

Food Fights: The Intertextuality of Food in *Cien años de soledad* and *Gabriela, cravo e canela*

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In a novel notoriously obsessed with origins, Gabriel García Márquez's *Cien años de soledad* (1967) has inevitably received plentiful critical attention for its literary "roots" as well. Studies of intertextuality traces in García Márquez's masterpiece abound, with Jorge Luis Borges and William Faulkner representing two of its most frequently cited influences. Yet, curiously enough, the truly Latin American scope of this novel is almost completely elided in its extensive corpus of analyses; Brazil's enormous literary footprint is conspicuously absent. For one, Jorge Amado's international artistic reputation would seem to invite a torrent of intertextual confluences with *Cien años de soledad*. After all, the Brazilian writer's most ludic novel, *Gabriela, cravo, e canela* (1958) represents an especially intriguing example for its literary exploration of the country's burgeoning cacao production. When approached alongside the bodily associations with the banana crop in *Cien años*, shared violent connotations with economic imperialism create an important dialogue between these two novels. In this essay, I analyze this "sweet trace" of intertextuality between the two works that demonstrate that this literary connection signals a moment of transition in Latin American letters: from an erotic and playful (although often deadly) link between agriculture and the female body in *Gabriela* to a lethal and soon-to-be-globalized variation of this aesthetic treatment of food as presented in *Cien años*. [Article copies available for a fee from The Transformative Studies Institute. E-mail address: journal@transformativestudies.org Website: <http://www.transformativestudies.org> ©2013 by The Transformative Studies Institute. All rights reserved.]

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