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novels; I also wanted to create a fairer society. For Lyfi, his first novel, it took him several years to find an editor. It was finally published in 1955, and although the review was excellent, most of the edition remained in hold, and the author received a penny for royalties from anyone. García Marquez notes that of everything he wrote, La Hojaraca was his favorite because they considered him the most sincere and spontaneous. It took Gabriel García Marquez eighteen months to write One Hundred Years of Solitude. On Tuesday, May 30, 1967, the first edition of the novel was published in Buenos Aires. Three decades later it was translated into 37 languages and sold 25 million copies worldwide. It was a real bomb that exploded from day one. The book went out to bookstores without any advertising campaign, the novel sold its first edition of 8,000 copies in two weeks and soon turned the title and its magical realism into a mirror of the Latin American soul. One hundred years of solitude have affected almost every major writer around the world. The novel tells the story of the Buendía family in the village of Macondo, founded by Jose Arcadio Buendía. It can be considered a work of magical realism. Love in the Time of Cholera was first published in 1985. It is based on the stories of two couples. The story of a young couple formed by Fernina Daza and Florentino Ariza is inspired by the love story of García Marquez's parents. However, as García Marquez explains in the interview: The only difference is that my parents got married. And as soon as they got married, they were no longer interesting as literary figures. The love of the elderly is based on a story he read in the newspaper about the deaths of two Americans who are nearly eighty years old, who met annually in Acapulco. They were on a boat, and one day they were killed by a boatman with his sars. García Marquez notes: Thanks to his death, the story of his novel became secretly known. I was fascinated by it. Each of them was married to someone else. García Marquez published his last memoir, Live to Tell It, in 2003. of the three volumes of his memoir, which the writer announced this: It begins with the life of my grandparents on the maternal line and the love of my father and mother at the beginning of the century, and ends in 1955, when I published my first book. La hojarasca, before traveling to Europe as a correspondent for El Espectador. The second volume will continue until the publication of One Hundred Years of Solitude, more than twenty years later. The third will have a different format, and there will only be memories of my personal relationship with six or seven presidents from different countries. The novel Memory of my sad appeared in 2004 and presents the 180th love story, which follows the novel of a ninety-year-old man and his concubine. The book has caused controversy in Iran, where it has been banned after 5,000 copies have been printed and sold. In Mexico, an NGO threatened to sue the writer for apologizing for child prostitution. Style While there are certain aspects that readers can almost always expect to find in García Marquez's work, such as humor, there is no clear and default style, template. In an interview with Marilise Simons, García Marquez noted: In each book I try to go the other way. You don't choose style. You can explore and try to figure out what is the best style for the theme. But style is determined by the subject, the mood of the moment. If you try to use something that is not convenient, it is unlikely to work. So no critics build theories around it and see things I haven't seen. I only respond to our way of life, the life of the Caribbean. García Marquez is also known for leaving seemingly important details and events in such a way that the reader is forced to play a wider part in the developed history. For example, in Colonel there is no one to write to him the main characters, no names are given. This practice is influenced by Greek tragedies such as Antigone and Oedip King, in which important events take place outside the imagination left to the imagination of the public. The most important theme of Solitude is the theme of loneliness running through much of García Marquez's work. Pelayo notes that Love in the time of cholera, like all works by Gabriel García Marquez, explores the loneliness of man and the human race... portrait through the loneliness of love and being in love. Pliny Pugeyo Mendoza asked him, if loneliness is the subject of all his books, where should we look for the roots of this excess? When I was a kid, maybe? García Marquez replied: I think it's a problem that everyone has. Everyone has their own form and means of expressing it. The feeling permeates the work of so many writers, though some may express the unconscious. In his speech at the Nobel Prize, The Loneliness of Latin America he referred to this theme of loneliness associated with Latin America: The interpretation of our reality through other people's programmes only helps to make us more unknown, less and less free, more and more lonely. Macondo another important topic in García Marquez's work is the invention of the village, which he calls Macondo. He uses his hometown of Arakataka as a geographical reference to create this imaginary city, but the representation of the village is not limited to this particular area. García Marquez shares: Macondo is not so much a place as a state of mind. This fictional city has become well known in the literary world, and its geography and inhabitants constantly refer to teachers, politicians and agents... making it hard to believe that this is a pure invention. In La hojarasca, García Marquez describes the reality of the banana boom in Macondo, which includes an apparent period of great wealth during the presence of American companies, and a period of depression with the departure of American companies associated with bananas. In addition, one hundred years of solitude takes place in Macondo and tells the full story of this fictional city from its foundation to its disappearance with the last Buendía. In his autobiography, García Marquez explains his fascination with the word and concept of Macondo when he describes the trip he made with his mother back to Arakata: the train stopped at a station that had no city, and some time later passed the only banana plantation along the route, the name of which was written on the door: Macondo. This word caught my attention from the first trips I made with my grandfather, but I only discovered as an adult that I liked its poetic resonance. I've never heard of it and I'm not even surprised what that means... It occurred to me in the encyclopedia that this tropical tree, similar to ceiba (according to some scholars), Macondo - a city founded by Jose Arcadio Buendía for a hundred years of solitude - exists only as a result of language. McOndo's creation is entirely conditioned by the existence of the written word. The word, as a tool of communication, manifests reality, and allows a person to reach an alliance with circumstances independent of his immediate environment. Violence and culture mock García Marquez in Arakata, Colombia. Several of García Marquez's works, including El Coronel, La Mala Hora and La Hojaraca, have subtle references to La Violencia, a civil war between conservatives and liberals that lasted until the 1960s, killing several hundred thousand Colombians. They are references to unfair situations that live different characters such as curfews or censorship of the press. Bad hour, which is not one of García's most famous novels it stands out for its depiction of violence with a fragmented view of the social disintegration it causes. It can be said that in these works violence becomes a fairy tale, through the seeming futility (or serves) so many episodes of blood and death. However, while García Marquez describes the corrupt nature and injustice of the time of violence in Colombia, he refuses to use his work as a political propaganda platform. For him, the duty of a revolutionary writer is to write well, and the ideal is a novel that moves the reader for its political and social content, and at the same time for its power to penetrate reality and expose its other side. García Marquez's works also find an obsession with capturing Latin American cultural identity and the peculiarity of the Caribbean world. It is also trying to deconstruct the social norms established in this part of the world. For example, a meme character for a hundred years of solitude can be seen as a tool to criticize the conventions and prejudices of society. In this case, it does not comply with the custom law that young women must marry virgins because she had an illicit relationship with Mauritius Babylon. Another example of this critique of social norms can be seen through the love relationship between Petra Kots and Aureliano Segundo. At the end of the play, when the main characters are old, they fall deeper in love than before. Thus, García Marquez criticizes the image shown by society that the old cannot love. In his youth, collaborating with the Barranquilla Group, Gabriel García Marquez began reading works by Ernest Hemingway, James Joyce, Virginia Woolf and, more importantly, William Faulkner, from whom he receives a transcendental influence, clearly recognized by him when he mentions in his Nobel Prize speech: My teacher William Faulkner. Nabo Gabriel García Marquez, the black man who kept angels in waiting, published in 1951, already has Faulkner-like, such as deliberate ambiguity and an early picture of loneliness. He also conducted a study of classical works, finding great inspiration in the work of Oedipus King Sophocles, about which, in many cases, Gabriel García Marquez expressed admiration for his tragedies and uses a quote from Antigone at the beginning of his work La hojarasca, the structure of which is also said to have the influence of the moral dilemma of Antigone. In an interview with Juan Gustavo Kobo Borda in 1981, García Marquez admitted that the iconothic poetic movement called Stone and Heaven (1939) was fundamental to him, stating that: The truth is that if it were not for Piedra and Cielo, I am not quite sure that I became a writer. Thanks to this, I was able to leave it behind. blown up rhetoric, so usually Colombian ... I believe that the historical significance of Stone and Heaven is very large and insufficiently recognized. There I learned not only the system of metaphorization, but what is more decisive, enthusiasm and novels for poetry, that I yearned for more and more every day, and that gives me tremendous nostalgia. The main article Magic Realism: Magical realism as a fictional author, García Marquez is always associated with magical realism. In fact, he is considered, along with Guatemalan Miguel Angel Asturias, the central figure of this genre. Magical realism is used to describe elements that, as in the works of this author, compare fantasy and myth with everyday and ordinary activities. Realism is an important theme in all of García Marquez's works. He said his early works (except La hojarasca), like El Coronel's No One to Write to Him, Bad Hour and The Big Mom's Funeral, reflect the reality of life in Colombia, and this theme defines the rational structure of the books. He says: I don't regret writing them, but they belong to a kind of deliberate literature that offers an overly static and exclusive view of reality. In his other works, he experimented more with less traditional approaches to reality, so the most terrifying, most unusual is the dispassionate expression. The often cited example is the character's spiritual and physical ascent to heaven, while the clothes hang to dry, in a hundred years of solitude. The style of these works is part of the concept of wonderful real described by The Cuban writer Alejo Carpentier and labeled as magical realism. Literary critic Michael Bell offers an alternative interpretation of García Marquez's style, because the category of magical realism has been criticized for being a dichotomizer and exoticist: In fact, at stake is psychological flexibility that is able to sentimentally inhabit the daytime world, remaining open to inciting those areas that modern culture has, by its own logic, necessarily marginalized or marginalized. García Marquez and his friend Plinio Apuleo Mendoza discuss their work in a similar way: The attitude to reality in your books... got the name of that magical realism. I get the impression that your European readers often notice the magic of the things you say, but they don't see the reality that inspires them. Of course, because their rationalism prevents them from seeing that reality does not end in the price of tomatoes or eggs . García Marquez creates a world so close to everyday life, but at the same time completely different from it. Technically, he is a realist in the representations of the true and the unreal. Somehow he rightly deals with the reality in which between true and fantastic disappear very naturally. García Marquez believes that imagination is just the same tool of reality and that the novel is an encrypted representation of reality and the question of whether everything he writes has a real basis, he replied: In my novels there is no line that is not based on reality. Awards, recognitions and tributes to the Casa Museum by Gabriel García Marquez in Arakataka, Colombia. Gabriel García Marquez Cultural Center, Bogota, Colombia. Nobel Prize. García Marquez won the Nobel Prize for Literature in 1982, according to the laudatory Swedish Academy, for his novels and short stories in which the fantastic and the real are united in a quiet world of rich imagination, reflecting the life and conflicts of the continent. His speech was entitled The Loneliness of Latin America. He was the first Colombian and fourth Latin American to be awarded the Nobel Prize for Literature, after which he declared, I had the impression that when they gave me the prize, they took into account the literature of the subcontinent and gave me as a form of reward for all this literature. García Marquez has received numerous other awards, awards and awards for his work, such as those related below: The First Prize in the Writers and Artists Association competition, for his story One Day After Saturday (1955). ESSO Nobel Award for Bad Hour (1961). Honorary Doctorate from Columbia University in New York (1971). Nobel International Prize for Literature (1972). Romulo Gallegos Award for a Hundred Years of Solitude (1972). Jorge Dimitrov Peace Prize (1979). Medal of the Legion of Honour of France in Paris (1981). Decoration of the Aztec eagle in Mexico (1982). Forty years of the Bogota Circle of Journalists Award (1985). Honorary member of the Caro and Cuervo Institute in Bogota (1993). Museum: On March 25, 2010, the Colombian government completed the restoration of the house where García Marquez was born in Arakataka because he was destroyed forty years ago, and opened a museum in it dedicated to his memory with more than fourteen environments that recreate the spaces in which he spent his childhood. In East Los Angeles, California, the municipality of Las Rosas de Madrid and Saragosa (Spain) have streets named after him. In Bogota, the Foundation for Economic Culture of Mexico built a cultural center named after him, which opened on January 30, 2008. In 2015, the Bank of The Republic of Columbia announced a new series of banknotes showing its image, more specifically on the \$50,000 pesos bill, which will begin in circulation in 2016. Precursor: Elias Canetti Nobel Prize in Literature1982 Successor: William Golding Legacy and critic Gabriel García Marquez with Jorge Amado (right) and Adonias Filho. García Marquez is an important part Latin American literature. His work has received numerous critical studies, some extensive and significant, that study this topic and its political and historical content. Other studies focus on mythical content, character characteristics, social environment, mythical structure or symbolic representations in his most notable works. While García Marquez's work attracts many critics, many scholars praise his style and creativity. For example, Pablo Neruda wrote of Centennial Solitude, which is the greatest revelation in Spanish since the days of Don quixote de Cervantes. Some reviews claim that García Marquez does not have the necessary experience in the literary arena and writes only about his personal experience and imagination. So they say their work doesn't have to be significant. In response, García Marquez noted that he agrees that sometimes his inspiration comes not from books, but from music. However, according to Carlos Fuentes, García Marquez has achieved one of the greatest feats of modern fiction. That is the liberation of time, through the liberation of the moment, allowing a person to recreate himself and his time. However, no one can deny that García Marquez helped rejuvenate, reformulate and rethink literature and criticism in Colombia and the rest of Latin America. East of Cervantes-Atlantic, west of García Marquez, the two fortresses captured the deep reality of their moment and left an enchanted vision of an unmarked world, in the prime of the earth. Political activity of militancy and ideology in 1983, when Gabriel García Marquez was asked, Are you a communist? the writer replied, Of course not. I've never been, and I've never been. Nor was I part of any political party. García Marquez told his friend Plinio Apuleo Mendoza: I want the world to be socialist, and I think sooner or later it will happen. According to Angel Esteban and Stephanie Panicelli, Gabo understands socialism's system of progress, freedom and relative equality, where knowledge, in addition to the right, is left-wing (there is a play of words that both authors use to headline the chapter of their book: If knowledge is not right, of course it will be the left hand). García Marquez traveled to many socialist countries, such as Poland, Czechoslovakia, East Germany, the Soviet Union, Hungary, and then wrote several articles showing his disagreement with what was happening there. In 1971, in an interview with Libre magazine (which he sponsored), he stated, I still believe that socialism is a real possibility, that this is a good solution for Latin America, and that you should be more proactive. In 1959, García Marquez was a correspondent for Bogota at the government-run Press Agency Prensa Latina after the beginning of the Cuban Revolution to report on events in Cuba. There he had to objectively report on Colombian reality, spreading news about Cuba, and his job was to write and send news to Havana. It was the first time García Marquez had truly political journalism. Later, in 1960, he founded the political magazine Apcion Liberal with his friend Plinio Pugno Mendoza, which went bankrupt after publishing three issues. The friendship with Fidel Castro Gabriel García Marquez met with Fidel Castro in January 1959, but their friendship developed later when García Marquez worked with Prena Latina, lived in Havana and was seen several times. After meeting with Castro, Gabo was convinced that the Cuban leader was different from the warlords, heroes, dictators or scoundrels who had been sprayed by Latin American history since the 19th century, and felt that it was only through him that another young revolution could reap the benefits in the rest of the American countries. According to Panicelli and Esteban, the exercise of power is one of the most comforting pleasures a person can feel and they think that was the case with García Marquez until adulthood. For this reason, the friendship between García Marquez and Castro was questioned and whether it was the result of García Marquez's admiration for power. Jorge Ricardo Macetti, a former Argentine guerrilla and journalist, considers Gabriel García Marquez a man who likes to be in the kitchen of power. According to Cesar Linte, García Marquez is obsessed with Latin American warlords. He also says that García Marquez's unconditional support for Fidel Castro is largely in the psychoanalytic realm. It is an admiration that the Patriarch's breeder has always felt excessively for Latin American warlords sprouting from a heap. Verbigracia, Colonel Aureliano Buendía, but above all an obscene Caribbean dictator who like Fidel Castro ages in power . Linte says that García Marquez is seen in Cuba as a kind of minister of culture, head of cinematography and plenary ambassador, not the Foreign Ministry, but directly to Castro, who hires him for sensitive and confidential missions that are not commissioned by his dictatorship. Juan Luis Sebrion called Gabriel García Marquez a political envoy because of his articles. According to the Briton Gerald Martin, publishing the first authorised biography of the writer in 2008, García Marquez has a huge fascination with power. He notes that he has always wanted to witness power, and it is fair to say that this fascination is not free, but pursues certain objectives and mentions that many consider his closeness to the Cuban leader Fidel Castro excessive. Martin recalls that he was also associated with Felipe Gonzalez (former President of the United States), but everyone only looks at their relationship with Castro. On the other hand, diplomat, journalist, biographer and Nobel laureate Plinio Apuleio Mendoza notes that he is a friend of Castro, but I do not think he is a supporter of the system, because we visit the communist world, and he is very not interested. Mediation and political support for García Marquez participated as a mediator in the peace talks between the National Liberation Army (ELN) and the Colombian Government, which took place in Cuba and between the Belisario Betancourt Government and the Movement group on 19 April (M-19); and he also participated in the peace process between the Government of Andres Pastrana and the guerrillas of the Revolutionary Armed Forces of Colombia (FARC), which nevertheless failed. In 2006, García Marquez joined the list of prominent Latin American figures such as Pablo Armando Fernandez, Ernesto Sabato, Mario Benedetti, Eduardo Galeano, Thiago de Mello, Frei Betto, Carlos Monsiveis, Pablo Milanes, Ana Lydia Vega, Myra Montero and Luis Rafael Sanchez, who supported the independence of Puerto Rico unanimously, held in Panama in November 2006. Politics in his work Politics plays an important role in the works of García Marquez, in which he uses representations of different types of societies with different political forms to present his opinions and beliefs with specific examples, even if they are fictional examples. This diversity of the ways in which García Marquez represents political power is a sign of the importance of politics in his work. One of the conclusions that can be drawn from his work is that politics can go beyond or beyond the institutions of political power. For example, in his work One Hundred Years of Solitude we have an idea of a place where there is no consolidated political power and therefore there is no law in the sense of the commandment voted by Congress and sanctioned by the president, which regulates the relationship between people, between them and the state power, the constitution and the functioning of that power. In contrast, the representation of the political system in the Fall of the Patriarch is a dictatorship in which a leader is grotesque, corrupt and bloodthirsty and with such great power that he once asked if it was time, and replied that you command, my general. One of García Marquez's earliest novels, La mala hora, may be a reference to the dictatorship of Gustavo Rojas Pinilla and represents political tension and oppression in a rural town whose inhabitants seek freedom and justice, but to no avail. Article: Appendix:Biography García Маркес Novelas La hojarasca (1955) Полковник не имеет никого, чтобы написать ему (1961) Плохой час (1962) Сто лет одиночества (1967) Падение Патриарха (1961) Плохой час (1962) Сто лет одиночества (1967) Падение Патриарха (1961) Падение Патриарха (1961)75 Хроника объявленной смерти (1981) Любовь во времена холеры (1981)1985) Генерал в его лабиринте (1989) Любовь и другие демоны (1994) Память о моих печальных шлох (2004) Роман сообщает историю отверженных (1970) Приключения Мигеля Литтин clandestino в Чили (1970) Приключения Мигеля Литтин clandestino в Чили (1970)1986) Новости о похищении (1996) Сказки Похороны Большой Мамы (1962) Невероятная и печальная история Кандида Эрендриса и ее бесчестная бабушка (1972) Голубые глаза собаки (1972, сборник его ранних рассказов) Двенадцать пилигрим сказки (1992) журналистские работы, когда он был счастливым и недокументирован (1973) Чили , Soup and Gringos (1974) Chronicles and Reports (1976) On the Journey through Socialist Countries (1978). It was re-released by Penguin Random House in 2015 under the name Travel in Eastern Europe. Militant Journalism (1978) Journalist Work 1. Kosteno Texts (1948-1952) (1981) journalistic work 2. Entre cachacos (1954-1955) (1982) Journalist work 3. From Europe and America (1955-1960) (1983) The Loneliness of Latin America. Letters on Art and Literature 1948-1984 (1990) journalistic work 5. Press Releases (1961-1984) (1991). The first edition included notes from 1980 to 1984; a 1999 note, another 1966 note, three 1977 notes and one 1979 note were added to the 1961 note. Journalist's job 4. For the free (1974-1995) (1999) Unfinished Lover and Other Press Texts (2000). A selection of notes published in the magazine Cambio. Gabo journalist (2013). Panorama of his anthropologized journalistic work and commentary by several of his colleagues. Gabo. Nostalgia for bitter almonds (2014). Notes and responses to readers are published in the journal Cambio. Gabo responds (2015). Answers to readers of Change magazine. Scandal of the Century (2018). The choice of Cristobal Per and the foreword by John Lee Anderson. Memoirs living to Say It (2002) Diatribe Theatre of Love vs. Sitting Man (1994) Speech Our First Nobel Prize (1983) Loneliness of Latin America / Toast of Poetry (1983) El Dam CataclysmOeles (1986) A Guide to Being a Child (1995) For a country within reach of children (1996) One Hundred Years of Solitude and Tribute (2007), with Carlos Fuentes. I did not come to say a speech (2010) Cine Viva Sandino (1982). Script. Also published as Assault (1983) and Abduction (1984). How the story is told (1995). Seminar. I rent a dream (1995). Seminar. Happy mania of counting (1998). Seminar. García Marquez's interview tells the story of García Marquez in 33 major reports (1979). Collection and prologue of Alfonso Renteria Mantilla El Dor de la Guava (1982). With Pliny Pugeyo Mendoza. Protagonists of Spanish-American Literature (1985). Com Emmanuel Texts attached to Gabriel García Marquez. Haunted (2005). With Yves Billon and Mauricio Martínez Martínez The full interview featured in the Haunted Letter (1998). So they don't get carried away with the wind (2011). Collection and prologue by Fernando Jaramillo Tratos y retratos (2013). With Sylvia Lemus. Transcript for Lemus's television interview with García Marquez in Cartagena in 1992. Dialogue Roman in Latin America (1968). With Mario Vargas Llosa. Transcript for García Marquez and Vargas Llosa speak at the National University of Engineering in Lima on September 5 and 7, 1967. On screen, Gabriel García Marquez with former Colombian Culture Minister Paula Moreno (left) at the Guadalajara International Film Festival, Mexico, in March 2009. García Marquez has a special interest in film and television, participating as a screenwriter, philanthropist and allowing adaptation of his work. In his youth in Barranquilla, together with the artist Enrique Grau, the writer Alvaro Cepeda Samudio and the photographer Erreo Lopez participated in the creation of the surreal short painting La langosta azul (1954). Later, in the 1950s, he studied film career at Centro Sperimentale Di Cinematografia in Rome, taking as an apprentice Argentine Fernando Birri and Cuban Julio Garcia Espinosa, who were later considered the founders of the so-called Foundation for New Latin American Cinema. These three personalities have repeatedly stated the influence that it was for them to see the film Miracle in Milan Vittorio de Sica, and to attend the birth of Italian neorealism, a trend that made them look at the possibility of making films in Latin America after the same methods. It should be noted that this stay in Rome helped the writer learn a few all and the whole cinema, while sharing long hours of work in moviola with screenwriter Cesare zavattini. This particular is defined in García Marquez's cinematic precision, when a narrative with images that he would later use as part of his work in Mexico City García Marquez presided since 1986 of the Foundation for New Latin American Cinema, which is based in Havana. It is known that many Mexican cinematic works of the 1960s were written by García Marquez, who, like many intellectuals of the time, signed the scripts under a pseudonym. Memorable are, at least, Golden Rooster by Roberto Gavaldon (1964) and Time to Die by Arturo Ripstein (1966). The first, based on the fairy tale of the same name by Juan Rulfo, co-written with Mexican writer and writer Carlos Fuentes, starred Ignacio Lopez Tarso, Narciso Busquets and Luca Villa, and photographed the outstanding Gabriel Figueroa. The second, The Western originally shot by Ripstein, had its sequel for nearly 20 years under the tutelage of Jorge Ali Triana. In addition to the three films mentioned, between 1965 and 1985, García Marquez was directly involved as a screenwriter in the following films: There are no thieves in this city (1965), Alberto Isaac; Dangerous Game (segment HO) (1966), Luis Alcóriza and Arturo Ripstein; Patsy, My Love (1968), Manuel Michel; Presagio (1974), Luis Alcóriza; Widow of Montiel (1979), Miguel Littán; The Maria of My Heart (1979), Jaime Humberto Hermosillo; The Year of the Plague (1979), Felipe Casals (adaptation of Daniel Defoe's Diary of the Plague) and Erendir (1983) by Rui Guerra. In 1975, R.T.I. Televisin de Colombia produced the television series La Mala Choir directed by Bernardo Romero Pererito, based on the novel of the same name by García Marquez and shown in 1977. In 1986, together with his two councils at the Sperimentale Di Cinematografia Center, with the support of the Committee of Latin American Filmmakers, he founded the International School of Film and Television of San Antonio de Los Baños in Cuba, an institution to which he will devote time and money out of pocket to support and finance the film careers of young people from Latin America , Caribbean, Asia and Africa. From next year, the center will devote itself to the seminar How the Story Is Told, which will result in countless audiovisual projects, as well as several books on drama. In 1987, Francesco Rosi chronicled a new death, starring Rupert Everett, Ornella Muti, Gian Maria Volonte, Irene Pappas, Lucia Bose and Anthony Delon. In 1988 they were manufactured and exhibited: a very old man with huge wings, Fernando Birri, with Daisy Granados, Adrubal Melendez and Luis Ramirez; Miracle in Rome, Lisandro Duque Naranjo, with Frank Ramirez and Amalia Duque Garcia; TheBoula de la Bella Palomera, Rui Guerra, with Claudia Ohana and Ney Latorraca, and Cartas del Park, Tomas Gutierrez Alia, with Ivan Lopez, Victor Laplace, Miguel Paneske and Mirta Ibarra. In 1990, García Marquez went to Japan, making a stop in New York to meet a contemporary director whose scripts he admires most: Woody Allen. The reason for his trip to the east of the country was a meeting with Akira Kurosawa, who at that time filmed Dreams of Akira Kurosawa, interested in bringing to the big screen the history of Autumn of the Patriarch established in medieval Japan. Kurosawa's idea was total, embedding the entire novel into celluloid, regardless of the footage; unfortunately, there was no possibility of funding for this idea, and the project remained in this. In 1991, Colombian television produced Jorge Isaacs' novel Maria, adapted by García Marquez, along with Lisandro Duque Naranjo and Manuel Arias. In 1996, Oedipal Mayor was introduced, adapting Oedipal King Sophocles García Marquez and Estela Malagán, directed by Jorge Ali Triana, and starring Jorge Angela Molina and Paco Rabal. In 1999, Arturo Ripstein directed the film El Coronel no quien la escriba, starring Fernando Lujon, Marisa Paredes, Salma Hayek and Raphael Ino'c. In 2001, Invisible Children by Lisander Duke Naranjo appeared. In 2006, Love in the Days of Cholera was directed by The South African Ronald Harwood and directed by British director Mike Newell. Filmed in Cartagena de India, the characters are played by Javier Bardem, Giovanna Mezzogiorno, John Leguizamo, Catalina Sandino and Benjamin Bratt. In March 2010, as part of the International Film Festival in Cartagena, the premiere of the film version of Del amor y otros demonios, a co-production between Colombia and Costa Rica directed by Costa Rican Hilda Hidalgo. The memory of my sad sluts, co-produced between Denmark and Mexico, dir. Danish Henning Carlsen and with the film adaptation by Frenchman Jean-Claude Carr'ère was to be filmed in 2009 in the states of Puebla, but was suspended for funding problems apparently due to a controversy motivated by the subject of the threat of demand from NGOs calling the novel and script as an apology for child prostitution and paedopediatrics. Finally, the film was secretly shot in San Francisco de Campeche , Mexico) in 2011, starring Emilio Echevarria and premiered in 2012. At the García Marquez Theatre, he did little to dabble in the theater, as he is known only for a diatribe about love for a sitting man, first mounted in 1988 in Buenos Aires and dressed in 1994 at the National Theatre in Bogota. His play in the theater was mostly an adaptation of his novels. In 1991, Juan Carlos Moyano adapted and directed a street theatre and public show called Memoria y olvido de Ursula Iguar'n, based on the novel One Hundred Years of Solitude, which he presented at the 1991 International Festival of Manizes and the Ibero-American Bogota Theatre Festival in 1992. In 2000, Jorge Ali Triana premiered the theatrical version of Chronicle of the Announced Death adaptation of the novel of the same name, with great national and international success. García Marquez's work has also been adapted to the opera genre: Florence on the Amazon (1991), an opera with a libretto by Marcela Fuentes-Beren, staged on the musical subway by Daniel Katzen based on the novel Love in the Time of Cholera. Ehendria (1992), opera with music by Violetta Dinescu based on the story The Incredible and Sad Story of Kandinia Ehendir and her artless grandmother. Love and Other Demons (2008), an opera with a libretto by Cornel Hamwái, staged in the subway by the musician Peter E. tv.s based on the novel Love and Other Demons. García Marquez in fiction In Claudia Amengual's novel Cartagena (2015), García Marquez appears as a character in his later life. See also Gabriel's death and funeral Marquez Hispano-American Cuento Gabriel García Marquez Gabo Award, creation of the Gabriel García Marquez Award Gabriel García Marquez Journalism Notes and Links Notes - In several editions of his work and even in biographies, 1928 is given as the year of the birth of García Marquez; himself put it on this date at times. However, scholars of the author and his own father, Gabriel Eligio Garcia, claim that it was 1927, as evidenced in his memoir, Live to Tell It. See Ploets, Dagmar (2004). Gabriel García Marquez. Fudd, page 13. ISBN 9788441414488, as well as Flores, Angel (1982). Spanish-American narration 1816-1981: history and anthology. Generation 1940-1969, Volume 4. 21st century 8. page 429. ISBN 9789682310898. Gabo's references were not religious, but respected the beliefs of others. Radio Caracol. April 21, 2014. Received on December 10, 2019. Gabriel García Marquez dies: the genius of universal literature. Country. April 17, 2014. 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