

## Gabriel Garcia Márquez (1928-2014)

Gabriel Garcia Marquez (gar-se' a mar'kes) recalls that when he was nineteen and reading Franz Kafka's novella *The Metamorphosis*, he suddenly realized that the story's strangeness reminded him of tales his grandmother used to tell him. The surrealistic fiction of Kafka and the imaginative stories told by ordinary Latin Americans were to become major influences on Garcia Marquez's fiction. But it was the second factor, the rich storytelling traditions and the unique imaginative fantasies of Latin America, that he found most valuable.

In his acceptance speech for the Nobel Prize for literature in 1982, Garcia Marquez deplored the way that Latin Americans ignore their own heritage and accept the hand-me-downs of European history and culture. He told the audience a story about a statue that stands in the main square of a Central American capital city. The statue is meant to represent the nation's president, but it is in fact a likeness of one of Napoleon's commanders that was purchased from a warehouse of secondhand sculptures in Paris. It is this kind of wholesale borrowing from the traditions of Europe that Garcia Marquez dislikes. He wants Latin Americans to write from their own experience, with its unique blend of rituals and beliefs.

Garcia Marquez spent the first eight years of his life with his grandparents in the small village of Aracataca, just off Colombia's northern Caribbean coast. He re-created this village, calling it Macondo, in his writings. Although Macondo is little more than a railway station set in a swampy wilderness, it seems that nearly anything that could possibly happen happens there—from the merely strange to the supernatural.

Garcia Marquez brought the technique now called magical realism to international attention. In his fiction, one is never certain about what is "real" and what is "fantasy."

### *Reader's Guide*

#### THE HANDSOMEST DROWNED MAN IN THE WORLD

##### *Background*

"The Handsomest Drowned Man in the World" has many characteristics of **myth**: it features a superhuman character, supernatural events, and includes a marvelous **metamorphosis**, or transformation. This so-called "tale for children" is also enriched by **allusions** that connect it with Homer's *Odyssey*, the epic story of another "superman" who also washes ashore from the sea. Like a mythic hero, Esteban arrives mysteriously and, even though he is dead, soon becomes an important part of the villagers' lives. The story is not about Esteban, however—it is about the villagers, whose imaginations are fired by this bizarre gift from the sea.

##### *Literary Focus*

**Magic realism**, a literary style that was born in Latin America and has since been imitated by writers the world over, combines incredible events with realistic details and relates them all in a matter-of-fact tone. The term *magic realism* (*lo real maravilloso*) was coined in 1949 by the Cuban novelist, essayist, and musicologist Alejo Carpentier. He used the term to describe a blurring of the lines that usually separate what seems "real" to the reader from what seems imagined or "unreal" to the same reader. Carpentier believed that by incorporating magic, myth, imagination, and religion into literature, we can expand our rigid concept of "reality."

“The Handsomest Drowned Man in the World”

Translated by Gregory Rabassa

◆ *García Márquez subtitles this story “A Tale for Children,” even though it is more complex than an ordinary children’s tale. In what sense must the reader become a child to accept and respond to the magic realism of the story?*

The first children who saw the dark and slinky bulge approaching through the sea let themselves think it was an enemy ship. Then they saw it had no flags or masts and they thought it was a whale. But when it was washed up on the beach, they removed the clumps of seaweed, the jellyfish tentacles, and the remains of fish and flotsam, and only then did they see that it was a drowned man.

They had been playing with him all afternoon, burying him in the sand and digging him up again, when someone chanced to see them and spread the alarm in the village. The men who carried him to the nearest house noticed that he weighed more than any dead man they had ever known, almost as much as a horse. and they said to each other that maybe he'd been floating too long and the water had got into his bones. When they laid him on the floor they said he'd been taller than all other men because there was barely enough room for him in the house. but they thought that maybe the ability to keep on growing after death was part of the nature of certain drowned men. He had the smell of the sea about him and only his shape gave one to suppose that it was the corpse of a human being, because the skin was covered with a crust of mud and scales.

They did not even have to clean off his face to know that the dead man was a stranger. The village was made up of only twenty-odd wooden houses that had stone courtyards with no flowers and which were spread about on the end of a desertlike cape. There was so little land that mothers always went about with the fear that the wind would carry off their children, and the few dead that the years had caused among them had to be thrown off the cliffs. But the sea was calm and bountiful and all the men fit into seven boats. So when they found the drowned man they simply had to look at one another to see that they were all there.

That night they did not go out to work at sea. While the men went to find out if any-one was missing in neighboring villages, the women stayed behind to care for the drowned man. They took the mud off with grass swabs. they removed the underwater stones entangled in his hair, and they scraped the crust off with tools used for scaling fish. As they were doing that they noticed that the vegetation on him came from faraway oceans and deep water and that his clothes were in tatters. as if he had sailed through labyrinths of coral. They noticed, too, that he bore his death with pride, for he did not have the lonely look of other drowned men who came out of the sea or that haggard, needy look of men who drowned in rivers. But only when they finished cleaning him off did they become aware of the kind of man he was, and it left them breathless. Not only was he the tallest, strongest, most virile, and best built man they had ever seen, but even though they were looking at him there was no room for him in their imagination.

They could not find a bed in the village large enough to lay him on, nor was there a table solid enough to use for his wake. The tallest men's holiday pants would not fit him, not the fattest ones' Sunday shirts, nor the shoes of the one with the biggest feet. Fascinated by his huge size and his beauty, the women then decided to make him some pants from a large piece of sail and a shirt from some bridal brabant linen<sup>1</sup> so that he would continue through his death with dignity. As they sewed, sitting in a circle and gazing at the corpse between stitches, it seemed to them that the wind had never been so steady nor the sea so restless as on that night, and they supposed that the change had something to do with the dead man. They thought that if that magnificent man had lived in the village, his house would have had the widest doors, the highest ceiling, and the strongest floor, his bedstead would have been made from a midship frame held together by iron bolts, and his wife would have been the happiest woman. They thought that he would have had so much authority that he could have drawn fish out of the sea simply by calling their names and that he would have put so much work into his land that springs would have burst forth from among the rocks so that he would have been able to plant flowers on the cliffs. They secretly compared him to their own men, thinking that for all their lives theirs were incapable of doing what he could do in one night, and they ended up dismissing them deep in their hearts as the weakest, meanest, and most useless creatures on earth. They were wandering through that maze of fantasy when the oldest woman, who as the oldest had looked upon the drowned man with more compassion than passion, sighed:

"He has the face of someone called Este-ban."<sup>2</sup>

It was true. Most of them had only to take another look at him to see that he could not have any other name. The more stubborn among them, who were the youngest, still lived for a few hours with the illusion that when they put his clothes on and he lay among the flowers in patent leather shoes his name might be Lautaro<sup>3</sup>. But it was a vain illusion. There had not been enough canvas, the poorly cut and worse sewn pants were too tight, and the hidden strength of his heart popped the buttons on his shirt. After midnight the whistling of the wind died down and the sea fell into its Wednesday drowsiness. The silence put an end to any last doubts: he was Esteban. The women who had dressed him, who had combed his hair, had cut his nails and shaved him, were unable to hold back a shudder of pity when they had to resign themselves to his being dragged along the ground. It was then that they understood how unhappy he must have been with that huge body since it bothered him even after death. They could see him in life, condemned to going through doors side-ways, cracking his head on crossbeams, re-maining on his feet during visits, not knowing what to do with his soft, pink, sealion hands while the lady of the house looked for her most resistant chair and begged him, frightened to death, sit here, Esteban, please, and he, leaning against the wall, smiling, don't bother, ma'am, I'm fine where I am, his heels raw and his back roasted from having done the same thing so many times whenever he paid a visit, don't bother, ma'am, I'm fine where I am, just to avoid the embarrassment of breaking up the chair, and never knowing perhaps that the ones who said don't go, Esteban, at least wait till the coffee's ready, were the ones who later on would whisper the big boob finally left, how nice, the handsome fool has gone. That was what the women were thinking beside the body a little before dawn. Later, when they covered his face with a handkerchief so that the light would not bother him, he looked so forever dead, so defenseless, so much like their men that the first furrows of tears opened in their hearts. It was one of the younger ones who began the weeping. The others, coming to, went from sighs to wails, and the more they sobbed the more they felt like weeping, because the

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<sup>1</sup> brabant (bre-bant') linen: linen from Brabant, an area in Holland and Belgium known for its fine lace and cloth.

<sup>2</sup> Esteban (es-te'ban): "Stephen" (Spanish); in Christian tradition. Stephen was the first martyr. He was said to have been stoned to death for his beliefs.

<sup>3</sup> Lautaro (lou-tar'o)

drowned man was becoming all the more Esteban for them, and so they wept so much, for he was the most destitute, most peaceful. and most obliging man on earth, poor Esteban. So when the men returned with the news that the drowned man was not from the neighboring villages either, the women felt an opening of jubilation in the midst of their tears.

"Praise the Lord," they sighed, "he's ours!"

The men thought the fuss was only womanish frivolity. Fatigued because of the difficult nighttime inquiries, all they wanted was to get rid of the bother of the newcomer once and for all before the sun grew strong on that arid, windless day. They improvised a litter with the remains of foremasts and gaffs<sup>4</sup>, tying it together with rigging so that it would bear the weight of the body until they reached the cliffs. They wanted to tie the anchor from a cargo ship to him so that he would sink easily into the deepest waves, where fish are blind and divers die of nostalgia, and bad currents would not bring him back to shore, as had happened with other bodies. But the more they hurried, the more the women thought of ways to waste time. They walked about like startled hens, pecking with the sea charms<sup>5</sup> on their breast, some interfering on one side to put a scapular<sup>6</sup> of the good wind on the drowned man, some on the other side to put a wrist compass on him, and after a great deal of *get away from there, woman, stay out of the way, look, you almost made me fall on top of the dead man*, the men began to feel mistrust in their livers and started grumbling about why so many main-altar decorations for a stranger, because no matter how many nails and holy-water jars he had on him, the sharks would chew him all the same, but the women kept piling on their junk relics, running back and forth, stumbling, while they released in sighs what they did not in tears, so that the men finally exploded with *since when has there ever been such a fuss over a drifting corpse, a drowned nobody, a piece of cold Wednesday meat*.<sup>7</sup> One of the women, mortified by so much lack of care, then removed the handkerchief from the dead man's face and the men were left breathless, too.

He was Esteban. It was not necessary to repeat it for them to recognize him. If they had been told Sir Walter Raleigh, even they might have been impressed with his gringo accent, the macaw on his shoulder, his cannibal-killing blunderbuss, but there could not be only one Esteban in the world and there he was, stretched out like a sperm whale, shoeless, wearing the pants of an undersized child, and with those stony nails that had to be cut with a knife. They only had to take the handkerchief off his face to see that he was ashamed, that it was not his fault that he was so big or so heavy or so handsome, and if he had known that this was going to happen, he would have looked for a more discreet place to drown in, seriously, I even would have tied the anchor off a galleon around my neck and staggered off a cliff like someone who doesn't like things in order not to be upsetting people now with this Wednesday dead body, as you people say, in order not to be bothering anyone with this filthy piece of cold meat that doesn't have anything to do with me. There was so much truth in his manner that even the most mistrustful men, the ones who felt the bitterness of endless nights at sea fearing that their women would tire of dreaming about them and begin to dream of drowned men, even they and others who were harder still shuddered in the marrow of their bones at Esteban's sincerity.

That was how they came to hold the most splendid funeral they could conceive of for an abandoned drowned man. Some women who had gone to get flowers in the neighboring villages returned with other women who could not believe what they had been told, and those women went

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<sup>4</sup> gaffs: poles supporting a sail.

<sup>5</sup> sea charms: magic charms that supposedly the wearer from dangers at sea.

<sup>6</sup> scapular (skap"ye-ler): holy images on a string, worn under the clothes as a mark of religious devotion.

<sup>7</sup> Wednesday meat: meat left over from Sunday dinner.

back for more flowers when they saw the dead man, and they brought more and more until there were so many flowers and so many people that it was hard to walk about. At the final moment it pained them to return him to the waters as an orphan and they chose a father and mother from among the best people, and aunts and uncles and cousins, so that through him all the inhabitants of the village became kinsmen. Some sailors who heard the weeping from a distance went off course, and people heard of one who had himself tied to the mainmast, remembering ancient fables about sirens.<sup>8</sup> While they fought for the privilege of carrying him on their shoulders along the steep escarpment by the cliffs, men and women became aware for the first time of the desolation of their streets, the dryness of their courtyards, the narrowness of their dreams as they faced the splendor and beauty of their drowned man. They let him go without an anchor so that he could come back if he wished and whenever he wished, and they all held their breath for the fraction of centuries the body took to fall into the abyss. They did not need to look at one another to realize that they were no longer all present. that they would never be. But they also knew that everything would be different from then on, that their houses would have wider doors, higher ceilings, and stronger floors so that Esteban's memory could go everywhere without bumping into beams and so that no one in the future would dare whisper the big boob finally died, too bad, the handsome fool has finally died, because they were going to paint their house fronts gay colors to make Esteban's memory eternal and they were going to break their backs digging for springs among the stones and planting flowers on the cliffs so that in future years at dawn the passengers on great liners would awaken, suffocated by the smell of gardens on the high seas. and the captain would have to come down from the bridge in his dress uniform, with his astrolabe<sup>9</sup>, his pole star<sup>10</sup>, and his row of war medals, and, pointing to the promontory of roses on the horizon, he would say in fourteen languages, look there, where the wind is so peaceful now that it's gone to sleep beneath the beds over there, where the sun's so bright that the sunflowers don't know which way to turn, yes, over there, that's Esteban's village.

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<sup>8</sup> sirens: in Greek mythology, beautiful but destructive creatures, half-woman and half-bird, whose seductive songs lured sailors to turn their ships onto the rocky coasts; Odysseus, hero of Homer's Odyssey, filled his crew's ears with wax so that they could pass the sirens safely. But Odysseus wanted to hear their songs. He had the crew tie him to the ship's mast so that he could listen to the sirens' songs yet not turn the boat onto the rocks.

<sup>9</sup> astrolabe: instrument that can find a star's altitude and help navigators determine their position at sea.

<sup>10</sup> pole star: Polaris, or the North Star; it is used by navigators in the Northern Hemisphere to determine their location because it remains almost fixed throughout the night.