship on the Third World, Bandung, tricontinentalism, and the Global South; for further discussion, see Prashad's *The Darker Nations* and *The Poorer Nations*, Mahler's "Global South" and *From the Tricontinental to the Global South*, Dirlik, Klengel and Ortiz Wallner, Lee, Sheppard and Nagar, and Yoon. I also provide a more in-depth discussion of the history of the term in the introduction to *The Dictator Novel*.

(8.) The World Social Forum, an amalgamation of social and anti- or alter-globalization movements that emerged in 2001 as a response to events such as the World Economic Forum and organized under the rallying cry "Another world is possible!," is one frequently cited example of transnational organizing consonant with this conceptualization of the Global South; for more, see the chapter "A Dream History of the Global South" in Prashad, *The Poorer Nations*.

(9.) Given García Márquez's stature, there are myriad interviews and biographical sources to reference. I am privileging Gerald Martin's biography *Gabriel García Márquez: A Life* as the most recent and most widely available English-language resource. Unlike García Márquez's autobiography *Vivir para contarla (Living to Tell the Tale*, 2002) or Dasso Saldívar's *García Márquez: El viaje a la semilla (García Márquez: The Journey to the Source*, 1997), which end before or just after the publication of *One Hundred Years*, Martin's biography closes with the celebration of the fortieth anniversary of its publication in 2007. Over the years, Plinio Apuleyo Mendoza, a fellow Colombian writer and longtime friend of García Márquez, has published several volumes of conversations, correspondence, and memoirs of that friendship, which are an additional and useful resource (see Works Cited).

(10.) Here Martin relies on García Márquez's recollection in the article "Desde París, con amor" (From Paris, with Love), published in 1982 as part of his column for the Colombian newspaper *El Espectador* and later reproduced in *Notas de prensa, 1980-1984* (353-55).

(11.) While some pieces were published immediately, the series as a whole would not appear until 1959, under the title "De viaje por los países socialistas" (Traveling through the Socialist Countries) (Martin, *Gabriel García Márquez* 221). It is currently available in the volume *De viaje por Europa del Este* (2015).

(12.) The announcement of the acquisition of García Márquez's papers by the Harry Ransom Center at the University of Texas-Austin in 2014, for instance, emphasized that these would now reside alongside those of the authors (namely Faulkner and Joyce) who influenced García Márquez (www.hrc.utexas.edu/press/releases/2014/gabriel-garcia-marquez).

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archive.html). García Márquez himself often playfully claimed Faulkner as a Latin American writer, remarking to William Kennedy (to give one of many examples) that “he thought *The Hamlet* was ‘the best South American novel ever written’ ” (72–73) (see also Sauri; Cohn, “ ‘He Was One of Us’ ”; Doyle).

(13.) This issue of *Primera Plana* also featured a photograph of García Márquez on the cover, sunglasses in hand and strolling through the Mexico City neighborhood of San Ángel, with the cover line: “La gran novela de América” (“The Great Novel of Americas”).

(14.) The original reads: “En realidad, aquella alusión a Rabelais fue puesta por mí como una cáscara de banana que muchos críticos pisaron” (104). Readers of *One Hundred Years* will remember that Aureliano’s friend Gabriel leaves for Paris with “two changes of clothing, a pair of shoes, and the complete works of Rabelais” (404; 456).

(15.) The original reads: “Cuando llegué a París no era más que un *caribe* crudo. Lo que más le agradezco a esta ciudad, con la cual tengo tantos pleitos viejos, y tantos amores todavía más viejos, es que me hubiera dado un perspectiva nueva y resuelta de Latinoamérica. La visión de conjunto, que no teníamos en ninguno de nuestros países, se volvía muy clara aquí en torno a una mesa de café, y uno terminaba por darse cuenta de que, a pesar de ser de distintos países, todos éramos tripulantes de un mismo barco.” The ideas expressed here were frequently repeated in García Márquez’s essays and interviews; see, for example, Sheridan and Pereira (4).

(16.) Martin discusses García Márquez’s friendship with Salvador Allende, subsequent declaration of his silence, and eventual reversal of the announcement at length in the biography, alongside attention to García Márquez’s close friendships with Torrijos and Castro (see *Gabriel García Márquez*). For an example of García Márquez’s criticism of CIA involvement in Latin America, see his review of Philip Agee’s *Inside the Company* (1975), “The CIA in Latin America,” for the *New York Review of Books*. For more on García Márquez’s friendship with Castro, see Esteban and Panichelli.

(17.) For García Márquez’s account of his time on the MacBride Commission, see the article “La comisión de Babel” (The Commission of Babel), in which he compared the experience to “trying to write a book with fifteen people” (my translation). For García Márquez’s work on nuclear issues, see the keynote speech “The Doom of Damocles” (*El cataclismo de Damocles*) delivered on the forty-first anniversary of the Hiroshima bombing.

(18.) I have in mind here the work of the Brandt Commission (International Commission on International Development Issues, 1977–1980) and the South Commission (formed within the Non-Aligned Movement and chaired by Tanzania’s Julius Nyerere, 1987–1990). For more on the importance of these commissions for contemporary understandings of the Global South, see Dirlik (12–14) and Prashad, *The Poorer Nations*.

(19.) The original reads: “Puede decirse que no ha habido en estos tiempos un movimiento de liberación africano que no haya contado con la solidaridad de Cuba, ya fuera con

material y armamentos o con la formación de técnicos y especialistas militares y civiles” (12).

(20.) Such conflicting attitudes are also on display in Jihan El-Tahri’s *Cuba: An African Odyssey* (2007), a documentary that explores Cuban support for and involvement in decolonization struggles on the African continent (with thanks to Anne Garland Mahler for the reference).

(21.) The original reads: “El nivel de vida de la población nativa era uno de los más bajos del mundo, en índice de analfabetismo era superior al 90 por ciento, y las condiciones culturales eran todavía muy próximas a la edad de piedra. Aún en las ciudades del interior, los únicos que hablaban el portugués eran los hombres, y estos convivían hasta con siete esposas en una misma casa. Las supersticiones atávicas, no sólo eran un inconveniente para la vida diaria, sino también para la guerra. Los angolanos estaban convencidos desde siempre que los blancos no les entraban las balas, tenían un miedo mágico de los aviones y se negaban a pelear dentro de las trincheras porque decían que las tumbas, eran sólo para los muertos” (23–24).

(22.) The concept of combined and uneven development originates in Leon Trotsky’s analysis of the Russian Revolution in 1932. For elaboration of this concept in relation to literature, and world literature in particular, see Warwick Research Collective.

(23.) The original reads: “una fuerza perniciosa y profunda que se siembra en el corazón de los hombres y que no es posible derrotar a bala: la colonización mental” (24).

(24.) Martin reports that the Macondo plantation was one of the largest properties belonging to the United Fruit Company, which also controlled the railway in the region (*Gabriel García Márquez* 38).

(25.) The Spanish *plátano*, by contrast, has Latin roots.

(26.) For more on the development of the concept of *extractivismo* and its utility as a way of thinking together disparate spaces, see Riofrancos, Gómez-Barris, and Davis.

(27.) As Taussig explains, while there is an oil palm native to Latin America, it produces oil inferior to that of the West African variety. The initial plantations established by United Fruit were in Guatemala, Panama, and Honduras (n3, 37–38).

(28.) For an expansion of Wenzel’s argument in “Petro-Magic-Realism,” see “Hijacking the Imagination: How to Tell the Story of the Niger Delta” in *The Disposition of Nature*; see also Lincoln.

(29.) The original reads: “estábamos en los puros cueros mi general, habíamos agotado nuestros últimos recursos, desangrados por la necesidad secular de aceptar empréstitos para pagar los servicios de la deuda externa desde las guerras de independencia y luego otros empréstitos para pagar los intereses de los servicios atrasados, siempre a cambio de algo mi general, primero el monopolio de la quina y el tabaco para los ingleses, de-

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spués el monopolio del caucho y el cacao para los holandeses, después la concesión del ferrocarril de los páramos y la navegación fluvial para los alemanes, y todo para los gringos” (240–41).

(30.) The original reads: “La interpretación de nuestra realidad con esquemas ajenos solo contribuye a hacernos cada vez más desconocidos, cada vez menos libres, cada vez más solitarios” (n.p.).

(31.) See, for example, the manifestoes of the “Crack” group in Mexico (Palou et al.) and of the McOndo writers, both issued in 1996 (Fuguet and Gómez, *McOndo*).

(32.) *Midnight’s Children* has, to date, thrice been awarded the Booker: first, upon its publication in 1981; second, as the “Booker of Bookers” on the twenty-fifth anniversary of the prize in 1993; and third, as the “Best of Booker” on the fortieth anniversary of the prize in 2008.

(33.) Khoury’s novel, which is not (as of this writing) available in English or Spanish, takes up the figure of Santiago Nasar in *Chronicle of a Death Foretold*, a member of the wealthy Arab Levantine community in the town (see Civantos); for more on the influence of García Márquez in Arabic fiction, see Nasser and Rodríguez Sierra. In Hanif’s novel, one of the characters is reading *Chronicle*, and some of the novel’s pages are among the charred remains of the dictator’s airplane in this fictionalized account of the assassination of General Muhammad Zia-ul-Haq in 1988.

(34.) The comparisons are often made in promotional blurbs for the books as well as in reviews; see, for example, Rushdie’s review of Namwali Serpell’s *The Old Drift* (2019) for the *New York Times*, as well as, for Serpell, Publisher’s Weekly (staff), Kirkus Reviews (staff), Athitakis, and Furman, and for Makumbi, Sarasien; see also Attree.

(35.) The phrase comes from an essay by Lizzy Attree published in the *Los Angeles Review of Books* in 2018 and was repeated in Rushdie’s review of *The Old Drift* in 2019 (“Salman Rushdie Reviews”).

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