

Script

Garcia Marquez uses pursuits of love to illustrate how the society in his story views love. He shows the difference between a failed pursuit and a successful one in the society's perspective. Many forms of pursuits of love exists: a failed pursuit, somewhat successful, and successful.

The epitaph at the beginning of the book by Gil Vicente: "The pursuit of love is like falconry" describes a link between the pursuit of love and falconry. Through examining the book *Chronicles of a Death Foretold*, we derived a formula that fits both the process of falconry and the pursuit of love. We conclude that alluding to falconry can help the reader in understand the author's ideas.

Formula: Having the equipment, training the bird, detaching then awaiting the bird to return, the bird hunts for prey, the bird comes back with its prey.

There are two main ways the pursuit of love can be reflected in falconry. The act of hunting for a lover resembles a falcon seeking its prey. The act of training a person to return love resembles a falconer training a falcon to return with prey. In the stages of falconry, if the falcon is not well trained, it may not return, or it may not catch a prey. Like pursuing love, if the lover is not well treated, it may ignore the person, or not return to the person with what it wants. Thus the process of falconry is very similar to the process of pursuing love.

Falconry: the actual practice of hunting small game with falcons and the art of training the falcons to hunt.

(To supplement what we say above, if necessary) The definitions of the word reflect the roles of Bayardo and Angela. In the beginning, Bayardo is hunting Angela as though she is the small game; by leaving her, he trains her to hunt, and she then hunts him.

Bayardo and Angela Vicario

"I've been going from town to town looking for someone to marry" (Bayardo San Roman, 26)

Reveals his matter of fact approach to getting married/love. Purposeful, just as the hunter. · Looking for his prey (wife)

"When I wake up remind me that I'm going to marry her" (29)

He has focused on his prey. Will do all in his power to conquer her, just like a falcon

"She wrote a weekly letter for over half a lifetime" (93)

She is now hunting him. He trained her to do this by showing her how lavish attention can get you love or a semblance of it? The falcon trained by the falconer, except in a twist the falcon hunts for the falconer

"Bayardo San Román took a step forward, unconcerned about the other astonished embroiderers, and laid his saddlebags on the sewing machine" (95)

He is unconcerned because he has developed a bond with Angela Like the bond between the falcon and the falconer

"Bayardo San Roman was unconscious on the bed, still the way Pura Vicario had seen him early Tuesday morning, wearing his dress pants and silk shirt, but with his shoes off. There were empty bottles on the floor and many more unopened beside the bed, but not a trace of food. 'He was in the last stages of ethylic intoxication'"

This shows that the revelation of Angela's lack of virginity affected him greatly. He had developed a bond with her which was now causing him to be depressed and go to such lengths.

Xius and Bayardo

“Widower, I’ll buy your house” (35) and “[Bayardo], just to impress her, had bought all the tickets in the raffle” (30) and “[All Bayardo’s father] had to do was appear on the running board for everyone to realize that Bayardo San Román was going to marry whomever he chose” (34).

These are the methods that Bayardo uses in his hunting. He tries to impress and gain the love of Angela through the force of his wealth. He is using his wealth much as a falcon uses its strength to dominate its prey, forcing submission. He has a choice of any girl in reality, much as a falcon flies over the land, choosing its prey

“Ten thousand. Right now and with one bill on top of another” (36) “Widower Xius told the mayor that he’d seen a phosphorescent bird fluttering over his former home, and he thought it was the soul of his wife, who was going about demanding what was her.” (84)

This is when Bayardo purchases Xius’ home, without any consideration of his attachment to the home. (This attachment causes Xius to die). Xius persisted in not selling the house because of his attachment to his wife. He is like a falconer, waiting for his falcon to come back. Still waiting until he dies because the falcon has not come back with food. The attachment to love is like believing that food still exists, until when Xius loses that attachment, like realizing there is no more food, he dies. This can also be interpreted as Xius being a falcon that must return to the house of his falconer to survive, like a falcon. When his falconer is gone, he has no owner and dies of no food.

Another idea: a falconer raises the falcon very matter of fact at the beginning (just like Bayardo and Angela at the start), but eventually the falconer and the falcon develop a bond (again just like the two characters)

Santiago and Divina Flor, his house servant

1. “Santiago Nasar grabbed [Divina] by the wrist when she came... the time has come for you to be tamed...let go of her white man, you won’t have a drink of that water as long as I’m alive.”

“It is time to be tamed,” is his attempt to train Divina for her to develop a relationship for Santiago so if successful, she will accept him, which is like returning to the falconer. This can lead to her returning but not giving him what he wants, which is love or sex. There is opposition from the mother (explained in 5)

2. “Divina Flor went ahead of him to open the door, trying not to have him get ahead of her among the cages of sleeping birds in the dining room... but when she took the bar down, she couldn’t avoid the butcher hawk hand again. He grabbed my whole pussy... it was what he always did when he caught me alone in some corner of the house, but that day I didn’t feel the usual surprise but an **awful urge to cry**...the only thing she could do for the man who had never been hers was leave the door unbarred.” (13)

Santiago pursues to have a sexual relationship with Divina Flor, thus becomes the falcon. The goal is love, and Santiago expects it from Divina, the prey. His way of hunting Divina, similar to the falcon catching its prey, is by "grabbing her pussy" and eliciting her sexual desires. However, this fails miserably in the sense that it only elicits the "awful urge to cry." In another sense, Divina is the prey of the falcon. Santiago is a man and has authority over Divina. He can use his power, like a falcon uses its power, to force Divina to let him "grab her pussy."

3. “[Divina’s Mother] hasn’t said anything to Santiago Nasar because in the depths of her heart she wanted them to kill him...[Divina] on the other hand didn’t warn him because she was nothing but a frightened child at the time, incapable of a decision of her own, and she’d been all the more frightened when he grabbed her by the wrist with a hand that felt frozen and stony, like the hand of a dead man.” (13)

Divina feels frightened and uncertain of what to do in the situation, not knowing whether to accept the relationship and "return" to the falconer. This demonstrates poor training (explained in 4) There is opposition from the mother (explained in 5)

4. “Divina Flor... knew that she was destined for Santiago Nasar’s furtive bed, and that idea brought out a premature anxiety in her. Another man like that hasn’t ever been born again.” (11)

After Santiago attempts to "train" divina, by grabbing her wrists and pussy. Divina believed she was going to sleep with Santiago, which is like accepting his love and returning to the falconer. But her thought exhibits anxiety when thinking of it which demonstrates poor training, and that because Santiago wasn't very good at showing his love for her, she hesitates to accept, or "return," especially with love or not.

5. "Santiago Nasar asked [Victoria] to tell Divina Flor to wake him up at five thirty and bring him a clean change of clothes, just like the ones he had one... at five thirty she followed his orders to wake him, but she didn't send Divina Flor and went up to the bedroom herself with the suit of pure linen, because she never missed a chance to keep her daughter away from the claws of the seigneur." (68)

The mother safeguards the daughter, the falcon, or the prey. The mother, in the falconry sense, represent the obstacles that is faced in the process of training a falcon such as needing love and care, not brute force like Santiago when grabbing Divina's pussy or her wrist forcefully. She can also represent the obstacles faced when the falcon is searching for prey such as trees or ground holes.

6. "When Santiago nasar was still in his death throes in the kitchen and I found Divina Flor weeping in great howls and holding [the dogs] off with a stick... help me, what they want is to eat his guts.

Divina, like a falcon, keeps danger away from the falconer. In this case, Santiago's guts are endangered by the dogs. She, keeps the danger away with a stick. This shows that there is a relationship developed between Divina and Santiago, and the training worked to an extent.

Flora Miguel is Santiago's Fiancée

111 " The parents of Santiago Nasar and Flora Miguel had agreed that they should get married. Santiago Nasar accepted the engagement in the bloom of his adolescence and he was determined to fulfill it, perhaps because he had the same utilitarian concept of matrimony as his father. Flora Miguel, for her part, enjoyed a certain floral quality, but she lacked wit and judgement and had served as bridesmaid for her whole generation so the agreement was a providential solution for her. They had an easy engagement, without formal visits or restless hearts."

There is no love between Santiago and his fiancée. utilitarian, like falconry. Their bond does not come however from that of a falconer and falcon, but rather that of prey no evidence of that bond

112 "[Flora] went through a crisis of humiliation. While half the town was waiting for the bishop, she was in her bedroom weeping with rage, and putting order the chestful of letters that Santiago Nasar had sent her from school... green with rage, she placed the chest in his hands, here you are, and I hope they kill you."

The relationship that developed between Flora and Santiago was formed by the parents of both wanting to marry them together. Therefore, Flora isn't well trained to return to Santiago and certainly doesn't give him love. There is no trust between them causing Flora to become angry. She goes with a Lieutenant of Patrol in the future (97).

Maria Cervantes is Santiago's Lover

"It was [Maria alejandrina Cervantes] who did away with my generation's virginity. She taught us much more than we should have learned, but she taught us above all that there's no place in life sadder than an empty bed. Santiago Nasar lost his senses the first time he saw her. I warned him: **A falcon who chases a warlike crane can only hope for a life of pain.** But he didn't listen to me... she was his mad passion, his mistress of tears at the age of fifteen, until Ibrahim Nasar drove him out of the bed with a whip and shut him up for more than a year... ever since then they were still linked by a serious affection, but without disorder of love, and she had so much respect for him that she never again went to bed with anyone if he was present." (64-65)

This use of falconry is showing the frustration of the falcon in the pursuit of love. Santiago in this case can be the falcon chases after the prey, Maria. In the quote "a falcon who chases a warlike crane can only hope for a life of pain" says that pursuing after someone who can't be captured, is futile or that the prey can retaliate or harm the falcon. Santiago can be the falcon in this case, that is madly in love and returns to Maria to give her his love. However, his father whips him and shuts him up for more than a year for doing so. Maria will only have sex with Santiago if he is there, like a falconer will treat his

falcon nicely when it is accompanying him. Only when the falcon flies off to find their prey, in Santiago's case, another woman, Maria, the falconer will pursue someone else. This demonstrates good training so they will return. The falconer, Maria is receiving their prey, love.

"Disproportionate eating was always the only way she could ever mourn and [the Narrator] never seen her do it with such grief." (77)

The relationship between Maria and Santiago is strong. She is respectful of him and when he dies, she mourns for him, like a falcon that only returns to its owner.

"Suddenly [the Narrator] felt the anxious fingers that were undoing the buttons of my shirt, and I caught the dangerous smell of the beast of love lying by my back, and I felt myself sinking into the delights of the quicksand of her tenderness. But suddenly she stopped, coughed from far off, and slipped out of my life. I (Maria) can't, you smell of him. " (77)

Maria attempts to have sex with the Narrator. However, she stops because her relationship with Santiago is too strong for her to leave and go to another falconer. The smell reminds Maria of her relationship with Santiago, making her want to return.

Santiago

90 Santiago was a sparrow hawk, he went about alone, just like his father, nipping the bud of any wayward virgin who began showing up in those woods, but in town no other relationship ever came to be known except for the conventional one he maintained with Flora Miguel and the stormy one with Maria Aljandrina Cervantes, which drove him crazy for fourteen months."

This demonstrates Santiago as a falcon that selects his prey. This can be interpreted as separating the outside and the inside. The falconer takes the people from the inside to be his falcon, then the outside that he doesn't want to develop a relationship become the prey. Or, this can mean that his falcons are Flora and Maria, but he consistently tests the others to see if they are worthy to be another of his falcons – whether they will be able to give him love (the goal).

101 "Polo Carrillo, the owner of the electric plant, thought that his serenity wasn't innocence but cynicism. He thought that his money made him untouchable."

This suggests that Santiago is like a falcon that uses its wealth and power to capture its prey. But the prey retaliated and he was killed.

"During the partridge season he would also carry his falconry equipment." (5)

Santiago is a falconer that is always ready to hunt its prey.

The epigraph which Gabriel Garcia Marquez provides us with is a useful tool in our analysis of love throughout the book. Aspects of falconry can be found in many, if not most of the relationships described. The processes of falconry and pursuing love as discussed are similar in many ways. These range from characters hunting other characters or training them as a falconer trains his birds of prey. Notably, Bayardo San Roman takes a very matter of fact approach to his marriage, while Santiago Nasar preys on his servant girl. The aspect of training is exemplified when Angela hunts for Bayardo San Roman, the falcon who originally preyed on her. He taught her how to hunt, and now she hunts him. Falconry is not only metaphorical in this novel. Santiago Nasar is a falconer, carrying his falconry equipment around with him in the partridge season. Marquez's combination of real life falconry and its metaphorical meanings aid in his analysis of the pursuit of love, by giving readers a framework of falconry through which to examine love in his book.