

Joseph Luzzi • *The García Márquez Seminar: ONE HUNDRED YEARS OF SOLITUDE* • Session 1
Virtual Book Club • Study Guide* • © Joseph Luzzi

Please note: the below are only intended to help you “get inside” García Márquez’s complex, intricate work—please do not feel compelled to answer them in full, unless you wish to, and if there are questions or elements that you don’t understand, no worries, we will explain all when we meet for our upcoming seminar!

1. Gabriel García Márquez was awarded the Nobel Prize in 1982 for “for his novels and short stories, in which the fantastic and the realistic are combined in a richly composed world of imagination, reflecting a continent’s life and conflicts.” Do you agree with this assessment? How can it be applied to the work considered his greatest masterpiece, *One Hundred Years of Solitude*?
2. In an earlier post [<https://conta.cc/4a73FE2>], I referred to *One Hundred Years of Solitude* as an “epic” work. Do you agree or disagree with this opinion, and why? What is your own definition of “epic,” and what in your view are the potentially “epic” qualities of *One Hundred Years of Solitude*?
3. Two words often invoked in discussions of *One Hundred Years of Solitude* are colonialism and postcolonialism. What makes an understanding of these terms essential for one’s reading of the novel? How do they shape the book’s key aspects and elements?
4. *One Hundred Years of Solitude* begins famously:

Many years later, as he faced the firing squad, Colonel Aureliano Buendía was to remember that distant afternoon when his father took him to discover ice. (trans. Rabassa)

What does the passage reveal about the author’s literary style? How does it suggest or anticipate the larger themes of the novel?

5. García Márquez is often described as a “magical realist.” How would you define this term? And how does it apply to *One Hundred Years of Solitude*?
6. What do you believe to be a keyword from your initial reading of *One Hundred Years of Solitude*, and why?
7. How would you define the narrative style of *One Hundred Years of Solitude*? What kind of “storyteller” is García Márquez, and what are the essential qualities of his narrative?
8. How are issues of gender and sexuality gender and sexuality developed in *One Hundred Years of Solitude*? What gives García Márquez’s treatment of such issues their specific character and quality?
9. What does the character Pietro Crespi play in the narrative of *One Hundred Years of Solitude*? What might be the significance of his European background?
10. From the perspective of our contemporary world, what in your view is the most important reason why we should García Márquez’s *One Hundred Years of Solitude* today? What feels relevant about it—and how do you think this novel is “aging”?

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