

I. Introduction

Sex, though understood as a natural process, is also a life principle. It has the prime source of love towards life. In *Memories of My Melancholy Whores*, the unnamed protagonist, though ninety years old, is vigorous and energetic because he is provided with the elixir of life--sex. His indulgences in series of sexual adventures fill him with greater optimism toward life and future. The sole cause of his enthusiasm at the age of ninety is the sex and its effects too.

Gabriel Garcia Marquez is a prominent fiction writer of Colombia. He, in the novel, *Memories of My Melancholy Whores*, treats sex as a life instinct which gears up everyone's life. The narrator cum protagonist is a ninety years old journalist who is involved in series of sexual adventures all his life. He was lonely and bored with his life. But when -- as his regular adventure -- at his ninetieth birthday gets a young virgin to celebrate, she changes him and makes him more energetic and hopeful towards life. His loneliness and boredom could be broken only by the antidote of sex, for this his sneaking into brothel time and again fuels his rather barren life.

The simple columnist becomes famous in the town as the hopeful and energetic lover of old age when he meets the young virgo who changes his life and he devotes himself to her. His devotion towards the girl makes him devoted towards life and youth again. Behind all these prosperity is the life giving force of sex. Sex is Marquez's recurring theme which here serves as the backbone of life. Like the general brothel-goers, the unnamed narrator also goes there for passing the time. But he finds his life really changed when he finds the 'alchemy' of sex.

Sex has been taken as natural and essential from the ancient time. Though there are various opinions about sex, it has always been the center of attraction for

mankind. Marquez is the master of sexual subject matter and sexual treatment in his fiction. His novels besides *Memories of My Melancholy Whores* which raise the issue of sex are, *Chronicle of a Death Foretold*, *Love in the Time of Cholera* and others. But his autobiographical account *Living to Tell a Tale* is the most striking, in which he is similar to his protagonists of his novels who are the regular brothel-goers, and have seduced more than five hundred women.

Chronicle of a Death Foretold is based on a subject matter of a virginity of a girl. The newlywed bride is returned to her father's house just because the groom found out she is no virgin. Here sex becomes the source of conflict. The frustrated twin brothers of the bride force her to name the violator; terrified, she names Santiago Nasar, just a friend to her. The brothers slay him to death for avenging his violation. Juxtaposed to the *Memories of My Melancholy Whores*, *Chronicle of a Death Foretold* portrays sex as the source of conflict and death. Sex can be the source of death, if it is taken as the trophy. The novel *Chronicle of a Death Foretold* takes sex or the virginity of a woman as a social trophy. If it is taken so, it certainly brings conflict. Therefore, this novel brings fore the sex as the cause of death.

The life time lover of Florentino Ariza waits his youth lover Fermina Daza up to the age of 75 years when her husband Urbino dies in the novel *Love in the Time of Cholera*. Florentino waits for her almost more than fifty years; his long and boring waiting period is passed easily through his sexual adventures. He recounts that he slept with 622 girls during that period. His five decade long waiting becomes possible only when he indulges himself in the series of sexual adventures. Here also sex works as the life force and way of sustenance. Though Marquez treats sex only as a material relationship, unknowingly sex becomes the vital ingredient of life.

Similar to *Memories of My Melancholy Whores*, Marquez in *Love in the Time of Cholera* highlights the issue of sex positively and as the cause of enthusiasm and vigor. The central character of *Love in the Time of Cholera* Florentino Ariza waits her lover continuously for fifty-four years taking the help of adventurous sex. Whereas, in *Memories of My Melancholy Whores*, the unnamed protagonist of ninety too becomes enthusiastic to live more because of sex and its effects.

Marquez's autobiography *Living to Tell a Tale* is surprisingly similar to the lives of his sexual adventurer characters. He claims that he himself has sexual experiences which he depicted in his novels. For this, his autobiography was even banned in Arabic countries including Iran.

Sex is an important part in most of Marquez's novels. In his latest novel *Memories of My Melancholy Whores* where Marquez treats sex as a zest for life and old age The unnamed narrator of the novel begins his tale with a gift he gives himself for his ninetieth birthday: a night with a virgin. Longevity is one of his few really impressive attributes: he was never married, and though he still has weekly newspaper column, his professional career has been less than stellar too.

Among the things he prides himself in that he has never slept with a woman whom he has not compensated monetarily for the pleasure. And, at the age of ninety, he wants to have another go -- with a young virgin. The one procured for him is practically still a child, and the planned night does not go quite as expected -- she, and then he, sleep through it. But the experiences, and the girl, transform him. He never learns her real name, and his relationship with her -- shared nights, but little more -- remains precarious and odd, but it is enough to make an almost new man out of him.

Memories of My Melancholy Whores is part recollection of time -- past, and an account of his new-found zest for life that comes with what he feels for his young girl. She awakens feelings and memories in him, not as a lover in any sense of the word, but as a spark for his imagination. His life is appealingly sketched out here. The narrator knows he does not have much to be proud of: any account would be a narration of the miseries of his misguided life, but with the girl in it, his life no longer appears entirely so misguided, and though the reflections remains melancholy, there is bright side to it now, to go with the twinkle one can imagine in his eyes.

Marquez gives a nice sense of the changing times over those nine decades, and the slow decline of his protagonist across them -- his being such an anachronism also one of the things that make him of some value: he is kept on at the newspaper because he is the only one able to deal with some of the old asleep. Despite the evidence, a man intelligent enough to string sentences together is willingly to believe that a woman who was slept through paid encounters in his true love.

Shortly before this novel ends, our ninety years old hero walks over to the city's best jeweler to sell his mother's prized jewels. They are the last thing of value he owns. Unfortunately, he discovers that years ago his own mother swapped out the precious stones for imitations. What did she spend the money on? Or on whom? We will never know, but the detail sticks in the mind. In fact, it is hard to think of a better metaphor for the bargain this aged and decrepit hero made long ago.

Since the novel published in 2005 A.D., it is interpreted in different ways. The sexual subject matter it used brought controversy too. The controversy in Iran caused the ban of book in Iran and other Islamic countries too. Most of the critics find the novel a meditation on old age. It is that time of life when reality itself can appear just like the narrator remarks -- fantastic. Some other compares the novel to Vladimir

Nabokov's *Lolita* where an adult man makes sexual relation with a nymphet. The old man and young girl's relation is similar, but in Marquez's, we find 'sex' as the means of life instinct and source of energy. An American journal in its spring publication of 2006 A.D. writes:

Remarkable...a work of singular grace and poignancy. Like *Lolita*, which it resembles in a variety of ways but owes no particular debt to, *Memories of My Melancholy Whores* achieves its effects through its beauties of style and execution, rather than any sensationalism in its story telling. (NP)

The journal finds it resembling with *Lolita* but not much debt it owes to it. *Lolita* is a novel of psychological disorder in a man who is sexually attracted toward little girls. The protagonist quenches his physical thirst with a twelve year old girl. But Marquez's *Memories of My Melancholy Whores* does not show any sexual relationship. In spite of this, it is remarkable to show the vitality of sex in human life.

Although many find *Memories of My Melancholy Whores*'s similarity with *Lolita*, still more find the reality and authenticity of the novel impossible. They argue that it does not exist in reality: if exists, only in his [Marquez's] mind. The possibility of a century long life of a person may be plausible, but the sexual advancement and sneaking into the brothel is not suitable at all. People at the age of ninety can not be so active physically. Further, being sexually active is far more possible to believe. In this connection, critic Paul Gray views:

The relationship between the narrator and his virgin is really a relationship that exists inside the narrator's head, and since Mr. Marquez makes little effort to make his man remotely interesting -- as

either an individual or a representative figure -- it's hard for the reader to care really about what happens. (27)

Basing on the practicality of the novel in real life, Gray suspects it exists or not. He finds the novel only existing in imagination, not in real life. If we see in our society, we do not find any resemblance. The old people of nineties do not go to brothel, and if they go -- suppose -- they do not fall in love with a pubescent. Gray's argument is convincing because the incident in the novel has not any practical evidences. There is not a single person of ninety years old, all alone in family and going to the brothel every night. There may be exception of being active at the age of ninety; if so they may not go to the brothel; suppose if they go, they would not fall in love with a fourteen year old girl. Therefore, it seems that Marquez has collected all 'exceptions' in the novel which makes the novel fanciful and pseudo-realistic.

Marquez uses time and age as the dominant factors in his writings. In *Memories of My Melancholy Whores* also times and age are great motifs. Time makes the people old but at the same time it gives different experiences too. The more people are aged, the more experience they gain. The ninety year old columnist too is the source of experiences -- in the matter of sex as well as they way of living. He has gained much experience in publishing and journalism, but his experience about life and way of living fuels him much at the age of ninety. The ninety year old journalist represents the old age whereas the pubescent the young. The young girl does not have any words in the novel but her representation as the young people is remarkable. She and other girls of her age have been forced to prostitution because of poverty. Tracing these issues of time and age, critic Terrence Rafferty writes:

[...] Because the great subject of fiction of Marquez is time, no reader of his luminous, strange new book should fail to be aware of exactly

how much time its author has spent on earth: on the day of the publication in English, Marquez will have lived 78 years, 7 months, 3 weeks and 4 days, and he continues to write, and he so often has, about the people for whom time has seemed to stand still. He has always been most interested in the extremely old and extremely young -- for the reason, I think, that our first experience of the world and our last are the ones that stop in our tracks, and turn the long confusion of our days into something like stories. (25)

Rafferty, in these lines traces the importance of memories -- our first experience, and the experience of old age. He finds such experiences are the best ingredient for story telling. He seems comparing Marquez's old age and enthusiasm with the unnamed narrator. The experience Marquez has gained in his life excels his writing. The memories and experiences about the past have the power to be concrete in the hands of Marquez. We can find the similar vigor in the unnamed narrator too at the age of ninety, which -- it seems -- Marquez too would have.

Critics either take the sexual issues in the novel controversial, or they suspect the practicality of the novel. The sexual adventures of the protagonist up to the age of ninety is questionable for them. Some of the critics suspect the practical reality of the novel. Still some compare it to the psychological novel of Vladimir Nabokov, *Lolita*. They have not noticed the healing power of sex in narrator's life. Sex here serves as the life instinct which is the composite of livelihood. Without this, life is sterile and frustrated. In another words, sex functions as the fuel of life. Thus the present researcher has attempted to show how sex is vital force in life, which no other interpretations of the text could have done. Therefore, my dissertation is an attempt to

show the potential life instinct in Marquez's novel *Memories of My Melancholy Whores*. To prove this, Psychoanalysis would be used as the theoretical modality.

The serious study of psychoanalysis began at the last decade of the nineteenth century when Sigmund Freud published his *Introductory Lectures on Psychoanalysis*. Psychoanalysis analyses the human psyche and its desires and imaginations. By analyzing the psyche of the unnamed narrator, we can come to the conclusion that how much happy is he when he meets a pubescent concubine. His odd and bizarre desire for a virgo makes him a pedophile. Studies of such behaviours and desires are only possible in the light of psychoanalysis.

Freudian psychoanalysis believes that our desires come out in different ways which we have suppressed. The more we suppress our desires, the more forcefully they try to come out, although in different forms. They effect out in dreams, sex and writings. The two basic human instincts Eros and Thanatos shape our behaviour. Eros is life force which encourages love and pessimistic feelings for life, whereas Thanatos is a death force which manifests in aggressive behaviour, destructive will and hostility. 'Libido', a life force in human beings is an important part of our life which is the energy of sex motive. Sex energy is the creative and intellectual source of life instinct. Sex is not only coition; it represents love, tenderness, and sympathy that bring all human beings in close physical contact.

The narrator in the novel fulfills his suppressed desires in the form of sex which makes him independent and vigorous. His century long life is possible only by his sexual indulgements -- as he himself asserts time and again in the novel. His creativity and vigor when he meets the young virgin makes clear his claim too. Therefore, by analyzing the text in the light of psychoanalysis, the present researcher would prove that sex is life giving force in human life.

The present research would be divided into four chapters. The first would introduce the objective of the research including literature reviews and discussing on the significance of the topic and its hypothesis. The second chapter deals with the theoretical modality which evolves around the Freudian concept of psychoanalysis. It seeks to engulf the given text's hypothesis and objective. The third chapter will apply the theoretical tool in the very text to prove the hypothesis. It will bring the importance and motivation of sex in human life into limelight. Finally, the last chapter will be the conclusion of the research; it will summarize the overall project of researcher and the proposed hypothesis.

II. Psychoanalysis

Sex and sexuality

Sigmund Freud coined the term 'psychoanalysis' in 1896. He by psychoanalysis designated his theory of mind, as well as a certain method of investigation, and a certain therapeutic method. The primary aim was to deal with neurosis and psychoses. It etymologically means mental analysis. We get different kinds of psychoanalysis, but the psychoanalysis going to be dealt here is the human psychosexuality. Why human being find pleasure in sexual activities and why such activities make them enthusiastic and inspired for life is the, main concern of my dissertation.

Sexuality is a topic that has given rise to a variety of responses and concepts. Sexuality does not only include in its domains merely genital sexual activity, but refer to all the attitudes, values, beliefs and behaviors .that might be seen as having some sexual significance. The study area of sexuality covers more than that us generally considers to be belonging to the area of general sex. Germaine Greet in the essay "Changing Concept of Sexuality" writes;

Sex is actually a magical, suggestive and utterly indefinable idea. It includes gender, titillation, neurology, psychopathology, hygiene, pornography and sin, all hovering about actual experiences of the most intractable subjectivity and therefore as ideal force on religion.(336)

Sex and sexuality denotes what field it is referring. It can be taken as hygiene to sin, and gender to pornography. As its diverse field so is its function; it is always in human mind by different means.

This is to say that 'sexuality' describes the whole area of personality related to sexual behaviour, and the terms like 'sex' and 'sexuality' is the subject of constant confusion and ambiguity. The aim of nature is procreation but the aim of individual is to achieve the fullest possible satisfaction in the sexual organs, though the desire for procreation remains there in one corner. Sexuality and eroticism are the intricate intersection of nature and culture.

Sexuality can not be defined concretely. These descriptions raise the question as what sorts of activities belong to the demand of sexuality. The question arises whether to exclude the things like masturbation or even kissing which are not directed towards reproduction but which are nevertheless undoubtedly sexual -- within the domain of sexuality. In general term 'sex' is conceptualized as normal instinct -- or divine which demands fulfillment through sexual activity. Within such a thought sexuality is considered as a normal phenomenon that is universal and unchanging, something that is part of biological make up of each individual. In other words, such an argument is based on premise that our feelings and activities about sexuality are determined biologically. In opposition to this, for instance Judith Butler thinks that our feelings and activities about sexuality are the product of social and historical forces. For these theories, sexuality is shaped by the context of social contact within which we live. Sexuality can not be treated in isolation. It can not be understood if it is separated from other human activities. Sexual behaviour is a social behaviour; it is not just the consumption of some biological drive. Judith Butler views that "sexuality is never fully expressed in a performance or practice [...] There are not direct expressive or causal lines between sex, gender, gender presentation, sexual practice, fantasy and sexuality (165).

People in the nineteenth century were more restrict for in the matter of sex. Their hypocrisy about sex incorporated into the very distinct orders of knowledge; especially in those areas of knowledge concerning biology and psychology of reproductive norms of society. On the other hand, there are some critics who believe that social environment and its crucial role is to be forgotten in discussion of “sexuality”. However, Michael Foucault views sex as, “not only a matter of sensation and pleasure, of law and taboo, but also of truth and false hood, that the truth of sex becomes something fundamental useful or dangerous. Precisely or formidable in short that sex was constructed as a problem of truth” (56).

In general condition, there are two types of sexuality: male sexuality and female sexuality; and two sort of sexual relationship-reproductive and non – reproductive. It has also been generally accepted that there are specifically separate erotic zones and in both male and female. Whatever might be the differences between male and female sexuality, it is now increasingly accepted that all sort of sexual behaviors including lesbian, gay, sadism, masochism, pornography, prostitution, rape and so on come under the study of sexuality.

So, sexuality is a murky realm of contradiction and ambivalence, it can not always be understood by social models. There is a demonic instability in sexual relations that we may have to accept. The Austrian neurologist and psychologist Sigmund Freud’s theory of psychoanalysis has become the most influential personality theory of modern era. He concentrates on “understanding the forces at work in personality and the internal structures which channel and direct them”(Guein 129). But in this process, he gives emphasis on sexual motivation in development of personality which has made his followers disagree with him. As a result, they have propounded their own theory about personality. The Swiss psychiatrist, Carl Gustav

Jung, an early adherent of Freud's theory, has propounded analytical psychology whereas the Austrian Psychiatrist, Alfred Adler, another follower of Freud's theory, has propounded individual psychology. Jacques Lacan, another theorist in the same time, reads writings of Sigmund Freud through the lens of structuralism, and is known in theoretical circles for his pronouncement that the unconscious is structured like a language, which privileges the Saussurean signifier over the signified.

Sex and Life

A person today suffers from agitation, frustration and inner mental conflicts, which have been great threats to the civilized world. Psychological problems of human beings are immensely increasing in the modern world. Human experiences like anxiety, fear, desires, emotions any many others are the elements that provide a strong support for these sort of psychological problems. It is in fact these human experiences that are thought to be studied systematically and scenticically for the establishment of peace and order in the society. It is Sigmund Freud who for the first time coined the word " psychoanalysis" in 1896 and studied these experiences in order, and used it as a therapy that aimed at uncovering the repression.

According to Freud, human personality has three components namely the Id, the Ego and the Superego. Their harmonious relationship and efficiency determines the type of personality. While talking about three components of human personality, Wilfred L. Gurein asserts that the Id, the primary source of all psychic energy, works also as " the storehouse of all instincts, wishes, and desires"(129). It functions to fulfill the primordial life principle which in Freud's terminology is called 'pleasure principle'. Id represents the world of subjective experience, and follows an unyielding pressure for tension reduction. Its function is "to gratify our instincts of pleasure without any regard for social conventions, legal ethic or morality" (130). If

unchecked, it will lead us to any length of neurosis or even neurotic disorder to satisfy its impulses for pleasure. Safety for the self and for others does not lie in the province of the Id. Its concern is only for the gratification of instincts, whatever its effects may be. Naturally the Id knows “ no values, no good and evil, no morality... so, it is lawless, asocial, and amoral also”(130).

In conjunction with pleasure principle of Id, the reality principle or ‘Ego’ comes into operation to direct experience and behaviour. This aspect of self is the ‘ego’ which meditates between the individual and the external world. Ego represents the cognitive and perceptual capacities of a person. Sometimes ego postpones immediate gratification for obtaining maximum pleasure. Then the ego may conflict with id. As the infant becomes a young child, he starts to mould his behaviour in particular ways. He is likely to indentify with one or the other. He imitates certain key characteristics of his parents or other adults. The child begins to develop conscience or in Freud’s word, ‘Superego’. Richard Stevens describes the functions of Id, Ego and Superego of human brain:

Freud didn’t mean to imply that id, ego and superego are identifiable processes in the human brain. Rather they are conceptualizations or abstractions used to refer to the interacting forces which govern behaviour: one of instinctual, hereditary origin, the others both a function of learning, in the case of the ego, learning the ‘ realities’ which govern action and experience, in the case of the superego assimilation of key aspects of the cultural and familial context in which a child is reared. (45-46)

Freud, according to Stevens, considers one consequence of intrapsychic conflict to be the experience of angst, translated as ‘anxiety’ where the ego seeks to ameliorate

conflict. For him, Id, Ego and Superego are equally important and in continuous process.

If one of the three components of personality gets a chance to dominate other, the Id will make us devils; the superego will have made us behave as angels, or if worse as creatures of absolute social conformity. Ego keeps us healthy human beings by maintaining a balance between these two opposing forces. Therefore, we can say that the Id is dominated by the pleasure principle, the Ego by the reality principle, and Superego by the morality principle. The Ego is the only psychic agency which can create a balance between the Id and the Superego. Hence, personality is the result of Ego's efficiency, a balance created by controlling the Id and the superego.

There are some psychological forces in human life which play the vital role to shape human identity and existence. Freud recognizes two fundamental forces: Eros and Thanatos. Eros denotes the force of 'life' and the other denotes force of 'death' in Greek mythology. These two psychic energies are innate and unlearned. Previously, Freud emphasized only on Eros which is the life instinct in human life. After the 1920s, he in his psychoanalytical study, Freud presents two basic modes of thinking namely primary and secondary process. Primary process is directly related to life instincts or pleasure principle, and secondary process belongs to reality principle or ego.

Sex is the important part of Freudian psychoanalysis. The instinct of Eros is better known as love or sex or life instinct. Human body seeks to fulfill psychological needs such as hunger, thirst, breathing defecation. In Freudian psychoanalysis the most motivating force of life is libido. It is energy of sex motive; sex energy is the creative and intellectual source of life instinct. But Freud used sex in broad sense, it is not only coition it represents love, tenderness, and sympathy that bring all human

beings in close physical contact. Freud asserts, “the concept of ‘sexuality’ and at the same time of sexual instinct, had it is true, to be extended so as to cover many things which could not be classed under the reproductive function (145)).”

In Freudian view, the energy generated by human body changes into various life forces, and these forces create tensions in search of outlet. The painful feelings or unpleasant feelings impel human body to engage in tension reducing activities. Sex energy tension can be reduced in amorous activity but social and moral norms inhibit the normal outlet of sex energy, and it creates a suppression of sex energy. Pleasure principle is closely associated with life instinct. It seeks to avoid pain and inclines to pleasure for immediate gratification of emotional urges without caring the consequence. Libido is especially dominated by pleasure principle. Eros is the principle of life and growth, and Thanatos is the principle of decay and death.

Death instinct is a vital force of living organism. Every organism shall follow its own path to death. Slowly and gradually every organism returns to their inorganic existence. The feelings and behavior of human beings therefore, somehow reveal the death instinct. The aggressive behavior, destructive will and hostility motive manifest the death instinct. Freud had given more emphasis on hostility and aggressiveness of human behavior. Hostility takes between the same sex persons of frustration of love and even in sexual intercourse and in child birth we feel the presence of death instinct. It is essential to know that life and death instincts are closely attached with each other; some traits of death instinct and life instinct are interrelated and inseparable.

Pleasure and pain, love and hate, hostility and tenderness, close and separate are the motives of life and death instincts which seem mutually antagonistic but often these two are inseparable fused in human activities. It is called the ambivalence of

instincts. It is seen often quarreling and hurting in courtship. The life and death instincts are counter balance. When the motive of life instinct dominates the death instinct, there is love courtship, and happy and prosperous life growth occurs. When death instinct dominates life instinct, there is aggression, hostility, pain and hate that leads life towards death. Freud asserts:

Another striking fact is that the life instincts have so much more contact without internal perception—emerging as breakers of the peace and constantly producing tensions whose release is felt as pleasure—while the death instincts seem to do their work unobtrusively. The pleasure principle seems actually to serve the death instincts. It is true that it keeps watch upon stimuli form without which are regarded as dangers by both kinds of instincts, but it is more specially on guard against increases of stimulation from, within, which would make the task of living more difficult. (57)

Human nature is a bundle of contradictory principles. The life instincts and death instincts are contradictory by yet necessary for the development of human personality. They are simultaneously and mutually opposing action of the two basic instincts which provide the full fledged variation of life.

Sex and Language

Jacques Lacan is a French psychoanalyst who developed an analysis of psychoanalytic practice which influenced a generation of French structuralist, post-structuralist and feminist thinkers.

The core idea of Lacan is that the unconscious is structured like a language; thesis that he locates in Freud's discovery that condensation and displacement are the

primary mechanisms of the unconscious. It follows from this that the capacity of the psychoanalyst to affect the symptom is purely located at the level of speech.

Formations of the unconscious (slips of the tongue, memory lapses, dreams etc.) are understood by Lacan as instances of failed communication. The neurotic symptom in this sense, is understood as an encoded message that has been excluded from the circuit of discourse, and can only be communicated in a disguised form. By means of the transference, the analyst becomes the addressee of the symptom's hidden message and through interpretation, inserts the communication back into discourse.

Lacan has developed different stages of a child to show the relationship between the unconscious and language, i.e., child's position as a subject. The first and initial stage of an infant is like "an amorphous mass of uncoordinated limbs and sounds" (Easthope and McGawn 68), no boundaries of its experience of its needs. This he calls, "I" (hommellette) stage. Here the child has no distinction between self and others. Then the child shifts into the second stage, the "the mirror stage". This is a state of identification. The child recognizes his own image in a mirror. He develops ideas about himself and makes a distinction between the self and others. The child develops a 'fictional' ideal "I", an ego in this mirror image. Whatever he develops is imaginary. The final stage starts

[...] with the entry into language (the final stage) comes the insertion of the subject into a position within the symbolic order in which it is both produced in language and subjected to the laws of the symbolic which pre-exist it. Produced from within language, identity depends upon both difference and accession to the position of an "I" within discourse, a position which constructs meaning (Easthope and McGawn 68)

Lacan has developed the idea of 'real'. What an individual longing for is this primordial 'real' which is out of reach. The imaginary identification always tries to reach the 'real'. One has to cross that imaginary mirror achievement of subjectivity but unfortunately we only stumble in the sea of signifiers. The child can not have more e than the signifier which itself is beyond the real. Our real desire is to get 'real' always has been in vain.

Lacan believes that language consists of a network of signifiers that can only be defined in relation to each other and are themselves meaningless. It is at this purely formal level of language Lacan locates the 'Other'. A place, rather than a subject, Lacan's concept of the Other can be given no singular or positive definition. For him, the other is other to the subject, speech and language. It exists prior to the subject's entry into language and is fundamentally alien to the subject. It is the place from which dreams as the discourse of the desire of the Other, are spoken. In psychoanalysis, it is the guarantor of the subjects' truth. It is the third element in every dialogue the discourse that the analyzed enters into through the process of analysis. In Freudian terms it is the unconscious.

The concept of 'phallus' used by Freud is much questionable for Lacan. Freud used phallus as the lack of female who always want to have it and seize it. But, Lacan reinterprets 'phallus' not as physical entity but as the symbol of power, as power is made by signifier. That is why it is unapproachable. It does not mean that he did not believe that there was not the Real Phallus -- the subject. The real Phallus is but not approachable. In other words, phallus is the subject entity of desire. But it is, on the contrary, is bound to be nothing. Thus, Lacan while rejecting only the approach of any (Real) subject does not reject the presence of the Real, ultimately. But its attainment is not possible.

Creativity and Unconscious

Karl Gustav Jung, a disciple of Freud, varies from his master. His emphasis is not on the individual unconscious like Freud but on what he calls “collective unconscious”, shared by all individuals in all cultures, which he regards as the repository of “racial memories’ and of primordial images and patterns of experience that he calls “archetypes”

He does not view literature like Freud who view literature as a disguised form of libidinal wish-fulfillment that to a large extent parallels the fantasies of a neurotic personality. Instead, Jung regards great literature as like the myths whose patterns recur in diverse culture, an expression of the archetypes of the collective unconscious. A great author possesses, and provides for readers, access to the archetypal images buried in the racial memory, and so succeeds in revitalizing aspects of the psyche which are essential both to individual self integration and to the mental and emotional well-being of the human race.

Jung differs from Freud because he regards it a too-narrow approach to psychoanalysis. He questions the degree of emphasis that Freud gives to sexual motivations in personality development. But Jung believes, libido, the psychic energy, to be more than sexual; also he considers “Freudian theories too negative because of Freud’s emphasis on the neurotic rather than the healthy aspects of personality” (Guerin 177). He is not satisfied with Freud’s theory. Hence he has propounded his own theory postulating behavior is motivated more by abstract, even spiritual process than by sexual drives.

He postulates a type of personality based on socio-psychological characteristics, differing two general types. In this general attitude types, he focuses

on individual differences. In particular, he develops a typology of reaction styles distinguishing between two basic means of modulation basic drives—the introversion and the extroversion. In introversion or the introverted type, he defines it as “preoccupation with one’s inner world at the expense of social interactions” (Dewey and Humber 224). Such a personality is characterized by the terms as self-conscious, subjective, shy, reclusive, a social, taciturn and reflexive. Other persons are objects to be feared or avoided, and the individual is actually aware of others taking towards him/her certain attitudes, sees himself/herself as the focus of their penetrating gaze and responds with a feeling of discomfort.

In the extroversion or the extroverted type, Jung defines it as a “preference for social interplay, for living out inner drives, collectively termed libido”(225). This is contrary to the introversion and is characterized in such adjectives as open, outgoing, sociable, objective, doer rather than thinker, friendly, and accessible. Other persons are objects eagerly sought as objects essential to the fulfillment of self-needs. The extroverts appear insensitive, at times even callous, to the attitudes which others take toward them, not expecting complete approbation from others about them. Close association with external is a ‘must’ in the life of the extroverts. In his function types, he categorizes it into four groups being based on the dominant component of personality namely thinking, feeling, sensing and intuiting. Distinction between the thinking and feeling types are as “rational types” and the sensing and intuiting types as “irrational types” (Zurcher 66).

The differentiation of thinking, feeling, sensing and intuiting take place in a conflict. It is not easy for an individual to endure the conflicts generated by personality differentiation; and it is especially difficult to come to terms with the simultaneous outer demands of social structure and the inner demands of the

collective unconscious. Zurcher further says that “ the frustration associated with conflict could also influence the individual to withdraw from the social world, turn inward to the collective unconscious, become introverted, and transform objective ego values into subjective values” where as “ the victory associated with the conflict makes the personality optimistic” (73). As a result, the personality becomes extroverted transforming subjective values into objective ego values.

Though the method and perception vary, most of the psychoanalyst agree that the human mind is the source of every human activities and instincts. They take the human mind as laboratory and experiment different theories. Human mind is a versatile and vague storehouse which controls all the activities and at the same time affected by all.

Basically, the study of human mind or psyche is psychoanalysis. Psychoanalysis takes human psyche as the constructor of all human behavior. It is developed since the childhood. It develops as the child develops. It is shaped and formed according to the social familial rules and regulations. It depends on the surrounding and the most importantly, the family environment.

Personality and its development is the main motto of psychoanalysis. There are different factors which affect the humans, i.e. , their personality. Among them, sex is one. If any individual is deprived of sex and sexual knowledge, he/she would be traumatic because of the repressed and avoided desires sexual desires should be openly expressed and addressed too. Social norms should be open and educative towards society. If a person is familiar with sexual education and sexual activities, he\ she would develop his/ her personality fully. There would be no repressed desires which would be the cause of trauma

Sexual satisfactions and activities lead overall development of human personality. Sexual satisfaction makes a man energetic, active and creative too. It makes an individual able to overcome troubles and worries. Man becomes mentally free and active. It leads to the sharpness and effectiveness of mind. All such phenomena are studied under the realm of psychoanalysis which aims to develop human personality full fledged; at the same time curing the psychic disorders of individual.

These afore-mentioned theoretical modalities would be used to analyze Marquez's unnamed narrator in the novel entitled *Memories of My Melancholy Whores* to prove how motivating and energizing sex is. These modalities would be used in the preceding chapter to dig out the importance of sex in human life. Though the hypothesis is yet to be proved, these theoretical modalities would facilitate the researcher to achieve his goal to engulf the gap between the sex and human achievement within the general concept of the people. In short, the present researcher would use these theoretical modalities in the next chapter to analyze the text in the light of sex and its motivation power in human life.

III. Treatment of Sex as Life Instinct in Marquez's

Memories of My Melancholy Whores

Time and Age

Time and age are interrelated to each other. The more time passes the more aged we become. But time gives experiences too. The protagonist of the novel *Memories of my Melancholy Whores* has passed almost a nine decade. He is well familiar with the proce and cons of life. Time gives him such experiences that even at the age of ninety; he is as active as the youngsters. Time is the recurring theme of Marques. He properly exploits the old age at the same time covering it with the ingredient of sex. The narrator's being of ninety has been, on the other hand, distinctly juxtaposed with the main female character of the novel with the main which is just a virgo of fourteen years.

The young virgin -- whom the old man calls Delgadina, after a girl in a song -- is no basis for a mature, healthy relationship. In the novel, the hero's life is changed by the late onset of a profoundly immature and not especially healthy emotion: the painful, idealizing, narcissistic romanticism of adolescence. And the narrator knows all too well how ludicrously out of season this desperate yearning is, how silly it is for a man of his age to be born again into puppy love.

The narrator began his sexual adventure when he was twenty. He used to take records them upto the age of fifty; but his old age troubled much later to continue the activity as well as his recordings:

When I was twenty I began to keep a record listing name, age, place, and a brief notation on the circumstances and style of love making. By the time I was fifty there were 514 women with whom I had been at

least once. I stopped making the list when my body no longer allowed me to have so many and I could keep track of them without paper. (12)

It is clear that the narrator was active and skillful sexual player. When he was young he used to write the partner's name, age, place and even the 'style of the lovemaking'. But --he realizes -- the age stops him of doing so; he did not stop 'lovemaking' at all but the different categories -- age, place, name, style -- decreased. Time makes everyone aged and changed; he too was not the exception. The aging makes him less effective but not malfunctioned at all.

The narrator's favourite brothel keeper is Rosa Cabarcas whom he used to meet when he was twenty. He describes beautifully that how attractive and beautiful she was in her as youth. He and his friends used to quarrel to get her as bed partner. But she was not the exception. He realizes the great labor of the time. When he meets her after several years at his nineteenth birthday. He recalls:

I went into Rosa Cabarcas's shop [...] she did not look the same. She had been the most discreet madam and for that same reason the best known, a very large woman whom we had wanted to crown as a sergent in the fire department. [...] But solitude had shrunk her body, withered her skin, and sharpened her voice with so much skill that she resembled an aged little girl. All that left to her from the old days were her perfect teeth, along with one she had capped with gold for coquettish reason. (21-22)

The inevitable ageing cannot be surpassed. The brothel keeper Rosa too becomes the victim in the hands of the time. In her profession age is the most important factor but she too becomes old. Though the clients like the narrator seems less affected by the

time and age, the prostitution profession is directly affected by it. She used to be the prostitute herself; now she has become the dealer only.

The narrator's century long life is much more interesting and passing time in brothel leaves him an active and energetic person ever. He himself assesses his life and age:

The decade of my fifties has been decisive because I became aware that almost everybody was younger than I. the decade of my sixties was the most intense because of the suspicion that I no longer had the time to make mistakes. My seventies were frightening because of a certain possibility that the decade might be the last. Still, when I woke alive on the first morning of my nineties in the happy bed of Delgadina I was transfixed by the agreeable idea that life was not something that passes by like Heraclitus' ever-changing river but a unique opportunity to turn over on the girl and keep broiling on the other side for another ninety years. (108)

The old age always threatens the possibility of death. The narrator realizes his fifties in the publishing house were easier because of his being younger. At sixties he had to be more careful because of being the senior. As for all old people, he feels the danger of death ahead. The age makes him ready to death, but he is amazed his activities upto the age of ninety. He also realizes that the life is not eternal as the Greek myths; despite this he has properly realized the reality of life and old age when he turns up to his nineties.

Therefore, the time and age are the great motifs of Marquez's. He deals with it properly in the very novel too. The age of the unnamed narrator and his experience

gained throughout the time is the outline of the novel. Time has its own way; many debase in its grip and many are yet to be under it. The narrator too is under the grip of time but has survived for the age of ninety having much 'practiced' the sexual styles and the way of living too. Though the old age is difficult, the novel hints the reader to be active and ready to face death bravely like the unnamed narrator. It -- rather surprisingly -- meditates much on theme of sexual potency too.

Pedophilia in Old People

Pedophilia is a psychosexual disorder essentially characterized by the act or fantasy of engaging in sexual activity with prepubertal children as repeatedly preferred or exclusive method of achieving sexual excitement. This is unlike most adults who prefer other consenting adults as sexual partners, the pedophilia is reputedly or exclusively drawn to children for sexual excitement and satisfaction.

The narrator seems general sexual adventurer until his ninetieth birthday. After his birthday he totally changes in to the idea of pedophilia. He loves the pubescent of fourteen year who -- as he says -- changes his life entirely. From the very beginning of the novel, the narrator express his love for the young girl; the passion which only began at the age of ninety. He calls the brothel keeper Rosa to have one; she must be a virgin:

I said no, insisting the girl had to be a virgin and available that very night [...] unmoved, she said that scholars may know it well, but they don't know everything: The only Virgos left in the world are people like you who were born in August. (4)

Actually, the narrator wants to have a new experience in his ninetieth birthday. For that he asks a virgin to go through this night with Rose. Later, the found girl turns to

be a fourteen year youngster. Instead of rejecting the pubescent, the ninety year old narrator is enchanted towards her much. The simple sexual adventurer turns out to be a pedophile at last.

From the very first night with the young girl, the narrator liked her much who is the age of his great grand daughter. He describes her body and body parts as if a young lover. For him she is a subject of extreme beauty and attraction. He describes:

She had been subjected to a regimen of hygiene and beautification that did not overlook even the incipient down on her pubis. Her hair had been curled, and she wore natural polish on the nails of her fingers and toes, but her molasses-coloured skin looked rough and mistreated. Her new born breasts still seemed like a boys, but they appeared full to bursting with a secret energy that was ready to explode. The best part of her body were her large, silent steeping feet with toes as long and sensitive as fingers. (25-26)

He gives the exact physic of the girl as if a portrait painter who is going to paint the picture in exact physical shape. He likes her body at a glance whom he is ready to pay double than the others. He is happy to have her and has been ready to make the night memorable. The old people's attraction toward the young is quite unusual but the narrator is lured towards the young girl at the age of ninety. Before this age-- according to his confidence --he was right with his sexual necessity.

The narrator used to be the thorough player of sexual games. He used to make love with them without any foreplay; he would make 'love' without love. But, the young girl of fourteen could give him proper time, he looked her body thoroughly and

properly. He, for the first time, measured the naked body of a woman -- a fourteen year girl -- which pleased him much than the sexual intercourse:

I was ignorant of the arts of seduction and had always chosen my brides for a night at random, more for their price than their charms, and we had made love without love, half-dressed most of the time and always in the dark so we could imagine ourselves as better than we were. That night I discovered the improbable pleasure of contemplating the body of a sleeping woman without the urgencies of desire or the obstacles of modesty. (29)

The narrator realizes his love for the naked body of young girl. He is stunned to see such a beautiful body of a woman which he had never seen before; he might have seen but not realized, or, we can say that, he had not paid any attention toward the adult's body, when he sees the naked body of a young pubescent girl, he is hypnotized. His linking of the female body satisfies his physical thirst without any coition.

In this way, the narrator turns to a pedophile at the age of ninety. The linking of youngsters by the adult can be called the general phenomena, but having such activities practiced is rare. Though the narrator did not make love with the girl, he is magically enchanted towards her body and emerging sexual organs. His liking of young girl of fourteen makes him a pedophile at the age of ninety. The narrator could not control himself liking the young female body.

Sexual Adventure

Although the sexual adventure in the society is taken negatively, the narrator of the very novel is the greatest one in this. He is able to maintain the public life of

columnist and movie critic as well as a sexual adventurer. Nowhere his profession hurdles his adventure of sex. The never quenching thirst for coition stems from one place to another and at any time.

His is the only member of his family. His father and mother died early and he did not marry. His single and sterile life is watered by the sexual adventures only. It is interesting that he can make love with anyone and at any place. Whenever his gut stimulates him, he begins his favourite game of sex. His intercourse with his maid is an interesting account of his play:

I remember I reading *La Loana andaluza* – The Haughty Andalusian Girl – in the hammock in the hallway, when I happened to see her bending over in the laundry room wearing a short skirt up in back, pulled her underwear down to her knees, and charged her from behind. Oh, *senor*, she said, with a mournful lament, that wasn't made for coming in but for going out. A profound tremour shook her body but she stood firm. (12-13)

The narrator is a regular brothel-goer, but his 'play' with his maid is quite interesting as well as queer. His excitement is so active and untimely which he cannot resist. When he sees his maid from back, he could not stop him and "charged her from back". His living alone in the family paves the way of 'charging' the maid too.

In spite of his regular sexual adventures with women, he has not left any woman without paying them. He pays all the women with he sleeps. He is straightforward and clear in the matter of money and payment. He recalls that he has paid each and everyone, he narrates his habit:

I have never gone to bed with a woman I didn't pay, and the few who weren't in the profession I persuaded, by argument or by force, to take money even if they threw it in the trash [...] I wanted to pay her (his maid) twice what the most expensive women cost at the time, but she would not take a cent, and I had to raise her salary calculated on the basis of one mounting a month, always while she was doing the laundry, and always from the back. (11-13)

The narrator's boasting of payment is too much interesting and impressive. He has paid all, although some refused and some threw in the trash. Some who denied like his maid, he would pay increasing by her salary. His principle of paying the price of his "brides" makes him a professional player of sexual games. He believes in paying the full value of game; without payment, the game becomes less effective and forceful for him.

The narrator became alone when he was twenty when his father and mother deceased. After this, his life became the 'solitary reaper' of woman at the different places. He was alright during the days and active at night. Noone could suspect him of being nocturnal. The school and the higher studies were the one half of his life, his real life was adventure in the brothels. He was so famous in the red light areas that everyone knew him at once. His regular visits to the brothel made him able to get the award of the client of the year twice by the brothels. He remembers his life at the college and his real life at the brothel at night:

I ate lunch alone between classes, and, at six in the evening I would go to the editorial offices of the paper to hunt for signals from sidereal space. At eleven, when the edition closed, my real life began. I slept in the red-light district, the Barriochino, two or three times a week, and

with such a variety of companions that I was twice awarded client of the year. (14-15).

He was the real consumer of the brothels. He was not an acclaimed student. His early career at newspapers was not successful and had hard times. But at such periods also he did not stop going to the brothel. He used to sleep in the red-light areas. It is quite funny that even brothels awarded their visitors with client of the year. It seems exaggerated. But it is clear that the narrator's sexual adventures were active and regular from the very beginning of his youth.

Sex gives human pleasures: mentally as well as physically. The desire for sex is external and natural too. When we try to suppress it, we would be traumatic and disturbed. When we engage ourselves in sexual activities -- a complex combination of body and mind -- we feel released from the tensions and repressed forces. The peace of mind and sublimity of desire fulfillment makes us creative, active and energetic. The unnamed narrator of the novel has understood it. He continuously sneaking to the brothels even at the age of ninety.

Sex is a soothing balm for the aching old man of ninety. He lived alone but survived by the sexual activities. His adventures led him forward in life; without this his life would be dull and boring, which would not be livable at all. We can see the narrator going to the movies too. His motive behind movie was not the cinema but the girls around the film halls. The open-air movie theatres were the suitable place at night for his games:

As a young man I would go to the open-air movie theatres, where we could be surprised by a lunar eclipse or by a case of double pneumonia from a downpour gone astray. But what interested me more than films

were the little birds of the night who would go to bed with you for the price of a ticket, or at no cost, or on credit. Movies are not my genre.

The obscene cult of Shirley Temple was the final straw. (16)

It seems, the only concern of the narrator is sexual intercourse. He sees and seeks everywhere. The opera at his city at night becomes the suitable spot to collect his "birds". Much interestingly, the venue for his play or the playground becomes the cult of Shirley Temple. The temple is a religious and holy place but the narrator takes it a safe place for his intercourse. He is happy to be on that place because it is safe and obscene.

He was never married. He was once engaged with a girl named Ximena Ortiz. He was scheduled to marry her the day but she eloped the wedding eve, "Ximena Ortiz left the country that same night and did not return until twenty years later, married and with seven children who could be mine" (17). The narrator on the one hand laments the forceful end of his would be married life; he also likes the bachelor life too. He is happy to inform others about the reality of his life. He is happy being single, "whenever someone asks I always answer with the truth: whores left me no time to be married" (19). He does not hesitate to convey the truth as he has faced the reality and enjoying the single life. His hard and stiff life has been tender and soft because of his sexual adventures.

The ninety year old narrator has a long experience of sex, and he knows each and every sex workers of his place. He is the sole leader of his place in the sex market. Everyone related to prostitution recognizes him:

One the crowded Loma Fresca bus, a woman sitting next to me, whom I did not see get on, whispered in my ear: Are you still fucking? It was

Casilda Armenta, an old love-for-hire who had put with me as an assiduous client from the time she was naughty adolescent. (97)

It shows the narrators ability in his adventure and his unfatigable vigor. The partners to him all either collapsed or became passive in the matter of sex, but he is the same at the age of ninety as he was in twenties. Naturally, Casilda is keen to know that he is still able to 'fuck' or not. She has left the profession before some decades and settled with a Chinese vegetable farmer, but he is the same.

From the very beginning of the novel, we can notice the narrator's adventure regarding sex. His age does not affect for this adventure. People may celebrate their birthday in different ways but not with a girl; they never celebrate rather the 'ninetieth birthday' with an adolescent virgin. But our hero is the perfect professional in such games. He says, "The year I turned ninety, I wanted to give myself the gift of a night of wild love with an adolescent virgin" (1). So in the very first page, and the first line forecasts the nature of narrator, his sexual adventure and all about the book's contents. Because of the narrator's mastery in the game of sex, he is able to continue it at the end of his life too. All other profession demands the retirement at certain age of life the sexual adventure game never ends.

In spite of his being old and being unable to do daily activities, he recounts that he had not lost even a ounce in his sexual power. He became short of memory in the office, house, while taking lunch, but never forgot to go to the brothel, where is that and how to undress a lady. He, at the age of ninety laughs at his youngsters of eighty who realize the lack of sexual power which he has practicing soundly even at his age:

My sexual age never worried me because my powers did not depend so much on me as on women, and they know the how and the why when they want to. Today I laugh at the eighty-year-old youngsters who consult the doctor, alarmed by these sudden shocks, not knowing that in your nineties they're worse but don't matter anymore: they are the risks of being alive. (10)

He is much proud of his sexual power. He mocks the women of eighty and laughs their worry of losing sexual power. He teases the youngsters who go to consult the doctor. His being active sexually up to the age of ninety is also the cause of his sexual adventure. The power of sexuality at such an old age can be called exception, but the narrator possesses it; he is active as the cable editor in the newspaper as well.

The narrator remembers that, though he has spent more than the ninety years, he has not stepped out of his city except once or twice. Surprising, his going out of city too is for the matter of sexual adventure: he had been out for the inauguration of a brothel. He had been out for the inauguration of brothel. He recalls it was before he was thirty, after this he is confined within his home city enjoying his games:

My only travels were four trips to the Juegos Florales in Cartagena de Indians, before I was thirty and a bad night abroad a motor launch, when I was invited by Sacraments Monitel to the inauguration of one of her brothels. (16)

That is why; the narrator is always concerned about the matter of sex and its availability. He does not have other mottos except to earn bread and butter, and enjoy the sex. For this, he is never worried, never sick and felt bored. His boredom could

always be broken by the antidote of sex. The sex has worked as the 'fuel' for his life, the elixir of living, and the means of passing his time in spite of living alone.

Therefore, the regular adventure of the narrator leaves him happy and creative. His life runs smoothly as he has taken the sex as the life instinct. His adventures are never ending and ever active. He unknowingly is being active and creative by fulfilling the repressed desires of sex. If he had repressed all his desires, he would not be survived up to the age of ninety. On the other hand, his life at this age would not be so easy and active if he had not been engaged him in sexual adventures. Sex is an important factor of human's livelihood. If used properly, it gives us the insight of living, sublimity and satisfaction, and at the same time creative power for life. The subtle human mind can only be free, active and creative when the repressed desires of sex are fulfilled. Therefore, the proper use of sex makes human healthy, active, creative and energetic always like the unnamed narrator of the novel.

Sex as Life Instinct

Life is a complex combination of different things. It is an amalgamation of physical body as well as the mental mechanisms. It needs different things to sustain. It needs foods for growth and development, cloths for security, and the proper combined function of physical organs. Despite this, human life needs different external agents and materials. Like the freedom from thirst, hunger, sleep and so on. In the same manner its needs sex or sexual intercourse for pleasure too. Though naturally it is for procreation, it is now mostly used for pleasure which may result the cause of procreation too.

Sex is a basic need of life besides food and water. Food and water are needed for the body but sex is needed for the release of mental pressure and for physical

pleasure as well. When we fulfill the desire of sex, we become free, active and creative. The repressed and unfulfilled desire of sex creates traumatic situation in life until they are fulfilled. The narrator of the novel *Memories of My Melancholy Whores* is a ninety year old journalist who is active and creative at his age too.

The narrator's rather barren life is watered properly by the springs of sex. His regular sexual adventures make him to enjoy the every moment of life and ready to live for future easily and comfortably. He is all alone in his family; the society sympathizes his loneliness and solitary situation. He narrates.

My public life, on the other hand, was lacking in interest: both parents dead, a bachelor without a future, a mediocre journalist who had been a finalist four times in the poetic competition, the Juegos Florals, of Cartagena de Indias and a favourite of caricaturists because of my exemplary ugliness. (13)

Instead of being fade up with his life, he lived happily and vigorously upto the age of nineties. He had been alone in the family since he was twenty. More than the seventy years, he spent without any pessimism and dissatisfaction. The sole cause behind this is his indulgements in different sexual adventures. His game of sex made his positive towards life, and evergreen.

The narrator has not any intimate friends. Some of his friends died earlier and he is alone as before. He has no hope in -- it seems -- friends and family. He is contended with his regular schedule of sneaking into the brothel. He recalls that all his friends died:

I never had intimate friends, and the few who come close are in New York. By which I meant they're dead, because that's where I suppose

condemned souls go in order not to endure the truth of their past lives. Since my retirement I have had little to do except take my pieces to the paper on Friday afternoons or fulfill other obligations that have a certain significance. (15)

He has no complains and problems with his single life. His friends died, he is retired but is writing as a cable editor at newspaper; he has much leisure time. Thus, he spends the whole night in the brothels with the whores. His only means of passing time and enjoyment is the game of sex he regularly plays. The games give him endurance and enthusiasm in life. He enjoys the adventurous life taking the sex as an important ingredient.

When the narrator reaches the age of ninety, he plans to celebrate his birthday with an adolescent virgin. His loneliness and boredom can be only broken by sex. He had understood the very reality; "sex is the consolation you have when you can't have love" (69). Because of the failure of marriage and death of his parents at his early age deprived him of love. He sought the love in sexual adventures. He was provided by the brothel keeper Rosa with a fourteen year old virgin for his birthday celebration. Though he could not make love with her physically, he realized the dormant change in his life and behaviour. He became energetic, creative, and refreshed than before. He realizes that, "Today I know it was not a hallucination but one more miracle of the first love of my life at the age of ninety" (60).

His routine of life changed when he met the young girl to sleep with. He goes to the brothel every night after ten, sleeps with the naked girl up to morning and returns before five am. He would bring so many gifts and decorations for the brothel room:

I would arrive at ten, always with something new for her, or for both of us, and spend a few minutes taking out the hidden props to set up the theater of our nights. Before I left, never later than five, I would secure everything again under lock and key. Then the bedroom returned to its original squalor for the sad loves of casual clients. (67-68)

The narrator's regular visit to the brothel with the very girl gives him satisfaction and enthusiasm though he never consummate with her. He would bring the different gifts for her and decorate the room properly as if it is a honeymoon bed. His changed routine and behaviour is the cause of his love towards a little girl, and his sexual adventure.

We can conclude his whole life with his sexual adventures. He did not do anything except sleeping with different women at different places. Though sex the surest means of his long life and charm within his loneliness; the narrator has not realized it. He notices the importance of sex at the age of ninety. Sex has been ever his 'companion' and cause of 'living' but he only realizes the importance of it at ninety when he meets a young virgin. As the young girl disappears from his life, he becomes frustrated and disappears. He meets his old 'partner' Casilda Armenta. When he narrates his story to her, she urges him to find her and continue his life with her as living making with 'love' is superior than every other satisfaction:

So you go and find that poor creature right now even if what your jealousy tells you is true, no matter what, nobody can take away the dances you've already had. But one thing, no grandfather's romanticism. Wake her, fuck her brains out with that burro's cock the devil gave you as a reward for cowardice and stinginess. I'm serious,

she concluded, speaking from the heart: Don't let yourself die without knowing the wonder of fucking with love. (100)

Caslida realizes the real cause of his seeking the girl. She has revived the love for life within him; has become young again and his youth made him brave and free. Thus, she calls him to find the girl by any means. The girl is an incarnation of the old narrator's new life. He again becomes the teen age lover at ninety.

The old narrator digs out the real cause of living the life at the age of ninety. He has always been using the 'very caused -- sex/love -- for his life, but when he meets Delgadina -- the imaginary name he has given to her from the folk story -- he feels he has reached the sublimity of life and living. He always imagines she is with him and fantasizes about her only:

From them on I had her in my memory with so much clarities that I could do what I wanted with her. I changed the colour of eyes according to my state of mind: the colour of water when she woke, the colour of syrup when she laughed, the colour of light when she was annoyed. I dressed her according to the age and condition that suited my changes of mood: a novice in love at twenty, a parlor whore at forty, the queen of Babylon at seventy, a saint at one hundred [...]
Toady I know it was not a hallucination but one more miracle of the first love of my life at the age of ninety. (60)

So, he is deeply caught in love with her which affects him much. He only thinks about her and imagines her according to her age and his mood. He clearly realizes that the love at ninety was his first love of life, which is not a hallucination but the real one. This gives him inspiration and insight which makes him famous at his city. His

column at the newspaper becomes hit as he deals with the romantic matter and the romantic love at ninety.

He was completely changed. He dedicated himself to her, "I became another man. I tried to reread the classics that had guided me in adolescence and I could not bear them" (65). He changed his lifestyles, his writings at paper too. He converted his column of old age to love letter of young man:

Disoriented by the merciless evocation of Delgadina asleep, with no malice at all I changed the spirit of my Sunday columns, whatever the subject, I wrote them for her, laughed and cried over them for her, and my life poured into every word. Rather than the formula of a traditional personal column that they always had followed, I wrote them as love letters that all people could make their own. (66)

In this way, the love of the narrator toward that young girl completely changed her. He became romantic, carefree and happy as the teen-lover. He spoke in the voice of every lover despite the fact that he was of ninety. His meditation over love gave him a new life again at the age of ninety.

The narrator's writings at the newspaper were welcomed much. The public admired the columns much and the radios broadcasted his writings. He became as the lover of ninety. He always wrote of the voice of ninety years old who never thought of being old. People, especially old, took his vigor as his own and the public liked him much:

The response of the public was immediate and enthusiastic, with numerous letters from readers in love. Some columns were read on radio newscasts along with the latest crises, and mimeographs or

carbon copies were made and sold like contraband cigarettes on the corners of Calle San Bals. From the start it was evident that the columns obeyed my longing to express myself, but I developed the habit of taking that into account when I wrote, always in the voice of a ninety-year-old who had not learned to think like an old man. (67)

His musing on the love at ninety -- or old age -- gave him instant reputation. This is all the result of his relationship with the virgo. She changes him totally and he became a revolutionary lover at the age of ninety. He does not accept any hindrance or hurdles before his love; he dedicates everything to his beloved 'Dalgadina' which gives him strength.

In this way, sex is the important factor of life. It makes us and keeps us always active. It gives us the insight of live end way of living. The love as the narrator tells at his age makes him a new and afresh. He sees life through new perspectives. He is not worried about the death at all even at the age of ninety. He becomes a celebrity among his people because of love letters at his age. All these are the outcome of his being in love and fulfilling his carnal desire -- though he fulfills his desire without coition. So, we can come to the conclusion that sex is an important aspect of life, and the determining factor of our personality. It paves the way for creativity, vigor, enthusiasm and prosperity if fulfilled properly without any repression.

IV. Conclusion

Marquez's *Memories of My Melancholy Whores* highlights the importance of sex in human life. Sex is a life giving force which makes us energetic and encourages us to live happily. When the repressed desires of sex are fulfilled, it makes human beings ever active. The old narrator of ninety of the novel too is ever active up to this old age just because of his fulfillment of sexual desires. He longs for the sexual partner throughout his life; he sleeps with them. His habit of sleeping with the whores every night optimistic towards life even at the age of ninety. Like other all old people, he is never worried about death; he is ready to face death happily. This all is the boon of sex for him.

The narrator's life is a document of his sexual adventures. He indulges himself in series of sexual adventures to kill his boredom and pass the time. Every night he spends in different brothels. He had begun his adventure in his twenties and still playing at the age of ninety. The dull and loneliness he has in life have been broken by the spell of sex and sexual adventures. Sex is his only partner to pass the time. In this way, sex has become an antidote to kill the boredom and loneliness in his life. The antidote of sex serves as the cure and prevention as well. In this way, the sexual adventures were the only memories and the present reality.

The unnamed narrator of the novel has experienced with sexual pleasure all his life. He just slept with them to pass the time. He did not care much about the women. But when he spends a night with a young virgo of fourteen, he feels that he has found the reality of love and sex. Though he does not make love with her practically, he experiences his love towards her without intercourse too. In other words, he likes the virgo, and takes her as the source of inspiration and enthusiasm at the age of ninety. Such types of attraction toward an adult to a young is called

pedophilia in psychoanalysis. So the unnamed narrator of the novel can be called a pedophile who is enchanted towards a fourteen year girl though there is not any sexual intercourse.

The old man of ninety has much experience and knowledge about life. He left so many friends behind, but he never feels he is old and dying. He is ever active and enthusiastic not only in the matter of his public life but also in sexual adventures. He feels that he has never lost his sexual power. His stimulation by sexual matter in his activities. He never has any repressed desire which could make him traumatic. He was always fresh and active; is the same and boasts to be the same forever. Thus, sex makes his life youthful ever.

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