

Chapter I

Anatomy of Illusory and Immature Love

Gabriel Garcia Marquez was born in Aracataca, Colombia in 1928. He is the most celebrated of the writers who emerged during the great boom in Latin American literature in the 1960s— a group that included Carols Fuentes, Julio Cortazar, and Mario Vargas Liosa, Marquez himself and some others. When he was a student of the university in Bogota, he met thirteen year old Mercedes Barcha Pardo with whom he married fourteen years later. Marquez left the study of law in 1950 devoting himself to writing. He worked for several newspapers, writing both fiction and non fiction. His journalistic work, political engagement, and restlessness took him to various locales in Europe and North America, as well as Latin America and the Caribbean, over the next fifteen years.

His writings incorporate much about the Latin American society and its frustrated, depressed and/or psycho-physically disturbed characters. Most of his books portray the pathetic condition of the Latin American people which blow hard to the deficiency and negligence of the government. As a result, Marquez was compelled to spend much of his adult life in Europe, Venezuela and Mexico. Colombia welcomed him back in the 1980s. He deftly weaves the Colombian historical scenario and its psychological influence in the Colombian people, endearing him to readers throughout Latin America which paved the way for winning the Nobel Prize for literature in 1982.

This research work in *Love in the Time of Cholera* basically attempts to depict the neurotic condition of the characters resulted due to the repressed sexual desire. The characters' illness transcends the physical to the psychological, and they are compulsively obsessed and therefore mentally disturbed.

As the characters cannot balance their psychic forces appeared because of neurosis, they do not recognize what is reality and what is illusion. The characters are portrayed as dwelling in the tension between illusion and social reality, especially in the context of love. However, it is the old (real) stage and death that makes the characters realize the significance of the exposition of unconscious and unrequited love in their forlorn lives.

In *Love in the Time of Cholera*, Marquez portrays his characters as unhappy victims of their greed, sexual desire and vanity. This novel portrays psychosexual realism associated with characters' inner psychic lives by presenting plenty of sexual, emotional and psychological gesture. He writes with deep insight about human passion and its perversion. He gives a new way to the novel and seeks to explore not only the rational psychology (conscious) but also the irrational sides (unconscious) of human experiences too. He has made a vigorous attempt to depict the disintegrated psyche of, to be specific, the Latin American people, and people all over the world in general. The obsessive and neurotic behavior of characters is truly and minutely observed in this dissertation.

As nature is dominant in almost all characters, they wish that they would be attached with nature and natural phenomena. The characters are driven by inner sexual drive or instinct which every human being possesses. So, all the characters of the novel are driven by unfulfilled quest, breaking the boundary of society related to social morality, norms and rules. Characters transcend the cultural boundaries and trespass the natural realm and want to live life of real freedom.

This research strives to present some of characters as neurotic patients in one way or the other, who differ from other normal characters in their psychological manner and behavior. These characters in the novel appear neurotic, leading their

lives knowingly or unknowingly toward misery, death and destruction. They have special selection of their way of life. Their inner sexual impulses give them new mode of life. Human being does not remain silent and satisfied with his belonging and access because of his own inner desire, greed and unsatisfied psyche. Human being possesses too much passion longing for the unattainable thing due to which human beings fall into the realm of unfulfilled quest. Obsessed human being inherits the compulsive instincts especially sexual instinct, inner drive, the drive to accumulate possessions. In the novel the characters, basically Florentino Ariza, exhibit strong animalistic instinct such as greed and sexual desire and after all they are helpless victims of the society and eventually wish the tragic vision such as suicide and death.

Some characters are not moved by life forces 'Eros', that is, the life instinct does not appear strong to defeat the death instinct 'Thanatos' which appears in characters abnormal manners and activities. In Marquez's novel *Love in the Time of Cholera* Characters' psychological study of the psychosexual development of human personality and the unconscious mental activities are delineated. When the persons become sexually obsessed, they show irrational behavior i.e. unconscious. This research makes the rational study of the novel with the illustrations that no human being is devoid of the unconscious.

As psychoanalysts aver that every human being is a neurotic personality, the characters in *Love in the Time of Cholera* seem to have been affected by the neurosis. They are guided by 'id' so there is no space for rationality and logic, and it is timeless and out of reality. Even the educated and learned character Dr. Juvenal Urbino, guided by id, remains in illusion and illusory love with his friend Jeremiah de Saint - Amour and his own wife, Fermina Daza. Character's untamed passion, love, hate, aggression, lawless, asocial and amoral behavior is clearly given. Suspicious nature of

characters is revealed because they inherit such types of nature. The dynamic tension of 'id' and 'super ego' inside the characters gives the destructive result, most of the time bad nature overcomes good nature. Especially science tries to neglect dream and medical science ignores psychic state of persons but Sigmund Freud investigates everything and includes them in his psychoanalysis. The death of Dr. Juvenal Urbino himself is suggestive of the inadequacy of science.

The characters of the novel repress their sexual desire because of the social fear which results into the psychological disturbance. When the person does not deserve the thing desired for a long time, he or she does not hesitate to perform any sort of lowly and ignoble works. Lonely and estranged Florentino Ariza has also become so much neurotic and obsessed that he cannot think of what is prestigious and what is condemnable in a society and behaves as per the direction of his psyche. He unreluctantly picks up any sort of ladies ranging from the serving girls to the sophisticated young ladies, for he has been frenzied due to the estrangement with Fermina Daza. "He picked up serving girls in the park, black women in the market, and sophisticated young ladies from the interior on the beaches. . ." (211). This line substantiates that *Love in the Time of Cholera* delineates the psychologically disturbed mind of a neurotic personality.

This research endeavors to expose the manifestation of the unconscious in diverse forms which the society accepts. Marquez exploits the method of sublimation of the expression of the repressed desires. Marquez's displays or portrays Florentino Ariza's lovesickness in such a way that he is incapable of writing business letter. He can only write poetic prose as he writes in his love letters to Fermina. He writes everything with so much passion that even official documents seem to be about love: "His business letter had a lyrical spirit that diminished their authority" (202). It

suggests that Florentino Ariza expresses his unconscious in the form of literature which can be regarded as the sublimation of the expression of the repressed desire.

Marquez has presented the things concerned with sex and sexuality with the method of transference and displacement while narrating the story. Marquez explicates Florentino Ariza as so lascivious and sexual that ". . . he continues to hunt the abandoned little birds of the night for several years still hoping to find a cure for the pain of Fermina Daza" (210). Here 'the abandoned little birds of the night' is a displaced element for the 'young girls' whom Florentino has sexual activities. The writer delineates the sexuality also with the exploitation of the metaphors, symbols like sofa, bed, slimy marsh, etc. which suggest the female and female genital. As psychoanalysts assert that every piece of literature is the manifestation of the repressed desire in the socially acceptable form and this book has not become an exception as it entails such sexual phenomena in the sublimated versions.

Marquez's *Love in the Time of Cholera* conspicuously expounds the issues of death and old age which abundantly alleviate the characters to come into the reality from the illusion and/or illusory love. After the death of Jeremiah de Saint - Amour, Dr. Juvenal Urbino comes to the realization (epiphany) of his illusory friendship with him that Jeremiah has not exposed any secrets to him though Dr. Urbino has behaved him as the nearest friend. Similarly, Fermina Daza realizes, only after the death of her husband, the importance of love, revelation of psyche and cooperation in one another to proceed the life smoothly. Fermina weeps for the death of her husband, for her solitude, and when she goes into the empty bedroom, she weeps for herself because she has rarely slept alone in that bed since the loss of her virginity. Stunned and grieved Fermina prays to the God to send her death that night while she sleeps. She realizes the significance of the love which blooms late.

Along with the study of neurosis (Lovesickness), disturbed personality and sexuality, this research also explores the issue of the formation of the subjectivities or (I)dentifies of the characters. As Lacan asserts, this dissertation avows that the formation of identity of an individual in a society is always in enunciation because of restrictive rules, laws, systems, etc. Florentino Ariza heartily longs for Fermina Daza, however, he has been estranged from her with the confrontation of the linguistic order or symbolic stage.

He plunges into the poststructuralist anxiety or detachment from the structuralist harmony (harmony with Fermina). He falls into the array of linguistic signifiers (illusory love) which never provide him with confirm identify. The more he delves into the search, the further he feels from the truth. All his attempt of finding the truth goes fiasco, now is the epiphany to illusory love in him.

Florentino Ariza's illusory love gets somehow resolved when Fermina, after Urbino's death, comes to the epiphany to her late-flowering love in her forlorn life. She realizes the importance of the love, revelation of psyche and mutual understanding in successful life. For them nothing is more important than love and consequently break all societal norms and get reconciled because their repressed sexual instincts are still burning in their hearts from which they want to get relieved. They decide to abandon the society and begin a new journey but the journey is without certain destination. It shows that though they fulfill their deeply rooted desire, they, in fact, are still in the process of 'becoming' for they have started the journey without destination which only brings uncertainty and indeterminacy. They are left forever in the processes of 'becoming'.

Marquez's novel *Love in the Time of Cholera* has drawn the attention of numerous critics since publication. Different critics have interpreted this novel from

different perspectives. For instance, Elissa P. Benedeak states that "the novel is about love affair where one or both of the lovers had cholera, it is in earlier version of today's love stories about people with AIDS" (581). Benedeak is of the opinion that the novel is about lovesickness; here one or both of the lovers have cholera. He confines himself at the literal level of interpretation of the text. He even does not talk about the causes of that lovesickness inherent in the novel.

Similarly, Elizabeth A. Beverly says, *Love is the Time of Cholera* is about a kind of love which both defines and redeems time, anger and contagion, but to spend time reading about it. It is the virtue of patient and the suffering of the patients that allows us to recognize and accept love, time and even cholera" (410-11). Beverly means that this novel is about the virtue of patient and the suffering of patients that allows us to recognize and accept love even at the time of cholera. So she also does not talk about the unrequited and illusory love subtly present and discussed in the novel.

Next critic Nicholas Shakespeare, in the introduction in *Love in the Time of Cholera*, asserts: "Marquez shares with Faulkner the legacy lessoned by defeat. He grew of in a place like the Deep South, intimate with racial tension, civil war, and invasion. He responds to Faulkner's work and inevitably, to the world Faulkner creates; a world of time suspended, rocking on the rim of things" (xii). Nicholas Shakespeare has also not explored the psychological causes behind the racial tension and civil war; he only exposes the socio -historical issues at the cost of the biological which is necessarily present in any individual's life.

A Professor, Adrien Proust says:

Florentino is fated to live in the haze of Proustian nightmare: one that evokes a bloated nostalgia for Fermina at his every turn. While much

of his time is spent traveling from one to the other of his 622 erotic assignments, through it all he still considers himself a virgin – untouched by anything other than his unrequited love for Fermina.

(125)

Adrien Proust has only made a general survey of the characters but not delved into the depth to explore the causes behind nostalgia and nightmare. He also cannot declare or assert that characters' sickness and egotism is due to unconscious.

Another critic James D. Hart reviews: "Marquez's writings are in coarse manner so he lacks softness. He is very talent to show human flaw"(119). His wonderfulness is praised by James D. Hart. He further posits if the sexual impulses may not be a moral antecedent. Hart comes near to the sexual perversion of the characters in Marquez's novel *Love in the Time of Cholera* but Hart has not given the emphasis on the psychic aspect of the characters. The real psyche of the characters is not viewed which is supposed as the rudimentary aspect in psychoanalysis

Thus, the novel has been interpreted from different angles by different critics and reviewers in terms of love, hate, disease, etc. However, the main issues of the novel are the neurosis, illusory loves and incomplete formation of identity. All the aforementioned critics seem to have missed these pivotal issues, therefore the present researcher attempts to draw new boundary with the exploitation of Freudian and Lacanian psychoanalysis which vividly explores the psyche of the characters and let the readers know the causes behind neurosis, and incompleteness of the identity formation.

In this research, the novel will be viewed from the point of view of psychosexual realism because of characters' neurotic symptoms and their own obsession. The primary resource in the research is text itself. As secondary source,

available critical writings both on the author and the novel are studied. It attempts to explore the complex psychological make up of the characters in a restrictive society where an individual hardly catches the things desired in his or her life, as a result, he or she becomes a neurotic patient and remains in the array of uncertainty and indeterminacy. The characters in the novel come to the realization of these uncertainty, indeterminacy and illusory love in the later period of their lives.

The present research is divided into four different parts to alleviate the study of love with respect to the central characters. The first chapter includes the general introduction to the study, and it also presents the hypothesis, a general introduction to the author and the novel against the backdrop of different critics' commentaries on the novel. The second chapter elaborates the methodology employed to study the text. The principal theoretical tool employed in this research is psychoanalysis with Freud, Lacan and Kristeva. The third chapter presents an extensive textual analysis to reveal how the novel documents the instances of neurosis, sexuality and the identity formation of different characters in a restrictive society. The fourth or final chapter concludes the research with a brief recounting observation of the work affirming the hypothesis. Finally, all the chapters attempt to revolve around the psychological make up of the characters in a society with respect to the rules, norms, systems, etc.

Chapter II

Theoretical Modality

Freudian Psychoanalysis

Psychoanalytic criticism can be discerned as a form of literary criticism which follows some of the premises and procedures of psychoanalysis in the interpretation of literature. Psychoanalysis is a description of human mind in general as well as a therapy for nervous and mental disorder. It aims at curing mental disorders by investigating the interaction of conscious and unconscious elements in the mind. The unconscious which is built up with the repressed desires — mostly sexual desires are brought into the conscious mind and openly faced rather than remaining buried in the unconscious. This practice of curing the disease is based upon specific theories of how the mind, the instincts and sexuality work.

Previously the study of the human psyche and unconscious used to be termed under the rubric of psychological criticism which has come to be known as psychoanalytical criticism with Sigmund Freud since 1920s. The basic concern of psychoanalysis was the study of human mind and its functioning. In his psychoanalysis, Freud studied the growth of a child and its mind. He was of the opinion that human mind and its functioning is guided by the unconscious, and everyone is a neurotic patient. His theory is related to the growth of a child. Since the child starts sucking his mother's breast, his unconscious is at work. Unconscious comes out in the forms of instinctual desires and it grows and multiplies with the help of the desires if they are not fulfilled. The child does whatever is pleasant for him or her. He or she manages to fulfill his or her desires through different activities like eating, crying, excreting, etc. in which he or she finds pleasure.

As a child grows, he or she starts being aware of reality principle i.e. doing whatever is expected or needed out of him or her. As a result, now, the child has to sublimate or channelise his instinctual desires into something acceptable and social. His activities can include playing games, joking, writing, etc. To enter into the "reality principle" from "pleasure principle", the child should behave in accordance with the codes, norms of the society which is known as sublimation. Sublimation is not always voluntary, many a time society, law and different codes of conduct compel the child to sublimate those both innate and acquired desires into something else. In consequence, he has a reservoir of repressed desires which is, in deed, the unconscious. Karen Horney, M.D. regarding the formation of the unconscious writes:

When we focus our attention on the actual neurotic difficulties we recognize that neuroses are generated not only by incidental individual experience, but also by the specific cultural condition under which we live. In fact, the cultural conditions not only lend weight and colours to the individual experiences but in the last analysis determine their particular forms. (20)

When we realize a great import of cultural conditions on neuroses the biological and physiological conditions, which are considered by Freud to be their root, recede into the background. The influence of these latter factors should be considered only on the basis of well established evidence.

As Freud had endeavors his best to study the human psyche, he divides it into the 'ego', the 'super-ego' and the 'id' and these levels of personality roughly correspond to, respectively, the consciousness, the conscience and the unconscious. It is the super-ego that does not allow 'id' to work in accordance with the libidinal desires. Super-ego tells us the morality, law, codes of conduct relegating our sexual,

erotic or biological desires. It is the super-ego which has the crucial role in the proliferation of our unconscious because super-ego tells us when our desires themselves are good or bad, moral or immoral, proper or improper. In this regard Jostein Gaarder views: "Conscience is a component of the super-ego. But Freud claimed that the super-ego tells us when our desires themselves are bad or improper, not least in the case of erotic or sexual desire . . . nowadays the infants like touching their sex organs is the beginning of the guilt feelings about sexuality" (434).

When we have lacks in our real life, we commence to daydream which has been supposed as an act of wish fulfillment. The libidinal energy in the unconscious produces the instinctual desires and they are repressed, for we fear making them public. It is the same with the writers and the daydreamers. Only the difference is that the latter do not write, so "when the people grow up, then, they cease to play and they seem to give up the yield of pleasure which they gained from playing" (Freud 713). As the child grows up, he has to behave in accordance with the rules, norms of the society. He cannot play freely as he did in the past. Now he is compelled to repress his desires. Though he represses the desire, he gives up nothing but has link with real objects. He now cannot pay but 'fantasize'. He makes castle in the air and creates fantasies what are called daydreams.

A child forms a closed psychical system with other children and even though he cannot play, he does not conceal it to his friends. They do not have any such repressed desires; their only desire is to imitate the adult world. The adults have unfulfilled desires but they are ashamed of playing like children. Hence they try to disguise their libido energy into their writings. With reference to this issue Freud further remarks:

A child's play is determined by wishes— the wish to be big and grown up. On the one hand, he knows that he is expected not to go on playing or fantasizing any longer, but to act in the real work; on the other hand, some of the wishes which give rise to his fantasies are of a kind which is essential to conceal. Thus he is ashamed of his fantasies as being childish and as being impermissible. (713)

Psychoanalysts are of the opinion that every human being creates the 'alter-ego' while writing and reading literature. He or she associates it to 'his or her majesty the ego' and gets relieved and entertained. A writer describes the hero from within. An author sits inside his mind and looks at the other characters from outside. The writer invents the characters by attributing his or her disposition to these characters and manifests the psyche. Similarly, readers too find fore-pleasure by reading the imaginative writings of the writers. This issue is further illustrated with the incorporation of Sigmund Freud's sentences. He says, "The psychological novel in general no doubt owes its special nature to the inclination of the modern writer to split up his ego . . . into many part-egos, and in consequence, to personify the conflicting currents of his own mental life in several heroes." (715)

Oedipal and Electra relationship are also the significant points for the analysis of human psyche in psychoanalysis. The son always wants to be proximate to his mother and develops hatred to his father due to whom there is antagonistic relationship between father and son. The male infants conceive the desire to eliminate father and become the sexual partner of mother. But because of fear of castration (being outcast from the society) he cannot kill his father and take sexual relationship with his mother; father is an obstacle due to whom he falls in complex situation i.e. Oedipal Complex. Likewise, female suffers from 'penis envy'. They also want to

make fathers as their sexual partners, but they cannot and ultimately suffer from inferiority complex which is known as 'penis envy'. In this regard, the interpretation of *Hamlet* by Freud can be subsumed. Hamlet cannot avenge this crime because he is guilty of wanting or desiring to commit the same crime himself. He has an 'Oedipal complex', that is, a repressed sexual desire for his own mother and a consequent wish to do away with his father. Freud sketches this view of the play in *The Interpretation of Dreams 1900-1930*. "Hamlet is able to do anything except take vengeance on the man who did away with his father and took that father's place with his mother . . ." (225).

The psychoanalytic critic points to the bedroom scene in which Hamlet shows an intense and unusual awareness of his mother's sexuality. Freud associates the situation of Hamlet in the play to that of Shakespeare himself. *Hamlet* was written immediately after the death of Shakespeare's father in 1601 under the immediate impact of his bereavement, while his childhood feelings about his father had been freshly revived. "It is known that Shakespeare's own son who died at an early age bore the name of "Hamnet" which is identical with Hamlet" (225). In this way, he evokes or explores his psyche or 'majesty the ego' creating the 'part-egos' and 'alter-ego'. That's why, it can be avowed that literature is the manifestation of psyche of the author along with that of readers.

The Formation of the Unconscious

When the world is interpreted through psychoanalytic lens, we come up with the knowledge that it is comprised of individual human beings, each with a psychological history that commences with childhood experiences, develops through the adolescent stage and reaches the adult behavior. The goal of psychoanalysis is to help us resolve our psychological problems, often called disorders or dysfunctions.

The psychoanalysts are of the opinion that the human beings are motivated and/or driven by desires, fears, needs and conflicts of which they are unaware – that is, unconscious.

The basic concern of psychoanalysis is to study the human mind and its functions which are in one way or the other guided by the unconscious. Unconscious is made up of instinctual desires which are unfulfilled. “The unconscious is the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires and unresolved conflicts we don’t want to know about. . .” (Tyson 15). The unconscious comes into being from our childhood because of the repression of the desires. The unconscious formed as such is not passive; it is at work almost all the time and eventually driven by the unconscious. Thus, for psychoanalysis, the unconscious is not a passive reservoir of neutral data, but a psychic residue accumulated since the childhood.

For the psychoanalytic theory, family is very important because we are each a product of the role we are given in the family. In one sense, the birth of the unconscious lies in the way we deserve our place in the family and how we react. The Oedipal conflict, a competition with the parent of the same gender for the attention and affection of the parent of the opposite gender, sibling rivalry, penis envy, castration anxiety are the family conflicts. They help us to understand the differences among the individuals. Sometimes, in some families, sibling rivalry, competition with the siblings for the attention and affection of parents, can occur between members in a family. It is significant to note that oedipal attachment, sibling rivalry and the likes are considered developmental stages. In other words, we all pass these all experiences which eventually become the natural and healthy part of maturing and establishing our own identities.

The unconscious, the storehouse of the libido and of repressed memories, is considered to be the most important level of mind because personality is considered to have developed through the activities we show. And our activities are more or less guided by the unconscious. With this reference, Freud provides convincing evidence through his many recorded case studies that most of our actions are motivated by psychological forces over which we have very limited control. Freud points at the importance of unconscious because whatever may be a conscious thought for a moment turns soon to be latent. In this sense Freud defines two kinds of unconscious: "One which is transformed into conscious material easily and under conditions which frequently arise, and another in the case of which such as transformation is difficult, can only come about with a considerable expenditure of energy, or may never occur at all" (101). Freud's first premise is that most of the individual's mental processes are unconscious. The second is that all human behaviour is directed ultimately by sexuality. For Freud prime psychic force is libido or the sexual energy. Many of our desires and recollections are repressed because of powerful social taboos attached to certain sexual impulses.

Sex, Sexuality and Sublimation

Sex and sexuality are other crucial domains of the study of psychoanalysis which the psychoanalytic theorists have been explaining for a long time. Previously sexuality was a matter of a biological pressure in the act of sexual intercourse. However, with the wake of psychoanalysis developed by Freud, the concept of sexuality has broadened. "Sexuality is a drive which Freud calls "Eros" and places it in opposition to "Thanatos", the death drive" (Tyson 26). However, Freud moves beyond this and asserts that our sexuality is part and parcel of our identity which gives us the capacity to feel pleasure. Freud is of the opinion that even infants are sexual

beings who pass through stages – oral, anal and genital – in which pleasure is focused in different parts of the body.

So, sexuality should not be discerned as much narrower as it had been previously thought. It is not so much myopic and parochial that it only talks about the genital exercise and reproduction; rather it entails almost all bodily and mental activities. If one thinks that sexuality means about mating and reproduction, there is a strategy of excluding the other psychological and physical activities like masturbation, kissing, etc. which are undoubtedly sexual. For psychoanalysis, our sexuality is an inescapable human reality; our sexuality is not a matter of biological drive – discharge mechanism but a matter of getting meaning and personality. Psychoanalysts also opine that we should, occasionally, vary our sexual partners. If we get too close to someone, we will lose ourselves and be emotionally harmed, but if we vary our sexual partner, we can protect ourselves and make our own stance.

Though the psychoanalysts emphasize on the human sex and sexuality, they do not lag behind to relate the very sexuality to the culture they live and practice. It is believed that sexual behaviour is also a product of our culture because our culture sets down the rules of proper sexual conduct and the definitions of normal and abnormal sexual behaviour. Society's rules and definitions concerning sexuality form a large part of our superego, the social values that we internalize as sense of right or wrong. The superego as such always guides us when we start to perform any sort of activities. This superego is in direct opposition to the id, the psychological reservoir of our instinctual desires and our unfulfilled passion. "The id is devoted solely to the gratification of prohibited desires of all kinds – desire for power, for sex, for amusement, for food. . ." (Tyson 27). In other words, the id consists largely of those desires forbidden by social convention. The ego, or the conscious self that experiences

the external world through the senses, plays intermediary role between "id" and "superego" and all three are defined by their relationship. None acts independently of the other; a change in one always involves changes in the other two. Thus, the ego is the product of the conflict between what the society says and what we want; one has to sublimate his or her erotic desires in accordance with the convention of the society or the culture. In this regard, Francois Roustang affirms that "sublimation is defined as repression or as the diversion of sexuality undifferentiated infantile perversion to non-sexual, cultural aims" (27). Roustang here seems to have acknowledged Freudian concept of sublimation that the sexual instincts themselves divert the energy from the sexual to the socially acceptable.

Though Freud claims that sublimation is necessary for the person to be civilized and developed, he does not clarify the concept of sublimation. He links "sublimation with the repression of sexual instincts as sublimation is defined only by their diversion" (Roustang 28). Because of his parochial and/or narrow thinking, he is objected by his followers or descendants. Freud acknowledges the objection that the instinct for knowledge, an essential component of the development of civilization, does not arise from the sexual instinct. He gives us no indication and is satisfied that this instinct for knowledge corresponds to sublimation. ". . . yet this is impossible: that which does not arise from the sexual instinct cannot, in any event, be diverted or sublimated from it" (Roustang 29). Therefore, sublimation does not exist.

Psychoanalysis needs the theory of sublimation while that theory does not exist. But we must go further; the theory does not exist because it cannot exist, because it is impossible. Roustang further adds, "Sublimation is needed to explain thought, art and civilization, which would otherwise remain outside the domain of psychoanalysis; it is

impossible because one will never be able to derive the non-sexual from the sexual, and never derive from an instinct that which arises from thought" (30).

Though it seems contradictory, it is supposed to have been accepted that sexuality penetrates all human activities that everything comes from the sexual, only the difference is the way of manifestation in the real life.

Dream and Dream Symbols

Our unconscious gets freedom to express itself when we are asleep and it reveals in our dreams. However, even in our dream there is some censorship into our repressed experiences and emotions which ultimately takes the form of dream distortion. Our unconscious expresses some kind of message in our dreams which is the dream's underlying meaning, i.e. latent content. When the latent content comes into revelation, it is altered. So we don't readily recognize it. We don't recognize our own latent content because it comes through the process of displacement and condensation.

Dream displacement occurs when we use a safe person, event or object to represent a more dangerous person, event or object, for example, if one is victimized by his father in a family, he may bring about the issue of domination on a young lamb by an adult sheep and condensation occurs during a dream whenever we use a single dream image or event to represent more than the domination upon the docile lamb can be extended to the extent that one is dominated by any number of family members, friends, colleagues, employers, etc. From this it is apparent that even a single dream is a product of both displacement and condensation.

According to psychoanalysis, there exists two forms of the dream, that is, latent dream and manifest dream. What we actually dream is the manifestation of the latent content which is indeed the unconscious message. Unconscious message is

revealed in the form of dream with the use of the images, symbols, etc. which are called the dream images.

What these images actually mean is the dream's latent content and that is a matter of interpretation. While interpreting our dreams, our main goal is to recall the manifest content and try to unveil the latent content. Symbols are perhaps the most remarkable part of the theory of dream. The symbolic relation is essentially that of comparison and finding relation between the compared items. If symbol is a comparison, Freud says, "This comparison is not exposed by the process of free association, which is also comparison, and also that the dreamer knows nothing about it" (126). That's why, dream images can be interpreted much the way we interpret symbols of any kind because there is no one-to-one correspondence between a given symbol and its meaning. But sometimes some images tend to have the same symbolic meaning from dreamer to dreamer if those dreamers are members of the same culture.

When we follow Freud's example of interpretation of dream, we are made to believe to interpret all concave images (caves, ponds, rooms, cups, flowers, hollows, pits, jars, boxes, mouths, apples, etc. and all other that have horizontal and hollow shape) as female genital. On the contrary, male imagery or phallic symbols can include towers, rockets, guns, arrows, swords, mountains, snakes, and all other vertical objects. In short, ". . . if it stands upright or goes off, it might be functioning as a phallic symbol" (Tyson 21). In addition to these, the activities like dancing, riding, flying, etc. are interpreted as symbols of sexual intercourse.

While analyzing or interpreting the literature and texts from the perspective of psychoanalysis, the psychoanalysts tend to examine the images used in a text relating them to the sexual organs, sex and sexual activities. Therefore, the reference to the water suggests the womb; dreams that involve water, especially immersion in water

might also be about our relationship to our mother. Falling into the water, saving someone from the water or being saved by someone are the symbols relating to birth and mother-child relation. Likewise, if we see the tidal wave in a dream and overwhelmed by that wave it signals that we are excessively emotional and that emotion is about to appear in real life. That movement of water signifies our emotional movement. At this point Tyson remarks, “. . . overwhelmed by a tidal wave probably indicates some fear of being overwhelmed by a repressed emotion that I fear is about to erupt” (22). In many texts we find these kinds of symbols exploited by the artists. The task of the critic is to observe all of them and give the meaning.

Death and Its Effects

It is important to note that death is the subject which has given psychoanalytic theorists the most trouble probably because of its importance in their own, as well as everyone else's psychological experience. Theorists have addressed the subject of death directly, they sometimes have done so in ways that tend to keep it at an emotional distance from themselves and, therefore, from us. Freud says, “Death is a biological drive, which he calls the death drive or thanatos” (qtd. in Tyson 24).

Death, being a biological drive, is natural and unavoidable, even if we try to change it; after all, nothing we do can alter a biological drive. That's why, the concept of death drive is abstract, and it operates only on the conceptual level with no connection to the concrete world of experience. Although the concept of death drive rests on biology, which is concrete reality, it takes our thought and feelings as the crucial points which are in fact the abstract thing. The more accurate and more useful way of understanding our relationship to death is to examine it in relation to the rest of our psychological experiences of which it is an integral part. If we do this, we will see that death is intimately connected to a number of other psychological realities.

And it is also seen that individuals respond to death in various ways because of differences in their psychological make-up. Some persons accept the death as inevitable while others always attempt to escape it, though they know that they cannot surpass what is inevitable.

We are afraid of death because we fear of being alone, being abandoned: “Death is ultimate abandonment: no matter how close we are to our loved ones, no matter how important we are in our communities, when we die, we die alone” (Tyson 24). Even if we die in a crowd or accident, we each die our own private death. Fear of abandonment equally prevails in the death of others. When children lose a parent, when the husband loses a wife and vice versa, there is a feeling of loss which is the feeling of abandonment. In fact, fear of such a loss of such intense psychological pain is the basic reason why some of us are afraid to get too close to another person, afraid to love too deeply.

It is apparent that death is inevitable and hence unavoidable. What individual can do to have comfort from that inevitable is only to be emotionally dead. If the condition is as such, the relationship of individual to death will result in suicide which can be either emotional or physical suicide, or both. Though it is the reality, an individual does not cease to look for the company with whom he or she strives to make the existence meaningful, if not successful. Because of being estranged and/or abandoned, one chooses the other his or her partner. But due to the fear of death, one does not make the intimate relation with other. This is one of the ways we can see how fear of death often results in fear of life. That is, our fear of death, of losing our life, can result in our fear of being intimately attached to life and the life partner.

Lacan, Unconscious and Language

When we talk about the relationship between the unconscious and language, Jacques Lacan and his concept of linguistic subjectivity is primarily concerned. Lacan, who is mostly known as a poststructuralist psychoanalyst, studies

psychoanalysis with the lens of structuralism. Freud says that desire is reality which is expressed through art, myths, plays, and/or literature, but Lacan sees it from structural point of view and states that desire is signified and plays, art, literature, etc. are signifiers. For Freud, the desire lies in the unconscious whereas for Lacan that desire is signified which writers strive to represent and express through fantasies, dreams, jokes or any other artistic expressions.

Like Freud, Lacan also says that human mind can be divided into two parts — conscious and unconscious. And the job of psychoanalysts is to explore the unconscious psyche which is made up of signifier and the signified. Since it is made up of signifier and signified, it has its own structure like that of language. So, Lacan states, "The Unconscious is structured like a language" (qtd. in Adams 897). As compared to the language, it has signifiers like dreams and fantasies, and the signified i.e., the desire. That desires are manifested in literature where language is the means, but the language itself cannot provoke the desires, feelings, thus the desires are not caught and hence slipped. In other words, the signifier (jokes, arts, tongue slips, literature, etc.) cannot speak of the signified (desire). ". . . Lacan accepts the anti-foundationalism, the dissolution of truth into "language games," the emphasis on contingency and indeterminacy. . ." (Zaretsky 165). Here, Lacan acknowledges the postmodern and post-structural disposition that is, indeterminacy of meaning.

Though the writers know that they cannot evoke their unconscious desires in the text, they do not cease to write about the repressed desires. While presenting the repressed desires, they have to take the recourse to both the unconscious and the conscious. The conscious part of the psyche copes with the cultural laws, norms and values which enable an individual to maintain his or her position in a society while

the unconscious part of the mind which is comprised of repressed desires, strives for manifestation.

With the assimilation of both, literature or any work of art comes into appearance with some specific culturally approved images which reveal an author's psyche. Marie Bonaparte views that the characters in Edgar Ellen Poe's stories are internalized images of the artist which is the result of past experience, she then relates those images with the author's psyche and concludes that the story is the producer of Poe's repressed libidinal desires for his mother. In this reference Jean - Michel Rabate adds:

Even though she sticks to her psycho biographical approach and provides a condensed version of Baudelaire's life and his passionate and difficult relationship with his mother, she assumes that the French poet found in the Poe not only a 'brother -soul' but also someone who gave him the courage to confront his own narcissism, necrophilia and sadism. (43)

With the wake of Norman Holland into the arena of literary criticism and interpretation, the conventional trend of associating the writer's psyche with the literature diverted to the reader's psyche. Holland emphasizes on the reader. For him, ". . . the pleasure of the text originates from reader's unconscious while reading a text" (Holland 23). When a reader reads, he identifies himself with the characters who at times get pleasure and also fear. Thus, the shifting of the self for gratification permitted in reading text is the major force that appeals readers to read the text.

It is Jacques Lacan who attempts hard to show the mutual relationship between the language and the unconscious in a conspicuous way. He takes from Saussure the notion of language as a system of signs determined by their difference

from each other. But where Saussure sees the sign as a unity of signifier (sound - image) and signified (concept), Lacan sees a gap between each signifier as invested with desire from the unconscious and the signified. "Neither the subject nor the others recognized this gap it is unconscious" (Wright 619). He further says that a gap opens between the inner private experience of bodily need and the outer public interpretation of it, which is not acknowledged by either the subject or others.

Lacans' theory of "the subject" emphasizes this gap coming into being with the unconscious. The unconscious is thus brought into being by the imposition of signifiers upon need. It is language through which need is addressed to the "Other". Lacan further states that every utterance we speak is replete with the repressed desire, he has plunged deep beneath Freudian slips of all kinds. Desire enters into every utterance and gesture, not merely Freudian slips of all kinds. Hence, there can be no fixed meaning, either latent or manifest.

The Illusory Self

Lacan's prime emphasis is on the development of a child and the formation of the self, identity or subjectivity. To study human being and his or her formation of subjectivity, he has pointed out the three stages of life — imaginary, symbolic and real. He is of the assertion that imaginary and symbolic are responsible for the formation of subjectivity or (I) in human being, but the child's subjectivity is never formed in a complete shape. He is always in the process of "becoming". It is because of language which puts a human subject just as a linguistic sign in the signifying system.

To study human subjectivity, Lacan has shown the categorical presentation of the development of a child to the adult stage. A child is, at first, shapeless, formless and just flesh like omelette and thus are called 'Little human omelette'. This stage is

L'hommelette stage which is only six months from the birth in which the child is in the primordial unity with its mother. The child is not aware of its 'self' that means it does not distinguish its own self from that of its parents or even the world around it. Rather it spends its time taking into itself everything that it experienced as pleasurable without any acknowledgement of boundaries. Still, even at this early stage, the child's body began to be fragmented into specific erogenous zones (mouth, anus, penis and vagina) aided by the fact that its mother tends to pay special attention to these body parts.

The psychoanalysts and psychoanalytic critics are of the opinion that desire and fantasy in a child are determined by mother and the mothers themselves are desirous to touch or be near with the son and quench sexual passion to some extent. With this reference Jean-Michel Rabate in his essay "Hamlet and the Desire of the Mother" states, "It is not his desire for his mother, it is his mother's desire" (62-63). As compared to the children, mothers themselves are more lascivious in regard to the sexual relationship and attempts hard to be proximate to the children. Jean-Michel further says, ". . . desire and fantasy can work together and . . . desire is determined by the mother, while fantasy is underpinned by the phallus . . ." (63). That's why, it is the mother who determines the desire of the children.

On the contrary, the infant has not yet developed its own self because of its incapacity to recognize itself, its family and other social and familial norms, systems, etc. However, in course of time, its perennial interaction with its mother or the mother figure, it begins to regard its identity as a minor element of its mother's identity. The child is intricately associated with the mother. In Freudian term this is the 'pre-oedipal' stage but for Lacan it is the 'imaginary stage'. The imaginary stage refers to such a stage in which the clear cut difference between the subject and object has not

appeared. The child, in this stage sees or values nothing beyond the mother, what he or she gets is warmth and affection from the mother.

Lacan terms the second stage the "mirror stage" which has pivotal importance in the formation of the human subject, as it is the commencement of identity formation. An infant identifies his visual image to be spatially situated shape of his own. The child finds himself in the series of gestures, movements, experiences, therefore is called the 'gaze phase'. This stage can be divided into four different parts i.e. jubilation, illusory, alienation, recognition. The child is jubilant on the lap of its mother, it does not find any sort of gap between itself and the mother (object). The child is exalted to see its own movement and gestures in the mirror and finds itself as reflected in the mother (object). This thought of being reflected in the mother begins its illusion in the mirror stage which ultimately paves the way for alienation of the subject. Tina Chanter, a feminist psychoanalytic theorist, comments:

The illusion that the mirror stage sustains functions according to a split or division that becomes the ground for the future alienation of the subject, since the subject is based upon on always already illusory idea of itself as autonomous and self-sufficient. Lacan says that the Gestalt symbolizes the mental permanence of the I, at the same time as it prefigures its alienating destination.(55)

The image now, is not the object (child). His formation of "ideal ego" or "ideal-I" commences now which is objectified in the dialectic of identification with the other, the child is disjoint and alienated from its mother. Now, the whole drama of mirror stage moves into recognition and in it desire and reality are mixed. The child is closer to reality but still it has some imaginary aspects. The mirror stage is dramatic as it is a path to the estrangement of the subjectivity of the child. The totality, unity the child

has found in the presence of the mother is now at the stake of separation or collapse.

"The wholeness, unity and totality that the child is granted by the mirror image operates at the level of fantasy – it is fundamentally a misrecognition, it is what the child is not"(Chanter 56). The child comes to know that the existing unity with the mother is all fantasy not the reality. Now, the child becomes aware of separation from the mother and starts forming subjectivity.

The formation of identity or subjectivity, now takes the help of language in the symbolic stage which lasts till four years of age. The acquisition of language during this stage of development further separates the child from connection to the primordial unity. Lacan builds on such semiotic critics as Ferdinand de Saussure to show how large is a system that makes sense only within its own internal logic of difference: the word, "father", only makes sense in terms of those other terms it is defined with or against mother, law, the society, etc. Now, the child strives to get the sense of his existence without relating himself or herself to the mother because he or she sees the difference between the mother and himself or herself. The child gets hardly attached with the mother, for he or she recognizes the role of his or her own and that of father, mother and other. His or her desire (to be one with the mother) becomes the signified which is lost in the chain of signifiers. In this regard Lacan again views ". . . identity is constructed in language, but only at a cost. Identity shifts and language speaks the loss which lay behind the first moment of symbolization"(qtd in Chanter 56). Language is a place where meaning is circulated, the language itself is in the impasse of signifiers and hence cannot affirm the solid identity.

The child having a fixed identity, singular relation and singular culture of the mother are only imaginative because of the intrusion of language in the formation of subjectivity, the child can no longer construct its solid identity, it is always in flux.

The symbolic stage is the hazardous situation for both the child and the mother because the father's law (rules, norms, systems, ideology, etc. of society), is imposed which is against the 'pleasure principle'. The child is to be thrown into the 'reality principle', that means, he is obliged to repress individual desires and comply with the rules, norms of society.

Now, the child is in the linguistic rather than biological system where the 'phallus' (which must always be understood not to mean only 'Penis') comes to stand in the place of everything the subject loses through his entrance into language and all the power associated with what Lacan terms the symbolic father and the "Name-of-the-Father" (laws, control, knowledge). Like the phallus' relation to the penis, the "Name-of-the-Father" is much more than any actual father. In fact, it is ultimately more analogous to those social structures that control our lives and interdict many of our actions (law, religion, medicine, education). The child has to act or behave in accordance with the social stricture which do not entail the individual desires and hence desires are repressed which alleviate to broaden the unconscious. The more the unconscious thrives, the more difficult it is to consolidate the identify, that's why, the identity and or subjectivity is always in process

Quest for Self and Illusion of the Real

A genderless infant with primordial unity with the mother, now, happens to confront the linguistic order in course of the gradual development of the life. Along with the entrance of father's law, the child is bound to obey the linguistic system which gradually confiscates or snatches the blissful situation with the mother, just after the mirror stage, father's interruption comes to affect the child and its activities, the child has to follow father. Father is a representative of what Lacan calls 'phallogocentric' or male privileged language. "With the father's prohibition, the child is

thrown heading into the symbolic world of differences" (Wright 85). When a child enters into the linguistic order, the creation of complexities in the psyche of the child commences which will last throughout the life. With the confrontation of linguistic order, the child recognizes the gender differences and binary oppositions inherent in that system — Mother/ father, son/ daughter, self/ other, harmony/ detachment, etc. "The subject becomes a subject intersubjectively, that is, by entering into a chain of signification. Outside that chain, the subject is nothing, but that nothing is void of nonrelating" (Zaretsky 166). The child plunges into the poststructuralist anxiety or detachment from the structuralist harmony. He falls into the array of linguistic signifiers which never provide him or her with the confirm identity.

Now, the language starts functioning at its full strength, and the psyche of the child is clearly formed into two – the conscious and the unconscious. The self which child has assumed in the mirror image is merely the subjective experience very far from the reality. He comes with the recognition that this subject experience of assuming metaphorical representation creates illusion in him. "I am never where I think, I stand at the axis of signifier and signified, a split being, never able to give my position a full presence"(Selden 86). With the knowledge of the language, the imaginary unity with the mother is bound to be repressed and thrown into the unconscious. The self is bound to dwindle between the pressure of the repressed desire in the unconscious and the symbolic language with cultural norms, values, orders, etc.

Now all activities of the child are conditioned by the phallus which should be understood broadly as a representative of social and cultural order, like law, education, morality, etc. which resemble the Freudian super ego. It is the representative of the outer world which is supposed to be ordered and regular. It is

always watchful with its utmost power not to let 'Id' or imaginary come out to threaten the cultural order, with the incest of mother fixation that donates the infant's incestuous desire to its mother's body. Lacan's imaginary is almost attached with its mother and this unprivileged and incestuous aspect of human psyche is not acceptable to symbolic and real and hence child's desires begin to be deferred.

When the child enters into the language, the child has to follow the law of the language (father) which is definitely bias, mainly focuses on the male and activities of male with secondary importance to the female. In this stage the child clearly knows its gender and its importance in the linguistic signification. The entrance of the male child and female child into the symbolic order is unequal. The male child who inherits the 'law of the father' may contend to substitute his mother because he is in the privileged position. Female child has only three options with her to enter into the linguistic order— either to accept the phallogocentric order of the society accepting the less privileged position, or to remain silent or in a more revolutionary way change the language to create her privileged position. The last option is mostly favored by the radical feminists, especially the French Feminists.

Perennial Shifting of Human Identity

Like Lacan, Julia Kristeva, a female French psychoanalyst, comes to the arena of psychoanalysis primarily incorporating the issue of the signification of the human subject. She is also of the opinion that there is only the extension of subjectivity but not the completion of subjectivity. The subject is always in the process of becoming. Along with the growth of the child, the desires (gestures, sounds, movements, rhythms) are regulated by the social constraints. It is these desires which constitute an important part of human subjectivity, but they have to move to unconscious. Though she acknowledges Freudian and Lacanian notion of the

development or growth of the child, she disagrees with either of them that the subjectivity of a child begins after the pre-oedipal stage (Freud) or imaginary state (Lacan), rather she asserts that the subjectivity of a child begins right from the birth. So even the imaginary phase in which the child is shapeless, formless is also equally important for the formation of subjectivity.

Kristeva attempts to rupture the western masculine thought that the human acquires his identity or subjectivity with the compliance of grammar, system or syntax. Western thought overlooks the childlike impulses, indefinite flux of bodily drives that determine the position of the subject. These impulses which are formed in pre-oedipal stage are centered on mother. Though this stage alone does not formulate the personality, it is the onset of the development of the subjectivity or personality of a child. Therefore, this stage is also equally significant for the formulation of the identity. Kristeva is more concerned with the bodily language or the mother's language (semiotic) which is relegated by the western masculine signifying system blaming that such language threatens the order, law and the sign system of the language (symbolic). However, for Kristeva, semiotic language, which is also known as poetic language, alleviates the child to maintain the instinctual drive and continuous relation to the mother. It is the semiotic use of language which nurtures the broken syntax and challenges the male hegemonic language. According to Kristeva: "Language as symbolic function constitutes itself at the cost of repressing instinctual drive and continuous relation to the mother. On the contrary, the unsettled and questionable subject of poetic language maintains itself at the cost of reactivating this repressed instinctual, maternal element" (1168). Kristeva strongly asserts that though the child has to enter into the linguistic order denying the earlier rhythms, tones, and bodily drives, there is still the prevalence of such instinctual impulses

which get flourished only in the assistance of the semiotic use of language. But the semiotic cannot function freely because of symbolic norms and systems, as a result, the desires are always postponed and subject is always the subject of enunciation (subject-in-process). Even if the desires get revelation, they are attuned which paves the way for the plurality of meaning. With the prime focus or emphasis on the semiotic (the language which speaks of the females and the children), Kristeva remarks: “The nation of heterogeneity is indispensable, for though articulate, precise, organized and complying with constraints and rules, this signifying disposition is not that of meaning or signification; no sign, no prediction, no signified object and therefore no operating consciousness of a transcendental ego” (1167).

When the plausibility of the multiple meanings exists, the speaking subject cannot confirm his or her solid identity, and hence there prevails the shifting of identity from one to another. Though the subject cannot confirm his or her identity, she can feel the existence of the identity of any kind, for it both instinctual and social form of language have the crucial roles as it is symbolic aspect of language that shapes an individual and gives signification, but without semiotic that signification becomes empty.

Chapter III

Textual Interpretation

A Psychoanalytical Glimpse of the Text

Love in the Time of Cholera revolves around the triangular love relation of the three main characters whose incessant desire to live in a harmonious bond despite their familial barriers seems so intense that it can be compared with Lacan's concept of 'mirror stage' in which an infant spends its blissful unity with its mother. The forceful separation of the daughter Fermina Daza from her lover Florentino Ariza, and unwilling attachment with the father, Lorenzo Daza, gradually leads her to the symbolic stage. So is the case of Florentino Ariza who identifies himself with his mother, but that does not persist for long time, he gradually moves to the symbolic stage where primordial unity with the mother is attenuated because of the encroachment of the language and system of society. Similarly, Dr Juvenal Urbino, the fiancé of Fermina also lives in illusory life, for he does not recognize or know until his death that Fermina Daza is already in love with Florentino Ariza which still resides in her heart. So, all the characters bear illusory 'self' and because of which they don't have control over the thing which they think they have controlled. Until the last stage of their life none of the characters realize that they live in illusion but death brings epiphany to these characters.

Marquez exploits the language in the novel in such a way that it will be injustice not to pay proper attention to the images, symbols, etc. which represents the character's repressed sexual desires. Mr. Florentino Ariza's longing for unity with Fermina Daza and his recourse to the sex with other women, Dr. Urbino's sexual activities with his fiancée; Fermina's revelation of crystal love to her husband at the deathbed are expressed through gestures, sounds, movements, rhythms and other

possible means. Florentino's obsessive desire to live with Fermina is constantly in flux. Transito Ariza's gradual alienation from her own husband's death, and her obsessive practice of playing and managing the sexual partners for her immature son have created a kind of complex relation which paves the way for Oedipal Complex which is sublimated with the incorporation of the Freudian images.

Freud asserts that the human being becomes a neurotic patient and suffers from both physical and psychological imbalance, when the sexual desires are not fulfilled. Florentino Ariza suffers from both physical and emotional pains as he longs for Fermina Daza. He is so ill from worry that Fermina will not respond to his declaration of love. In chapter two, Florentino complicates his emotional pain with physical pain or agony when he vomits after eating flowers and drinking cologne so that he may know Fermina's scent. "Florentino Ariza catches pneumonia after so many years of meticulous care and excessive precautions. He prepared hot lemonade with a shot of brandy, drank it in bed with two aspirin tablets . . ." (63). "Florentino Ariza wandered like a sleep walker until dawn, dazed by the hallucination His delirium increased the following week, when he passed Fermina Daza's house in despair . . ." (73-74). Florentino's illness, it can be argued, transcends the physical to the psychological.

The death of Urbino and Jeremiah de Saint- Amour symbolically suggests the weakness of law, morality and rationality in the battle with unconscious, chaos and neurosis. Florentino Ariza, who vows eternal fidelity and everlasting love, wants to make an illicit love affair with Fermina Daza which is hardly acceptable for the society. "Fermina "he said, "I have waited for this opportunity for more than half a century, to repeat to you once again my vow of eternal fidelity and everlasting love"

(64). It is the death of Juvenal Urbino which puts or keeps Florentino at ease to evoke his eternal fidelity and everlasting love with the hope of getting her back.

The forces of nature and culture are at work in strength in this novel. 'The World of Nature' — the sex, sexuality and 'The World of Culture' — the social rules, systems etc. beyond the self are presented in such a way that the entire story seems to be the story of struggle between nature and culture.

Revelation of True Love in Critical Conditions

With reference to the exponent of psychoanalysis Sigmund Freud, it is widely approved that human mind is constituted of the unconscious, and the unconscious is made up of unfulfilled desires which unfolds in the various forms of instinctual desire. Psychoanalysis studies the individual human beings, each with a psychological history that commences with childhood experiences, develops through the adolescent stage and reaches the adult behaviors. In *Love in the Time of Cholera* three central characters Florentino Ariza, Fermina Daza and Dr Juvenal Urbino are studied through psychoanalytic perspective along with other minor characters.

Dr. Juvenal Urbino, a fiancé of Fermina Daza, has bolstered his friendly relationship with Antillean refugee Jeremiah de Saint- Amour, a disabled war veteran in his later period of life especially through the chess game. Dr. Urbino makes himself his unconditional protector, his guarantor in everything; he even invests the money to set up his photography studio. They have become so bosom friends that they start to enjoy together whether in chess or in movie. "He and the Doctor had become such good friends that they would go to see the films together . . ." (916). But Dr. Urbino has cultivated such illusory unconscious with him that he has not understood Saint- Amour by heart. What he had seen in him was only the physical presence of something. But after his death, he comes to the realization of imagined

certainty, when the letter revealed his true identity, his sinister past, his inconceivable powers of deception, he felt that something definitive and irrevocable had occurred in his life. "But he was nothing more than a fugitive from Cayenne, condemned to life imprisonment for an atrocious crime, ' said Dr Urbino- Imagine, he had even eaten human flesh" (42). Here is a sudden realization or epiphany to the deception of Saint-Amour in the late- flowering love between them. Dr. Urbino stays in illusion in the accompaniment of Saint- Amour, just as the child remains in the lap of the mother in imaginary stage. Dr. Urbino says what infuriates him is not what he is or what he does but the deception he practices on all of them for so many years.

The curious courtship between Dr. Urbino and Fermina Daza can be conspicuously studied through psychoanalytically as they have serious argument over a trivial matter such as, 'a bathing soap'. In fifty years of being together, they hardly communicate open- heartedly — they act as little children and ignore one another for a period of months before they reconcile. Even when they communicate, it is with few words and no mutual compromise. Instead, Dr. Urbino must relinquish his pride (his ego) and submit to his wife's stubbornness (her unconscious), even when he is fully aware that he is correct that in fact there has been no soap in the bathroom. Their argument develops so immensely that ". . . they slept in separate rooms, and he did not say a word to her. They ate in silence . . . they sent each other message across the table through the children . . ."(39). They start to live in isolation even when they are in same house because of the stubbornness of Fermina's 'id' and Dr. Urbino's 'super ego' where the necessity of 'ego' seems.

At last Urbino proposed that they both submit to an open confession with the Archbishop himself if necessary, so that God could decide once and for all whether or not there has been soap in the soap dish in the bathroom. Dr. Urbino seems somewhat

cold and unemotional man, for he has immense faith in God and in the virtues of the church. Therefore, he asks the Archbishop for help in reconciling with his impossibly stubborn wife. But his wife is an atheist who instantly loses her temper when she hears the word 'Archbishop' and shouts, "To hell with the Archbishop!" (38). Dr. Urbino strives his best to reconcile the relation with Fermina by Archbishop as intermediary, just as 'ego' reconciles or compromises two extremes viz, 'Id' and 'Super ego' respectively represented by Fermina and Dr. Urbino. This serious argument in fifty years of living together makes them both want to abandon their responsibilities and begin a new life. In their old age, they have the true revelation or epiphany to their love where one hardly understands the other. Both spend the life of illusion but they are unaware of that illusory relation.

However, because of being a husband and a wife, they do not intensify their tussle over the trivial issue which fades away slowly when their prides and ego cool down. Both of them are keen on strengthening their conjugal relationship. Fermina Daza has a strong penchant to stand herself as Freudian mother who desires to have proximate relation with the child." . . . Fermina Daza bathed her husband just as if he were a newborn child After bathing him, Fermina Daza helped him to dress: She sprinkled talcum powder between his legs . . ." (41). Their conjugal dawns grow calm because he has returned to the childhood which his children had taken away from him. And she, in turn, at last accepts the domestic schedule because the years are passing for her too; she sleeps less and less. At the last stage of their life, they happen to know the significance of the love and understanding in a married life.

The most striking issue of the revelation of the love or unconscious between Fermina and Urbino is apparent in the death episode of Dr. Urbino. Dr. Urbino has a great penchant for his tamed parrot which escapes the house and lives in a mango tree

when the house is ablaze. Urbino attempts to catch the parrot and brings it back, but for the time being the ladder slips from under and he bumps on his back in the mud that results in death. No sooner does Fermina hear the shouting of the servants and then of the entire neighborhood, she drops the tasting spoon, as she is in kitchen and tries her best to run despite the invincible weight of her age, screaming like a mad woman without knowing yet what has happened under the mango tree. As Fermina is desirous to Urbino, he is also resisting against death's final blow with hope of seeing her before sleep (death).

He recognized her despite the uproar, through his tears of unrepeatable sorrow at dying without her, and he looked at her for the last and final time with eyes more luminous, more grief-stricken, more grateful than she had ever seen them in half a century of a shared life, and he managed to say to her with his last breath: 'only God knows how much I loved you.' (55-56)

The true love deeply rooted in their unconscious gets sudden explosion at the panic and sorrowful moment of the life. When Fermina finds the old man of her life dying in the mud, her first reaction is one of hope because his eyes are open and shining with a radiant light she had never seen there before. She loves him very much despite all her doubts, and she feels an irresistible longing to begin life with him again so that they could say what have left unsaid and do everything right that they had done badly in the past. Both Dr. Urbino and Fermina Daza are in haste to reveal the blooming love from their unconscious which they have been nurturing unknowingly in their hearts or psyche. Fermina weeps for the death of her husband, for her solitude and rage, and when she goes into the empty bedroom, she weeps for herself because she has rarely slept alone in that bed since the loss of her virginity. "Crushed by grief, she

prayed to God to send her death that night while she slept . . ." (65). Distressed and desolate Fermina now realizes the covert but effective assistance of her husband in her life which she has not assumed seriously ever since the marriage.

Florentino Ariza, on the other hand, has not ceased thinking of Fermina Daza for a single moment since he saw her for the first time while going to deliver a telegram to Lorenzo Daza. Saddened and disappointed Florentino by the news of Fermina Daza's marriage with Dr. Urbino does sustain his anticipation of reconciliation with Fermina and vows eternal fidelity and everlasting love. He has nurtured this lack in his unconscious for 'fifty one years, nine months, and four days' which is intent to manifest. After the death of Dr. Urbino, the circumstance Florentino assumes favors to reveal the love again to Fermina. At the altar after the departure of all kith and kin, Florentino dares vomit his unconscious before her. "Fermina, he said, I have waited for this opportunity for more than half a century to repeat to you once again my vow of eternal fidelity and everlasting love" (64). But Fermina who has already erased him from her life for many years does not lag behind to curse her own ex-lover. Her first impulse is to curse him for profaning the house when the body of her husband is still warm in the grave. She, at once, loses her temper and bursts "Get out of here Don't show your face again for the years of life that are left to you" (64). This expression suggests us that now Fermina is in somber mood due to the permanent estrangement with her husband. Her 'Id' is working in her at its best that she cannot easily override. It is her manifestation of profound love with Urbino and hatred towards Florentino.

Fermina Daza has rejected Florentino Ariza in a lightening flash of maturity but she never doubts that her decision has been correct. On the contrary, Florentino Ariza persists on wooing her sending the love letters. But many years later Fermina

experiences the revelation of the unconscious motives that has kept her from loving him. She said, "It is as if he were not a person but only shadow. That is what he was the shadow of someone whom no one had ever known . . . she felt herself tormented by the phantom of guilt: the only emotion she could not bear" (247). The confusion caused by her rejection of Florentino Ariza, has not resolved with confronting words. For several months Fermina Daza becomes restless that she continues to open up the balcony in the morning and looks at the place Florentino used to stay and read. One day at the height of desperation, she shouts, "you don't understand how unhappy I am With the first loneliness of her widowhood she has understood that the most important thing in a good marriage is not happiness but stability" (364). Fermina, now indeed, realizes the perennial assistance of somebody else to persist happy and harmonious life which will be meaningful only when in stability.

To consolidate their relationship, Florentino invites Fermina to travel with him on a pleasure cruise along the river. She accepts, and feels immense relief at the prospect of leaving home for happy new life with the person desired for a long time. At the last stage of her life she has become so happy that she has found everything singing her happiness. "She discovered that roses were more fragrant than before, that the birds sang at dawn much better than before" (417). Now, they have reached the zenith of their happiness of the love that has sustained since their childhood. It is the true manifestation of the late -flowering love which has been compelled to stay dormant in the psychic residue of both i.e. Florentino and Fermina. So, it can be averred that unconscious proliferates until the death if desires are repressed.

Florentino: Sexuality, Sublimation and Neurosis

An obsessive impassioned lover, Florentino, falls madly in love with Fermina Daza on sight. After a brief love affair during which he sees Fermina only in passing,

he cannot accept that she has rejected him and dedicates his life to one day winning back her love. In the fifty one years, nine months, and four days after their troubled love affair ends, he eagerly waits the death of Fermina's husband Dr. Juvenal Urbino. Despite his undying love for Fermina, he sleeps with innumerable women though he remains convinced that he is saving himself for her, for he never loves another woman the way he loves Fermina. Florentino uses sex as an addict does a narcotic; it is the one means by which he is able to forget his heartache and his desire for Fermina.

Since the birth of Florentino Ariza, it seems as if he has established more intense relation with the female than the male as Freud says that every living being desires to be proximate with the opposite sex. Florentino Ariza, being an illegitimate son, is never recognized with the father Don Pius V. Loayza, before the law nor does his father leave him with his future secure so that "Florentino Ariza used only his mother's name even though his true parentage was always common knowledge" (66). To interpret his childhood and his identity with the surname from Freudian psychoanalysis, it seems he has established an oedipal relationship with his mother since his childhood.

As Florentino Ariza grows up, he happens to have a close relation with Fermina Daza whom he likes by heart. However, Fermina Daza cannot manage the time to meet him because of the restriction on her by her father and the society. " She did not dare to turn her head, because she was sitting between her father and her aunt and she had to control herself so that they would not her agitation " (73). From that very moment onwards, she has commenced to store the unfulfilled desires in her psychic residue. On the other hand, Florentino Ariza hardly maintains his health because of his neurosis as he also suffers from the same audacity. He has become sick with love. "He wandered like a sleepwalker until dawn, watching the fiesta through

his tears, dazed by the hallucination . . ." (73). Florentino Ariza's illness transcends the physical to the psychological, because he is sick in his heart, he is compulsively obsessed, and therefore mentally disturbed.

Florentino Ariza is in pursuit of favorable opportunity to vomit his unrequited love to Fermina Daza. Then one afternoon toward the end of January, Fermina's aunt puts her work on the chair and leaves her niece alone in the doorway. Encouraged by the impetuous thought that this is an 'arranged opportunity', he crosses the street and stops in front of Fermina Daza so close to her that he can detect her breathing and her scent. He speaks with his head high and with a determination. "All I ask is that you accept a letter from me. It was not the voice that Fermina Daza had expected from him: it was sharp and clear, with a control that had nothing to do with his languid manner. Without lifting, her eyes from her embroidery, she replied: 'I cannot accept it without my father's permission'" (75). Fermina cannot respond to his declaration of love due to the fear of father which further worsens Florentino's physical and psychological condition. Here 'father' in particular stands for the whole society, system, rule, etc. in general. It is the society that interrupts the blooming love relationship between them which can be considered as one of the crucial factors of their late-flowering love. Social constraints play a more vital role in the signification of anything than the biological and emotional aspects in the society.

Desolate and disappointed Florentino's emotional pain is again further complicated by diarrhoea and green vomit. His physical and psychological condition is being deteriorated day by day as he has been suffering from lovesickness. To get rid of this hazardous situation, he has to take recourse to other means concerned with sex and sexuality. To rescue her son from the psychological disease, Transito Ariza even manages the sexual partner to her son because she can confirm her existence only in

the existence of her son. One night during the war when Florentino is drifting, not knowing what direction his life should take; a widow Nazaret takes refuge in his house who has been destroyed by cannon fire during the siege by the rebel general Ricardo Gaitan Obeso. "It was Transito Ariza who took control of the situation and sent the widow to her son's bedroom on the pretext that there was no space in hers, but actually in the hope that another love would cure him of the one that did not allow him to live" (181). The closest person for a mother is her child, especially the son according to Freud and she leaves no stone unturned to rescue her son from the disaster to strengthen son's and that of her own existence, so she manages the sexual partner to her son with no reluctance.

Both Florentino Ariza and widow Nazaret discard the socially allowed marital status because nature is dominant in their manners than the culture. For them cultural boundaries are too narrow as they transcend them. Both of them are so much desirous to lie naked in bed and quench their sexual thirst as ". . . she tossed her bodice over her shoulder to the other side of the bed with one pull she removed her long ruffled skirt . . ." (181). She does it with so much joy that each of her gestures seems to be saluted by the cannon of the attacking troops. "Then she removed her lace panties, sliding them down her legs with the rapid movements of a swimmer and at last she was naked" (181). According to Freud, those who want to exhibit the parts of the body are on expectation of similar kind of action from another. The unconscious works beneath this desire. She expects similar kind of action from Florentino by tempting him. It is the overt presentation of Florentino's and Nazaret desire for libidinal wish where Freudian sublimation hardly works.

Even though Florentino fulfills his sexual desire with other women, he never ceases to think of Fermina Daza which results into lovesickness. His lovesickness for

Fermina is often equated to cholera, as he is literally plagued by his passion for her. He is insane with love and exhibits obsessive behavior. He is drunk with his passion for her and can think of nothing else. At work, he is incapable of writing a business letter; he can only write poetic prose as he writes in his love letters to her. He writes everything with so much passion that even official documents seem to be about love. “His bills of lading were rhymed no matter how he tried to avoid it, and routine business letters had a lyrical spirit that diminished their authority” (202). Freud asserts that when the unconscious strives to pop up, it manifests in diverse forms apt to the social rules, systems, etc. Florentino Ariza expresses his unconscious in the form of literature which can be regarded as the sublimation of the expression of the repressed desires.

After his erratic experience with the widow Nazaret, he has become so lascivious and sexual that “. . . he continues to hunt the abandoned little birds of the night for several years, still hoping to find a cure for the pain of Fermina Daza” (210). Here Marquez exploits the method of transference and displacement while narrating the story. This displacement is that of sexuality. ‘The abandoned little birds of the night’ is the displaced element for the ‘young girls’ whom Florentino has sexual activities. No sooner does he leave his office at five in the afternoon, he begins to hunt like a chicken hawk. He has become so much neurotic and hence obsessed that he cannot think of what is prestigious and what is condemnable in a society, and behaves as per the direction of his psyche. “He picked up serving girls in the park, black women in the market, sophisticated young ladies from the interior on the beaches . . .”(211). He does not hesitate to pick up any sort of ladies ranging from the serving girls to the sophisticated young ladies, for he has been frenzy due to the estrangement with Fermina Daza.

His affinity with the street ladies or whores increases as he commences to visit transient hotel along with his friends which brings havoc in his reputation because the people come to know that he and his friends do not go to the bar, but to a room. He has become so erotic that he does not hesitate to sleep with his friend's wife. One day Florentino meets fifty-year old Ausencia Santander when her husband, his colleague, brings him to lunch. He is more attracted to her house and vice versa. As her husband is immersed in alcohol, they immerse in the passion of sex in a next room.

. . . she attacked him without giving him time for anything else, there on the same sofa where she had just undressed him, only on rare occasions in the bed. She mounted him and took control of all of him for all of her absorbed in herself, her eyes closed, gauging the situation in her absolute inner darkness, advancing here, retreating there, correcting her invisible route, trying another, more intense path, another means of proceeding without drawing in the slimy marsh that flowed from her womb. . . (215)

It is the instinct which is functioning in them at the expense of the system, rules of the society as Florentino dares to sleep with the wife of his own friend. This sexuality is delineated by the writer with the exploitation of the metaphor, symbols like sofa, bed, slimy marsh, etc. which suggest the female and female genital. Psychoanalysts are of the assertion that every piece of literature is the manifestation of the repressed desire in the socially acceptable form and this book has not become an exception as it entails such sexual evidences in sublimated versions.

Florentino's neurosis has increased more after the death of his mother as mother is the nearest person for a son. In addition to it, he has already been estranged by his beloved Fermina, now he is doubly isolated which further intensifies his

tension that makes him even lose the sense. "He had lost all track of time, and did not know where he was" (349). Freud says that the state of restlessness and loss of sensitivity is the symptom of neurosis which takes place whenever the unconscious wish is not fulfilled but rather repressed by some external forces. His dearest person after Fermina is his mother whom he could not make strong, physical relation owing to the fear of castration but this legacy is still with him. "When the voice of America Vicuna playing ball in the garden with the servant girls brought him back to reality: he was in his mother's bed . . . and he would sleep there to feel less alone . . ." (349). It signifies the oedipal relation of son with the mother even after the death.

Florentino Ariza gets somehow relieved from the lovesickness at the age of seventy-eight when Fermina Daza is convinced to reconcile their earlier existing relation. As Fermina experiences the lonely life after the death of her husband, she comes to know the pain of single life and seeks the assistance of her former lover. "Fermina Daza was more careful now than ever of everything she said or did, even with her closest friends" (382). So that she maintains her connection to Florentino Ariza by means of the letters. Now, she comes to an epiphany that how much important the love is to proceed the life smoothly. Moreover, she also understands what is necessary in life is mutual cooperation and understanding not only the material assets.

Now the happiness in their life commences in their old ages. They begin to call each other "tu" again and again; they exchange commentaries on their lives as they had done before in the past. One manifests his or her desire to another by dint of various ways. Florentino ". . . wrote her name with the point of a pin on the petals of a camellia and sent it to her in a letter . . . all that seemed like children's game to her . . ." (382). Freud opines that every human either child or adult has desires but the

difference between them is that the children are freely involved in playing the games. They do not have any such repressed desires as the adults have. The adults, on the other hand, are ashamed of playing like children and hence they try to disguise their libidinal energy into their writings. Here also Florentine's activities of writing Fermina's name with the point of a pin on the petals of a camellia are understood as his revelation of the repressed sexual desire with Fermina where 'point of pin' and 'petals respectively suggest male and female genitals.

Fermina Daza has taken recourse to her earlier paramour only after the death of her husband. When her husband dies, she feels isolated. She cannot tolerate that solitary life even in the old age because she is still very sensual and emotional and cannot suppress that libido and takes sole pleasure in the reconciliation with her former paramour, Florentino Ariza. They are fearful of society but to fulfill their sexual desire they are ready to pay any cost overwhelmed by the accompaniment of her lover. She has become restless, eager and "bursts into laughter, a deep laugh like a young dove's and she thought again about the old couple in the boat" (405-406). Her love flowers late only in her old age which makes her restless, eager, free and exalted as a young dove in the sky.

As Freud asserts that human being cannot get rid of unconscious until the last stage of life and that unconscious gets revealed in anytime if it finds appropriate situation, otherwise, sublimated. Florentino and Fermina's unconscious get entirely revealed in the boat. "She offered her lips with a profound trembling that she tried to suppress with the laugh she had forgotten after her wedding night" (406). At the door of her cabin he tries to kiss her good night, but she offers him her left cheek, he insists, with labored breath, and she offers him her other cheek. Then he insists again, and she offers him her lips.

These lines are suggestive for their late-flowering love and their excited behavior and show that they are in full of emotion which they cannot hide. They put aside the fear of society and make their dormant love exposed, they love vehemently and hence they are united as one with their sexual ecstasy. Now they have utterly experienced the importance of the exposition of psyche in the life.

Illusory Self of Characters in Social Constraints

Psychoanalysis entails not only the study of unconscious, neurosis, sexuality, etc. but also the development of a human being from childhood to old age and the formation of identity or subjectivity in the impasse of illusion. To study human being and his or her formation of subjectivity, Lacan has pointed out the three stages of life i.e. imaginary, symbolic and real, which every adult has confronted or experienced. The major characters of this novel also experience these all stages. However, Lacan is of the assertion that imaginary and symbolic are responsible for the formation of (I) identity in human being. But the child's subjectivity is never formed completely. He is always in the process of 'becoming'. It is because of language which puts a human subject just as a linguistic sign in the signifying system. In other words, a human subject happens to stay in illusion in the pursuit of confirming the certain identity, just as the signified is lost in the chain of signifiers in linguistic system.

Fermina Daza cannot understand her husband Dr. Urbino and vice versa, for they do not confide one another's secrets throughout the life, as a result, both stay in illusion though they are husband and wife. She knows only a little about her husband.

Little by little she had been discovering the uncertainty of her husband's step, his mood changes . . . his recent habit of sobbing while he slept, but she did not identify these as the unequivocal signs of final

decay but rather as a happy return to childhood. That was why she did not treat him like difficult old man but as a senile baby . . . (35)

His recent habit of sobbing while he slept is deciphered as the manifestation of the signs of final decay which she cannot speculate rather assumes it as a happy return to childhood which throws her into the ditch of illusion.

Though Urbino is a mature man, his maturity has not reached its full momentum, as sometimes he behaves as if he is still a child. He is utterly dependent on his wife Fermina Daza in bathing, dressing, etc. “. . . Fermina Daza bathed her husband just as if he were a newborn child” (41). Psychoanalysts, like Freud and Lacan, avow that the nearest person for the males is, at first, a mother and after the marriage and death of the mother, a wife with whom they behave as if she is the mother. This activity of being proximate with the wife signals the remaining of some traces of mirror stage in the adulthood which obstructs him getting distinct and independent identity.

Moreover, he is the most complicated and illusory characters amongst all because of his relation to both group of people those who are passionate as well as those who are philosophical and cultural. He is a man of desire. He is not a man devoid of physical desire. He develops his servile relation with his stubborn wife though he has earned the prestigious position in the society as a Doctor. He also develops philosophical and cultural relation with Jeremiah de Saint-Amour and Archbishop. “Dr. Juvenal Urbino became known in his country for the drastic new methods he used to ward off the last cholera epidemic suffered by the province” (56). Like 'ego' he has to satisfy both 'superego' and the libido or the unconscious (Id). So he is pulled between these two opposite poles of human psyche. On the one hand he has to quench the sexual thirst of Fermina Daza, on the other hand he has to rescue the

victims of cholera with the construction of the first aqueduct and the first sewer system which is supposed as social or cultural work.

If we look at the relationship between Florentino Ariza and his mother, Transito Ariza, we come with the reference to Lacanian mother and the child where one gets his or her extension of subjectivity in another. A mother can realize her existence only in the existence of her son. Here in this novel Transito Ariza is in profound fear of losing her son, that's why, she is mentoring him how to expose love in front of Fermina and make her theirs. "She began by convincing him not to deliver the lyrical sheaf of papers, since it would only frighten the girl of his dreams . . ." (71). She further says that the first step is to make her aware of his interest so that his declaration will not make her so much surprised and she will have time to think of. By hook or by crook, Transito strives to win Fermina's hands to her son's hands which protect her son's existence and eventually that of hers.

Now Florentino Ariza is in the linguistic rather than the biological system in which he has to conform the laws, control, and systems of the society. Despite his intense desire, he cannot meet and talk to Fermina Daza freely. He has to control his desire which alleviate to broaden the unconscious that always gives him torture. To console his panic psyche and manifest it, he often goes to park near to her house and starts feigned reading, but actually he is staring at his illusory maiden. "Florentino Ariza sat in the park where he was sure he would be seen . . . with the book open and his eyes fixed on the illusory maiden" (74). His self is bound to dwindle between the pressure of the repressed desire in the unconscious and the symbolic stage with cultural norms, values, orders, etc. He cannot affirm the knowledge or recognition of himself and that of his sweetheart Fermina. This is how, the illusion he has found in

the mirror stage with mother gets further proliferated in the symbolic stage that persists even in the real stage.

When the child succeeds the imaginary or mirror stage and enters into the symbolic stage, he or she commences to recognize his or her own space, that of mother and of other. The dearest person (mother) becomes other to the child and the child starts to behave differently. Same is the case with Fermina Daza, previously she has excessive desire to be one with Florentino Ariza, but when she enters into the symbolic phase of her life, she comes with the knowledge of the importance of the father, marriage, etc. in a society. "She had learned that he was the fatherless son of an unmarried woman who was hardworking and serious but forever marked by the fiery stigma of her single youthful mistake" (82). She has further learned that he is not a messenger, as she has supposed but only an assistant. She has thought that he has delivered the telegram to her father only as a pretext of seeing her. This symbolic stage is hazardous situation for her because the father's laws (rules, norms, systems, ideologies, etc. of the society) have shaped her conception in such a way that she goes against the 'pleasure principle'. Now, she is thrown into the 'reality principle' that means, she is obliged to repress individual desires and comply with the social rules. "He was not the kind of man she would have chosen" (82). It is the society which makes Florentino Ariza 'other' to Fermina Daza.

Florentino Ariza, on the other hand, has become the victim of the same fortune of unbearable estrangement with Fermina Daza. When Lorenzo Daza happens to know the secret love relationship between Fermina and Florentino, he suddenly comes into the rage in the sense that Florentino Ariza is less than suitable suitor for Fermina because he has possessed less property, wealth, ignoble status, or class in comparison

to the Doctor. Afterwards, he has taken so critical stance that he does not lag behind to threaten Florentino of shooting if he does not leave Fermina.

‘Don’t force me to shoot you’, he said. Florentino Ariza felt his intestines filling with cold froth. But his voice did not tremble because he felt himself illuminated by the Holy Spirit. ‘Shoot me’, he said, with his hand on his chest. “There is no greater glory than to die for love.” Lorenzo Daza had to look at him sideways to see him with his twisted eye. He did not pronounce the four words so much as spit them out, one by one: ‘Son of a bitch!’

That same week he took his daughter away on the journey that would make her forget. (101-102)

Now all activities of Florentino and Fermina’s as well are conditioned by the phallus which should be understood broadly as the representative of social and cultural order like wealth, education, morality, etc. which resembles the Freudian ‘super-ego’. It is the representative of the outer-world which is always watchful with its utmost power not to let ‘Id’ or imaginary come out to threaten the familial, cultural, social order. It is the father (society) that functions as the prime cause of the increment of the unconscious in Florentino that ultimately makes him neurotic patient. His avidity to be amalgamated with Fermina is not acceptable to the father (society) and hence his desire begins to be deferred and he remains in the process of 'becoming'.

Impressed by the simplicity and seriousness of Dr. Juvenal Urbino, Fermina Daza leaves her former paramour and is pleased with the letters of Urbino. She has said her confidante cousin Hildebranda that she is being gradually attracted toward Urbino instead of Florentino Ariza. This saddens Hildebranda because she has a universal conception of love, and she believes that whatever happens to one love

affects all other loves throughout the world. She tries her best to convince Fermina not to break the relation with Florentino but her all attempts go fiasco. Showing the places visited with Florentino, Fermina says her that “her love was nothing more than an illusion” (161). For Fermina, the psychological unity with Florentino which she has assumed in the mirror image is merely the subjective experience very far from the reality. She comes with the recognition that this subjective experience creates the illusion in her. This line explicates that she herself stays in illusion, let alone the recognition of Florentino Ariza, an innocent lover who vows the eternal fidelity and everlasting love for her.

Florentino Ariza, on the other hand, has also remained in illusion and illusory love with Fermina Daza. He has not thought about the social constraints, the formation of women’s conception about marriage in such society yet, which has enmeshed him in the mirage of illusion. When he knows that he is estranged by Fermina he experiences the revelation of illusory love, but he cannot believe it and even refuse to admit that “his illusory love for Fermina Daza could be replaced by an earthly passion . . . he felt compelled to discover the identity . . . ”(173). Though he has known that he has been left by Fermina, he is still muddling between the reality and his deeply rooted illusory love. With the confrontation of the linguistic order or symbolic stage, Florentino recognizes the gender differences and binary oppositions inherent in that system. He plunges into the poststructuralist anxiety or detachment from the structuralist harmony (harmony with Fermina). He falls into the array of linguistic signifiers (illusory loves) which never provide him with the confirm identity. “The more he delved into the search, the further he felt from the truth” (173). All his attempts of finding the truth goes vain, now is the epiphany of illusory love in

him. However, he does not lose the hope and persists his patience of getting his signified (Fermina's true love).

Fermina Daza who seems happy with her husband in the earlier days thinks her private married life with less emotional and socially reputed person Urbino is fickle and less interesting in comparison to her glorious past of childhood. She wants to return to the childhood in which she entertained with Florentino Ariza psychologically if not physically. Though she has crossed half of her whole life, she has not understood yet what life is. She is still in illusion which obstructs her to acquire maturity. "It was not easy for her to establish real differences between children and adults, but in the last analysis she preferred children . . . she had barely turned the corner into maturity . . ." (268). Kristeva strongly asserts that though the child has to enter into the linguistic order denying the earlier rhythms, tones, and bodily drives, there is still the prevalence of the childhood impulses. These instinctual impulses get flourished only in the assistance of the semiotic use of language. But semiotic cannot function freely because of the symbolic norms and rules. In consequence, the desires are always postponed and human subject becomes the subject of enunciation. Same is the case with Fermina Daza who is nostalgic to her elated past which she can never achieve that cannot affirm her fixed identity and hence identity may shift from one to another.

At last, after the death of Juvenal Urbino, the lovers since childhood realize the importance of love, revelation of psyche and cooperation in one another in their solitary life. They come to the epiphany to their late-flowering love and break all societal norms and get reconciled because their repressed sexual instincts are still burning in the inner provinces of their hearts from which they want to get solace. They decide to leave the society and commence the journey, but the journey is

without certain destination. "Let us keep going, going, going . . ." (421). In one sense it seems that they have managed to catch the signified (unity of love). Because they fulfill their deeply rooted desire, but in reality they are still in linguistic signification because they have started the journey without destination. They rather plunge into uncertainty, and indeterminacy which cannot provide them with solid identities.

Death and Its Effect in Love

The psychoanalysts are of the assertion that death is a biological drive which cannot be avoided from anybody else. Death drive is the abstract drive which operates only on the conceptual level. And it is also seen that individuals respond to death in various ways due to the differences in their psychological make-up. Some persons accept the death as inevitable while others always attempt to escape it though they know that they cannot surpass what is inevitable. Jeremiah de Saint-Amour also strives his best to compete with the death to proceed his life but he cannot and succumbs to death at last. ". . . he loved the sea and love, he loved his dog and her, and as the date approached he had gradually succumbed to despaired as if his death had been not his own decision but an inexorable destiny" (22). He wants his 'eros' to override 'thanatos', however, he has to surrender the death.

Dr. Juvenal Urbino is also replete with the death drive in the conceptual level of his life. Though he is male and husband, he has to relinquish his pride and submit to his stubborn wife Fermina Daza. He has to repress his desires which makes him neurotic patient in its hidden level. And he manifests his unconscious by different ways, sometimes by irritation and sometimes by anger or hatred. "Dr. Urbino was reluctant to confess his hatred of animals, which he disguised with all kinds of scientific inventions and philosophical pretexts that convinced many, but not his wife" (29). Psychoanalysts say that irritation or anger is the derivative of 'thanatos'. Since

love and hate are inseparable impulses, the frustrations of the life force i.e. love and sexuality also includes the frustration of the hate force. Dr. Urbino loves Fermina by heart but he has also developed some hatred towards her because Fermina always forces to keep the animals like dogs, cats, rabbits, peacocks, etc. in a house as pets. Such kind of antagonistic vision in relation to the animals dampens their warm conjugal relation which paves the way for the neurotic state. Both of them start to fall in neurosis though that is not seen apparently.

It is the death which brings the characters with recognition of the exact form of love one makes on another. Dr. Juvenal Urbino and Jeremiah were so close friends that Urbino always assists him physically, religiously, and even economically. He does not hesitate to let him the money to set up his photography studio, but Jeremiah never revealed his true identity, his sinister past that he was nothing more than a fugitive from Cayenne condemned to life imprisonment for a severe crime. When Dr. Urbino comes to know about the inconceivable past, he grows hatred towards him and begin to demote his existing prestige with the mud. Urbino is highly ". . . distressed by the disclosure of his true identity at this late date" (43). It is the death which brings epiphany in Urbino that he comes with the revelation of his best friend's true identity.

As psychoanalysts argue that death is inevitable and hence unavoidable, what an individual can do is to have comfort from that inevitable death. If the condition is as such, the relationship of individual to death will result in suicide which can be either emotional or physical or both. Jeremiah de Saint-Amour is also getting older and he has the fear of aging i.e. 'Gerontophobia' from which he has been striving to escape in pursuit of permanent solace for which suicide is the ultimate solution and he commits it. But it is not known to anybody else except Urbino. He is going to be offered the tribute and ". . . buried in holy ground" (49). Embarrassed by the bogus

military uniform with his fake decorations, Urbino turns to Archbishop to tell him about his suicide but he has already known about it. Urbino has even received a request from general Jeronimo Argote, on behalf of the Caribbean refugees, that he be buried in holy ground. Urbino said, "The request itself, it seemed to me, showed all lack of respect.' Then, in a more humane tone, he asked if anyone knew the reason for the suicide Dr. Urbino answered; Gerontophobia . . . "(49). Freud says that everyone has the death drive but what one should do is to involve into sexuality 'eros' and enjoy the life. The person who commits suicide is coward who is afraid of the earthly problems. One should get entertainment in life by emphasizing 'eros' over 'thanatos'.

Urbino's death, on the other hand, acquires more tribute and love both from his wife, Femina Daza, and the society as a whole because it is not his suicide but the accidental death. Death has brought the unfathomable capacity for appreciation of her husband which she has never exposed before her husband. "She prayed to God to give him at least a moment so that he would not go without knowing how much she had loved him despite all their doubts . . . "(61). It is the death which makes her realize the importance of the exposition of psyche for which she has become late. Death makes her more close to her husband than ever before. On the other hand, this death leaves the cholera victims in momentous problems because Doctor has been exorcising the epidemic of cholera by founding Medical Society, organizing the construction of aqueduct, sewer system, etc. The public are left in the susceptible fear that epidemic will bring disaster in the later days for which they can do nothing more than becoming preys in the absence of Dr. Urbino. The aforementioned interpretations clarify that the same death is interpreted differently by the different persons in accordance with the psychological make-up.

Chapter IV

Conclusion

As the title implies, Gabriel Garcia Marquez's *Love in the Time of Cholera* is a creative manifestation of the character's psyche that has been seared for a long time in the flame of unrequited and illusory love. This novel primarily deals with the anatomy of love and its psychological impact on the characters in the physical world or society where rules, norms, systems are of the prominent importance. Since it deals with the psychological make-up of the characters, its main or prime concern is delineation of the individual characters and their relational formation of subjectivity and/or identity in the society. This research has used psychoanalysis as an appropriate theoretical approach to study the triangular love relation of the three main characters who incessantly desire to live in harmonious bond with the loved one. However, their desires are continually repressed by the society. As a result they suffer from lovesickness and neurosis as one would suffer from cholera, enduring both physical and emotional pains. The characters are ablaze with their emotional passion until the old age and/or death. It is the aging and more importantly death which make them realize the importance of the exposition of the unconscious.

Love in the Time of Cholera, in this dissertation, is discerned as the study of the unconscious built up with the repressed desires, mostly sexual desires, and its consequence i.e. neurosis. However, it does not mean that it is only the study of the unfulfilled sexual desires as explicated by Freud; the formation of subjectivity, perennial shifting of personality or identity from one to another, the existence of childlike impulses in the symbolic and real stages are also the crucial issues having been analyzed.

The protagonist, Florentino Ariza, could not fulfill his erotic desire with his beloved Fermina Daza because she abhors him and marries the esteemed person Dr. Juvenal Urbino. This makes Florentino Ariza so much disappointed and panic that he has to take recourse to the sexual relation with other women like widow Nazaret, Ausencial Santander, etc. to manifest his unconscious. With this illustration, it is averred that human mind is constituted of unconscious, and the unconscious is made up of unfulfilled desires which unfold in the various forms of instinctual desires.

When the desires, especially sexual desires, are not fulfilled, the human being becomes a neurotic patient and suffers from both physical and psychological imbalance. Florentino Ariza suffers from physical and emotional pains as he longs for Fermina Daza. However, when both of them are prohibited to see one another by the father (the society), neurosis begins to grow in them. It is Florentino Ariza who is severely wounded or affected by that love-sickness. He hardly maintains his health because of the neurosis as he has become sick with love. He wanders like sleepwalker until dawn watching the fiesta through his tears in the hallucination. Florentino's illness, it can be argued, transcends the physical to the psychological, for he is sick in his heart, he is compulsively obsessed and therefore mentally disturbed.

To get rid of lovesickness, Florentino commences to have sexual relation with other women, but he never ceases to think of Fermina Daza which further worsens his sickness. His lovesickness for Fermina is often equated to cholera, as he is literally plagued by his passion for her. He is insane with love and exposes obsessive behavior. He is drunk with his passion for her, and can think of nothing else. At work, he is incapable of writing business letters without incorporating lyrical flourishes. He writes everything with so much passion that even official documents seem to be about love. With the reference to this lyrical flourishes in business letter, it is approved

Freudian assertion that when the unconscious strives to come out, it manifests in socially sanctioned form. Florentino Ariza's expression of unconscious in the form of literature has been regarded as the sublimation of the repressed desires.

Oedipal and Electra relationship, the significant issues for the analysis of human psyche in psychoanalysis, has also been conspicuously delineated in this dissertation. The son always wants to be proximate to his mother and develops hatred to his father. In *Love in the Time of Cholera* also there is close affinity between Transito Ariza, an unmarried mother, and Florentino Ariza. He even does not know about his father, Don Pius V Loyayza, because he died when his son was ten years old, let alone the relationship with him. Whenever Florentino Ariza has to deal with the difficult situation, he consults with his mother. To rescue her son from the psychological disease, Transito even manges the sexual partners to her son because she can see her existence or identity only in the existence or identity of her son. Moreover, she is also unmarried mother. On the other hand, Lorenzo Daza cannot tolerate other's intrusion in his relation with his daughter Fermina Daza. When he happens to know the thriving love between Florentino and Fermina, his wrath soars vehemently and forces Fermina to accompany him on a long journey, not to end until she has forgotten about Florentino.

The next issue psychoanalysis examines is the formation of subjectivity of an individual in a society. Psychoanalysts like Lacan and Kristeva are of the opinion that there is only the extension of subjectivity but not the completion of subjectivity. The subject is always in the process of 'becoming'. In this novel, Transito Ariza, the mother of Florentino Ariza, is always seen having struggle for the betterment of her physically and psychologically deteriorated son because the son is the extension of her own identity or subjectivity. Without son, her identity does hardly exist because

she is unmarried mother as well. That's why, she is mentoring him how to expose love in front of Fermina and make her theirs. But in spite of their attempt to win Fermina Daza, they get failure when Fermina, under the insistence of her father, marries Dr. Juvenal Urbino denying Florentino's eternal fidelity and everlasting love. Florentino Ariza's desire (to be amalgamated with Fermina) begins to be deferred and he remains in the process of 'becoming.'

Florentino Ariza has remained yet in illusion and illusory love with Fermina Daza as he has not thought about social constraints. When he knows that he is estranged by Fermina, he experiences the revelation of illusory love but he cannot believe it. He is still dwindling between the reality and his deeply rooted illusory love. With the confrontation of the symbolic stage, he comes to know the gender differences and binary oppositions like rich, poor; educated, uneducated; etc. inherent in the system. He plunges into the poststructuralist anxiety or detachment from the structural harmony (harmony with Fermina). He falls into the array of linguistic signifiers (illusory loves) which complicates him to deserve or form the solid identity. He strives to look for the truth but all his attempt of finding the truth goes vain, now is the epiphany (revelation or realization) of illusory love in him. However, he has still had a trace of hope of getting his signified (Fermina's true love) which further throws him in the process of 'enunciation'.

On the other hand, Fermina Daza who seems happy with her husband in the earlier days also thinks her married life less interesting and fickle in comparison to her blissful past. She is desirous to go back to her past where she has got thrilling and fascinating moment because she was ignorant of the society and its social norms. She has still nurtured the childlike impulses in her which time and again force her to move

back to her life. Though she has crossed half of her whole life, she has not understood yet what the life is, she is still in illusion which prevents her from getting maturity.

It is the death which brings epiphany (revelation) to the late-flowering love of the characters. Dr. Juvenal Urbino has so intimate relation with Jeremiah de Saint-Amour that he helps Jeremiah physically, religiously and even economically to sustain the life, but Jeremiah never reveals his sinister past of committing crime to his friend Juvenal Urbino. Though Dr. Juvenal Urbino thinks that he is the bosom friend, he is unaware of his illusory stance in friendship. It is the death which brings epiphany to Urbino that he comes with the revelation of his best friend's true identity. Similarly, death brings epiphany to late - flowering love of Florentino Ariza and Fermina Daza. It is only after the death of Dr. Juvenal Urbino, they come to realize the importance of love, revelation of the unconscious and mutual understanding and assistance in their lonely life. In consequence, they break all social norms and get reconciled because their repressed sexual instincts are still burning in the inner provinces of their hearts from which they want to get solace. For this, they decide to escape the society and eventually start the uncertain journey. In one sense, it seems that they have managed to acquire the signified (unity of love), but in reality, they further plunge into the devastating abyss of the uncertainty because they are on the destinationless journey. Their late-flowering love is still in uncertainty whether it gets completion or not. They are still 'becoming'.

The identity or subjectivity is not only the matter of extension from one generation to another but also the matter of shift from one to another. Fermina cannot marry the person she likes because of social constraints (class difference). It is the society which conditions her throughout her life as she cannot confirm her fixed identity and hence she has plural and partial identities. She is, at first, a daughter of

Lorenzo Daza; then beloved of Florentino Ariza; then the wife of Dr. Juvenal Urbino, the mother of her child, and eventually she becomes again the fiancée of Florentino Ariza. Does not she have plural identities? She can never consolidate her certain identity, she cannot create her own identity rather her identity is always being created and hence shifted from one to another. At last, she comes to the epiphany or realization of how she has been conditioned by society and how important Florentino Ariza's eternal fidelity and everlasting love is, in her forlorn life.

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