

I. Contextualizing Marquez and Notion of Deconstruction

Gabriel Garcia Marquez's *Memories of My Melancholy Whores* (2005) portrays the psyche of a ninety-year-old unnamed protagonist who has been a womanizer all his life. The old man's philosophy to love is – it is a momentary physical need and once the intercourse finishes, love is over. All his life, despite having affairs with several women, he has no personal attachments and likings to them, as they are just paid sex-items who provide him with temporary pleasure. However, at the age of ninety, a teenager, who is not more than a sleeping beauty, changes his notion of love and life. His life-long principle perishes in one night and he starts to think life in changed dimension. The old man who used to take sex for - center, de-center, now suddenly f now suddenly finds de-center, or the victim of his sexuality, equally important – a concept of 'deconstruction' that challenges the standard notion of set principles. As such, the present research takes 'deconstruction to depict sex as supplement' to depict the patriarch mentality that takes love for an instrument.

Deconstruction is a reader-based technique of interpreting literature. According to Jacques Derrida, French philosopher and founder of 'deconstruction movement in literature' opines, "Deconstruction is a method of analyzing a text based on the ideas that language is inherently unstable and shifting. And, it is the reader rather than the author that is central in determining its meaning" (Qtd. *The Oxford Dictionary of Philosophy* 37). Derrida, during the 1960s popularized this technique through a series of writings that intended to dismantle the previously thought and existed hierarchy of supremacy of West over the East. The term 'deconstruction' was "first used by sociologists Peter Berger and Thomas Luckmann in *The Social Construction of Reality*" (Qtd. Simon Blackburn's *The Oxford Dictionary of Philosophy* 87).

In simple understanding, deconstruction is a method of analyzing literature that seeks to uncover multiple layers of meaning, including the author's intentions and other meanings

that are based on how the same language, images, or ideas have been used before. As such, it aims to provide meaning and importance even to minute things and aspects of human life.

Through the use of deconstruction, literary interpretation can be taken to those aspects which are given less priority in the main stream politics and concepts.

In the context, the old man in *Memories of My Melancholy Whores* is an established womanizer who has no regrets of being a bachelor throughout his life. In turn, his notion towards life is that marriages are imposed restrictions on the freedom of an individual. He is engulfed with superior complexions that male of the species is to rule the female. Thus, for the old man, the traditional concept of platonic love is simply to sleep and forget, and other emotional attachments. In *Memories of My Melancholy Whores*, as:

. . . the old man is depicted as a rare of the species that does not adhere to the traditional notion of love, life and family. In fact, he is an escapist, as he is a superficial idealist who does not want to bear the burden of family and societal responsibilities. But in turn is a slave of physical and mental needs. (qtd.

Lawrence Olszewski 97).

He projects sex mere as an object and challenges the disrespects the concept of platonic love, but projects sex as a mere instrument. However, when the protagonist turns old and solitary, his vision starts falling apart. Then, he comes to realize that there is something more in a woman beyond the physical pleasure she provides to the male.

Sex has been one of the most debated issues, since the beginning of human civilization. Most philosophers and religious texts projects sex as a sacred activity performed between the men and women, basically, for the purpose of reproduction. It is sex that has made humans life continued, from the past to the present, and will continue to do so, for ages. However, since the modern time, especially in the west, sex has been a mere object of entertainment, and Marquez's protagonist is one of them.

The novel is about the shift in the mentality of the ninety-years-old protagonist, who has for years led a single life, with no concern for the social bondage of marriage and family. He is a permanent visitor to many brothels center in his town, and when he turns ninety years, he demands for a young virgin, which he achieves in the form of a young fourteen year old virgin. She is an adolescent, who is virgin and hardly knows the meaning of sex and pleasure. However, the coming of this young virgin in his life changes his perspective towards sex and he realizes the aesthetic side of human life. Thereby comes the shift in the mentality of the old man who then onwards realizes the odds he has lived in and the woes he had given to all the women during his rampant sexual life. Thus, the old man changes making him realize the essence of life on the opposite gender, as well; a way that regards the presence of meaning in the so-called inferior concept as well. The value of life is thus, deconstructed with the presence and realization of meaning in both genders; the male and the female.

The concept of deconstruction in the tradition concept argues that power dissimulates and that society constructs reality, while its individuals remain almost powerless. Often, both continental and analytic sources argue for a renewed subjectivity, borrowing heavily from Immanuel Kant, while they largely reject his a priori/a posteriori distinction. They both minimize discussions of practical ethics, instead borrowing heavily from post-Holocaust accounts of the need for an ethics of responsibility, which is very rarely practically defined.

One of the large differences between analytic postmodern sources and continental postmodern sources is that the analytic tradition by and large guards at least some of the tenets of liberalism, while many continental sources flirt with, or completely immerse themselves in, Marxism. Recently, it is noticeable that some of the ideas found in post-structuralism and postmodernism, as the lack of belief in absolute truth or the idea of a reality as constructed, is promoted in a new paradigm within constructivist epistemology.

Marquez addresses ethical and moral issues in *Memories of My Melancholy Whores*. On its publication Terrence Rafferty in *The New York Times Book Review* wrote, “Luminous . . . The cunning of *Memories* lies in the utterly, unexpected reliability of its narrator” (26). Rafferty is of the opinion that it is the magical charm of the writer to have come up with such a splendid work. Commenting on his works, Rafferty further writes:

This work’s charm lies in Marquez’s ability to transform the sordid lust of this old man into an aching meditation on love and its eruption into unexpected places . . . Like any relationship, what is memorable about this affair is not the narrative trajectory of its story, but the exquisite details that make this particular love meaningful and unique. (32)

Rafferty claims that the book is cunning in the sense; it does reveal one of the most known, yet, rarely exposed sides of a bourgeoisie mentality individual, who claims life as fun. This concept is similar to many individuals who take sex in a rampant manner, mere as an object to fulfill their materialistic desires and wishes.

This text also exposes the other side of sexual desire of the unnamed narrator. He is in pursuit of love, which he does not find in any of his mistress and for the same keeps on changing them. However, this feature of the narrator has to do with the patriarchal sublimity, which keeps on demanding more but is never satisfied. These concepts, as many take are the flashes of Marquez’s life. As Brad Zellar puts it:

There are flashes of Garcia Marquez’s old slippery magic for description and observation, but *Memories* would be a much more compelling book if the man in question had been given a good deal more merit or brilliance. . . . If this book were any longer, Garcia Marquez’s shabby protagonist would be truly insufferable; as it is, he is merely pathetic and a bit of a bore. (37)

The literary acclamation of Marquez's grew to a higher level after the publication of *Memories*. It exposes the mentality of a man, probably, Marquez, who exposes the fragile sexuality of the modern man. The modernity, along with many other sins, has also come with sexual degradation.

The theme of 'solitude' runs in the heart of the novel. John Updike in *The New Yorker* comments on solitude, as:

In the eve of his ninetieth birthday a bachelor decides to give himself a wild night of love with a virgin. As is his habit – he has purchased hundreds of women but never been satisfied. He have founded and resided in the land for years, enjoyed absolute power, yet his mentality is fragile, which invites scores of internal conflict for years. His bachelorhood is mere object that wants to bath in the luminy of absolute power – forever – such the concept of solitude runs in the vein of the novel. (124)

The *Memories of My Melancholy Whores* is a brilliant evocation of many of the Latin American concerns; however, solitude remains the central feature of the novel. The old man is aloof from the main stream politics, as if the Caribbean land has been away from international focus.

The novel treats Latin American society, historically, politically, mythically and epically which is at the same time life like and fictive. In it the totality of Latin American society and history is expressed. The novel primarily presents the regional history of Colombia and of Latin America in general from its mythical founding to that of the real history followed by interminable civil war, dictatorship and rural violence.

The deconstruction of the Latin America is depicted in the form of solitude of the old man who remains aloof of the societal norms and ethics. Thus, there can be similarity between isolation of South American continent and the old man. Both are away from the

main stream politics and want to remain so. However, when it comes to sexual hegemony, the nations of South America do not enjoy a healthy relationship, and so does the old man. As such, sex is one of the tools for the both the parties to help given them some sorts of recognition which they are lacking. The old man deserving a young virgin is a desire that wants to dominate over the others that has made a mind of them.

When Garcia Marquez received the Nobel Prize in Literature for his novels and short stories, in which the fantastic and realist are combined in a richly composed world of imagination, reflecting a continent's life and conflict. His acceptance speech was the entitled "Solitude of Latin American". Garcia Marquez was the first Colombian and fourth Latin American to win a Noble Prize for Literature. After he became a Nobel laureate, Garcia Marquez told a correspondent: "I have the impression that in giving me the prize they have taken into account the literature of the sub-continent and have awarded me as a way of awarding all of this literature" (2).

Marquez's most recent novel, *Memories of My Melancholy Whores*, is a love story that follows the sexual desire and a pubescent concubine that was published in October 2004. The features of the novel are quite simple, summed up in the initial sentence, in which the unnamed, first person narrator says simply that on his ninetieth birthday he wants to give himself the gift of a riotous night of love making with an adolescent virgin. The remainder of the book recounts the results of this decision by the narrator, a journalist by profession and residing in a Colombian town.

As such, it seems the writer is in the path to deconstruct a truth in behalf of the Caribbean islands. In the context, deconstruction means a method of analyzing literature that seeks to uncover multiple layers of meaning, including the author's intentions and other meanings that are based on how the same language, images, or ideas have been used before. It also designates a theory and practice of reading which claims to subvert to underline

unifying or signifying grounds of all systems of language, though and meaning. But it has far reaching effects in other discourses as well. It was initiated by the skeptical approach to the possibility of coherent meaning in signifying system. It challenges the assumption that language systems provide grounds to establish boundaries, coherence and determinate meaning in texts. It shows how every sign is by its own nature self-contradictory hollowing the basic thesis it seems to uphold. Every text is shown to contain conflicting forces within itself and which inevitably dissipates the definiteness of structure and meaning into an indefinite array of multiplex, undecidable possibilities.

French thinker and philosopher Jacques Derrida developed the term 'deconstruction' to depict the fall of ideas that presumed eastern as inferior. For Derrida, there is no point that is nothing outside the text. Derrida's paper "Structure, Sign and Play, in the Discourse of Human Sciences" presented at Johns Hopkins university in 1966 virtually inaugurated this mode of critical practice. Derrida began by challenging the quasi-scientific ambitions of Structuralism to establish universal systems and hierarchies, as well as the basis of all western philosophies. He criticized the center-seeking tendency or "logocentrism" of all western systems of thought.

Logocentrism and metaphysics of presence assures that being is determined by a presence of a center-a constant presence of eidos, telos, arche, ousia, (essence subject, substance) transcendentality, consciousness, conscience, god, man, and so forth. Metaphysics of presence involves 3 things: (1) the Cartesian ego (I think therefore I am; cogito ergo sum); (2) present itself is what exists (the past existed and the future will exist) and the reality of each depends on the presence of a present; (3) meaning is present to the consciousness of the speaker. In the metaphysics of presence, reality is made up of a series of present (the not-now involves traces in the now, and the now is present and is dependent for its identity on

difference). Human language itself is suffused with this. As a philosopher, Derrida demonstrated and challenged the persistence of logocentrism in all western philosophy.

In the same line, there is another aspect that follows the life and story of a fourteen-year-old-girl, who throws herself in the hell of prostitution as she suffers from poverty. Characters like her are a part of the society, who are used as sex-dolls and, mere an instrument of pleasure for some powerful patriarchs. There are two aspects of the society, one from the resourceful bachelor, who takes sex as an instrument, and there is Rosa, the representation of the bitter reality of life of the poor and innocent ones.

On the other hand, there is ninety years old unnamed protagonist who searches new and young girl from one brothel to another to fulfill his sexual desire. The ninety years old unnamed protagonist is guided by supplementary of sex and life. He wants to buy women body like objects. The old man has fallen prey to the psychic desire of his un-satiating mentality, and hence he uses girls to subside his feelings for temporary period. Hence his sexual mentality is dominating and finds shelter in the female, who are an easy target as they come from situation where they have no options but to succumb to the wants of these mentally psychic persons. Sex is one of the most essential aspects of human life and, it cannot be ignored, as its absence will make life dull and meaningless to many. Moreover, it is an essential thing to make life and living run, without which human life becomes futile and unproductive.

Prostitution is a game for some, and for others it is a means of livelihood. For characters like Rosa, it is not more than any things that are likely to provide her with few pennies that probably would fill her parents and her belly. However, for others, like the narrator it is place of display of power and money, to others. Then there are places in which the novel is compared with famous Russian novel, *Lolita. Memories of My Melancholy Whores* has strong similarity with *Lolita* as in both the novels there description of a child-girl

who is engaged in sexual act with older man. Comparing the infinite similarity between the two, Charles E. May comments:

Memories of My Melancholy Whores inevitably will be compared to Vladimir Nabokov's pagan to passion for a child, *Lolita* (1955), but it is Dante's celebration of a similar love for his Beatrice that invented this kind of romantic love story. Gabriel Aschenbach's tragic love for the young Tadzio in Thomas Mann's *Death in Venice* (1912) is perhaps the most famous twentieth century model [. . .] who can no longer perform sexually. (41)

Lolita deals on the issue of a professor, who loves to entertain with young girl, and in the process has *Lolita*. He claims her as a daughter to the world, but, the reality is, he is the poor girl's sexual partner. She is a toy, like Rosa, who is the puppets in the hands of the cruel destiny of power owned by the powerful patriarch; however, which sees been changing at the end of the text, a perfect example of deconstruction.

Deconstruction is a tool of analyzing literature that seeks to regards various layers of meaning, including the author and readers intentions based on the concept how the use of language, images, or ideas have been applied into the text. It is a theory and practice of reading text which claims to dug the meaning that is considered of less value or subordinate.

For example, Derrida sites the predominant belief that western culture has tended to assume that speech is a clear and direct way to communicate. Drawing on psychoanalysis and linguistics, Derrida questions this assumption. As a result, the author's intentions in speaking cannot be unconditionally accepted. This multiplies the number of legitimate interpretations of a text. Deconstruction shows the multiple layers of meaning at work in language. By deconstructing the works of previous scholars, Derrida attempts to show that language is constantly shifting. Although Derrida's thought is sometimes portrayed by critics as destructive of philosophy, deconstruction can be better understood as showing the

unavoidable tensions between the ideals of clarity and coherence that govern philosophy and the inevitable shortcomings that accompany its production.

Logocentrism and metaphysics of presence assures that being is determined by a presence of a center—a constant presence of *eidōs*, *telos*, *archē*, *ousia*, (essence subject, substance) transcendentality, consciousness, conscience, god, man, and so forth. Metaphysics of presence involves 3 things: (1) the Cartesian ego (I think therefore I am; *cogito ergo sum*); (2) present itself is what exists (the past existed and the future will exist) and the reality of each depends on the presence of a present; (3) meaning is present to the consciousness of the speaker. In the metaphysics of presence, reality is made up of a series of present (the not-now involves traces in the now, and the now is present and is dependent for its identity on difference). Human language itself is suffused with this. As a philosopher, Derrida demonstrated and challenged the persistence of logocentrism in all western philosophy.

In “Structure, Sign and Play in the Discourse of Human Sciences,” Derrida marks the beginning of post Structuralism, opposing itself to classical Structuralism, and traditional humanism and empiricism. It was a paper presented on a conference “The Language of Criticism and the sciences of Man” at John Hopkins University in 1966, a historic moment in the traffic of ideas between Europe and America. Derrida begins with a bold statement against structuralism, which was in its heydays in those times: “Structurality of structure is a philosophical fiction”. Discourse is a field of infinite play, not of finite meaning-totalizing scientific explanation of cultural phenomena is impossible and useless. Derrida himself embraced a critical method of deconstruction licensing the reader to producing his, own meaning out of indeterminacy of a text, by an activity of semantic free play.

In “Structure, Sign and Play” Derrida views that the history of metaphysics had deconstructed itself as we need to interpret interpretations more than to interpret things. The concept of structure is as old as western science and philosophy whose roots thrust deep into

the ordinary language. The structurality of structure gives a center and paradoxically limits the play of the structure. The centre forbids permutation of elements; governs the, structure and also escapes structurality. The totality has as centre elsewhere: the centre is not the center: episteme is contradictorily coherent. Coherence in contraction expresses the force of a desire (like neurotic symptom) - play. The certitude of a centered structure is not in the reach metaphorical displacement conceives structure on the basis of a full presence.

The history of the west (that of metaphors) has determined being as the centre of all. This metaphysics was questioned and the centre (risked) rupture from itself. The centre is not a fixed locus of presence but a function where infinite sign-substitution comes into play. This discourse is a system with a centre of transcendental signifier is never present outside the system of differences. The destructive discourse of Nietzsche, Freud and Heidegger destroyed the Metaphysics of Being as presence. But they were themselves trapped in a kind of circle! (They couldn't shake it without it). One way was with the help of sign, erasing signifier/signified distinction by reducing to signifier then questioning the system. The metaphysical reduction of the sign needs the opposition it has reduced.

So, being is a matter of interpretation on the basis of will to power; truth is a language-construct, an unreliable vehicle. Metaphysics is a space where systems and world views are in play of difference and substitution. Similarly, the conscious/unified guide to thought and action is at the mercy of the unconscious. And in this concept the old man's desire is a being that has to be addressed, and in the long run this being seeks outrage to escape as it was based on power. The mentality of the old man towards the woman is an egoist which leads him to take women mere for granted.

He experienced the necessity of use and impossibility to accept it from the outset. Language bears within itself the necessity (and means) of its own critique. The critic questions the history of concepts to criticize them-the language of social science does so. In

the context, Derrida says every discourse is bicolored example, he says, Engineer is a myth but his essence of work is the reality. As such, the old man is a myth but his desires are true that makes him inalienable to the rest of the people. As such, when the desire of the old man falls from sexual wants, he is deconstructed from his previous being.

The absence of centre is the absence of the subject and the author only shadows are actualized. Epistemological requirement of a centre is a historical illusion; as such empiricism is the genus of all such illusions. In the context, Derrida opines:

Transcending philosophies is continuing to read philosophers in a certain way. The schemata of hypotheses is to critique empiricism- but are subject to test (experience language, the field of play, excludes tantalization due to infinite substitution. The movement of a play is that of supplementary, for there's no centre (origin) movement of signification. The sign that replaces the centre itself occurs as a surplus or supplement. The floating signifier is the servitude of all finite thought. (47)

Thus, the old man is like a play and the disruption of his presence (being) is disturbed by the fact that his desires are falling. Play must be conceived of before the alternatives of presence/absence. Being must be conceived as the presence or absence on the basis of the possibility of play. Hence for the old man to be what he is (previously), he should return to his unquenching sexual desires. But, he is no more what he used to be; as such, the concept of being of the past is absent from the old man, and he is now a different man – an exposition of his unknown desires.

We have no choice; we must try to conceive of the common ground and the difference of this irreducible difference (choice is trivial, difference allows not) differ, defer, scatter. Structuralism is turned towards the lost/impossible presence of the absent origin Structuralist thematic is the nostalgic, guilty side of the Nietzschean affirmation of play (of the world and

of the innocence of becoming and of signs, without faith, truth, origin and offered to a active interpretation) determines non-centre not the loss of one. The affirmation plays without security; but there's a sure play of substitution of the given present. Affirmation surrenders to the genetic indetermination and the seminal adventure of the trace.

Western culture has tended to assume that speech is a clear and direct way to communicate. Drawing on psychoanalysis and linguistics, Derrida questions this assumption. As a result, the author's intentions in speaking cannot be unconditionally accepted. This multiplies the number of legitimate interpretations of a text. Deconstruction shows the multiple layers of meaning at work in language. By deconstructing the works of previous scholars, Derrida attempts to show that language is constantly shifting. Although Derrida's thought is sometimes portrayed by critics as destructive of philosophy, deconstruction can be better understood as showing the unavoidable tensions between the ideals of clarity and coherence that govern philosophy and the inevitable shortcomings that accompany its production.

As such, the male psychic mentality is depicted in one of the forms of love that comes in different ways and manners, so is the case in *Memories. . .*, where the narrator realizes his love and submission to the innocent girl, only after, he realizes that, he is no more capable of enjoying with young maiden. This feelings leads him to realize and recount his past, in which, he has enjoyed more than five hundreds girls. He has no regret of having led a carefree sexual life, until now. Thereby, comes the feeling of supplement, in the form of love, from lust and sex.

Although the protagonist realizes that sex is merely a consolation for not having love, he has never been able to experience love; indeed has never had sex with a woman unless he paid for it. That the final object of his desire is a fourteen year old girl has nothing to do with the social issue of preying on the helpless and innocent. Neither love nor sex in this novel has

anything to do with social reality; the story is rather a complete romantic idealization from sex vampire to supplementary of sanctity of love – which dismantles the concept of traditional love and its value. Thus, the present research takes the notion of ‘deconstruction’ to show the changing face of love and its facets.

The research has been divided into three chapters. The first chapter presents a brief introduction, including the literature review and a discussion on the propriety and significance of topic and its hypothesis along with explanation and a detail discussion on theoretical tool based on Jacques Derrida’s “Deconstruction’ is applied to analyze the text. Through this technique of deconstruction, the researcher will analyze how sex has been an instrument to satiate male mentality. The second chapter will apply textual analysis with evident from the text to analyze the various aspects of ‘Sex as Supplement in *Memories of My Melancholic Whores*.’ Finally, the last chapter will conclude the research with the concept that love is changing his psychic sexual desires.

II. Sex as Supplement in *Memories of My Melancholy Whores*

Memories of My Melancholy Whores depicts the characteristics of an old man who is obsessed of having sexual relationships with various women. His sexual notions are strong that even at the age of ninety years he desires to have sexual relation with a virgin teenager. Besides, his sexual notion can be understood through his statement he claims that “after having reached 514 before at the age of fifty, I gave up counting” (23). Then, at an advanced age of ninety, he finds true love, in the person not of a woman of his own generation but of a fourteen-year-old girl.

The ninety year old protagonist is a well-to-do man; however, ever struggling to fulfill his sexual desires throughout his life. Marquez the old man as:

My public life . . . was lacking interest: both parents dead, a bachelor without a future, a mediocre journalist who had been a finalist four times in the Poetic Competition, the Juegos Florales, of Cartagena de Indias, and a favorite of caturists because of my exemplary ugliness. In short, a wasted life off to a bad start at the beginning on the afternoon my mother led me by the hand when I was nineteen years old. (13)

The old man regrets self for having born in this world, as he has nothing to do, but to quench his sexual desires. He wants to sleep with young virgin fourteen years old girl, as a gift of his nineteenth birthday. Surprisingly, he does not remember the total number of women whom he had slept with because he says by the time “I was fifty, there were 514 women and then the counting went missing” (12). Then he simply stopped counting. The counting was to make sure that his male egoism is satiated and he comes and his egoist nature is satiated.

The depiction of sexually unsatisfactory and spiritually hollow old man and his transformation at the age of ninety is the deconstruction of ideas from centre to de-centre. It is the fall of ideas that sets notion of human life into subtle perception through the

dismantling of older version of ideas existing previously. The old man was born in the port city of Barranquilla, Colombia, around 1870. His parents belong to the cultivated bourgeoisie; nearly a century later he still lives in the decaying parental home. He used to make a living as a journalist and teacher of Spanish and Latin; now he subsists on the pension and the weekly column he writes for a newspaper.

Marquez's reveals sex as an instrument to satiate old man's mentality. However, through this mentality of this ninety-year-old man, Marquez offer his readers a window into the lives of the people depicting in subtle detail of the stark realities of the patriarchal society through the depiction of its protagonist, the ninety years old man. The plotline of the novel through the depiction of the ninety-years-old sex crazy man exposes the psychic mentality of male world. However, things in this world do not remain the same forever, as the supremacy of the supposed concepts falls, and there is a rise of another of the concept, at least for the old man in *Memories of My Melancholy Whores* has a changed vision towards life, at the age of ninety years.

In *Memories of My Melancholy Whores* the unnamed ninety years old man is a representative character who believes in the 'experience' of sex rather than 'perception.' He is of the mentality that 'perception,' does not stand in the process of physical experience. He wants to enjoy the physical pleasure rather than emphasize on the platonic concept. Here we can compare the old man's activity with that of Derrida's concept of "The Dangerous Supplement." Initially the old man desired only for physical sex and now, he wants the inner satisfaction. It means language is primary to speech, in similar fashion to feelings is superior to physical wants. Derrida in "The Dangerous Supplement" writes: "Languages are made to be spoken, writing serves only as a supplement to speech. . . . Speech represents thought by conventional signs, and writing represents the same with regard to speech. Thus the art of writing is nothing but a mediated representation of thought" (165). In the similar fashion, the

old man's wish was lingered around obtaining sexual pleasure to mental and spiritual pleasures.

Memories of My Melancholy Whores shows the sexual drive of the old man that has to do with his societal set up and behavior, as he finds pleasure only in consummation, and does not feel it to the core of his heart. An old girlfriend offers wise advice: "Don't let yourself die without knowing the wonder of fucking with love" (83). However, now the situation is different, and his ninety-first birthday comes and goes. He makes peace with Rosa. The two agree they will jointly bequeath their worldly goods to the girl, who, Rosa claims, has in the meantime fallen head over heels in love with him. Joy in his heart, the sprightly swain looks forward to find real peace in real life. The confessions of this reborn soul may indeed have been penned, as he says, to ease his conscience, but the message they preach is by no means that we should abjure fleshly desires. The god whom he has ignored all his life is indeed the god by whose grace the wicked are saved, but he is at the same time a god of love, one who can send an old sinner out in quest for wild love.

In the beginning of the novel, the unnamed ninety years old man, the central character of the novel says, "The year I turn ninety, I wanted to give myself the gift of a night of wild love with an adolescent virgin. I thought of Rosa Cabarcas, the owner of an illicit house who would inform her good clients when she had a new girl available" (1). These lines explore the sexual mannerism of the old man who is already ninety and still not satisfied. He wants to entertain self with a young virgin; however, he claims that he has not been tempted by other lewd temptations other than the physical pleasure he receives from these women. The old man says: "I never succumbed to that or to any of her many other lewd temptations, but she (Rosa) did not believe in the purity of my principles. Morality, too, is a question of time, she would say with a malevolent smile, you'll see" (1). As such, there are two aspects of the old man, the sex hunting man, and morally abide person who does not harass his female partner

other than sexual deeds, she has been hired for. However, at the end of the novel, it is the morale aspect that overcomes his long preserved principle of sex and sexuality.

Desires never die. And it seems more in the case of male who are driven by jealousy and egoist nature backed by material possession. The old man has lived a life in solitude and women, and he hardly felt any scarcity in his life. This mentality is further boost by societal hegemony where everything can be sold and bought in market, and male are the first of the purchasers. A rich person easily buys his desired objects in the market. As such, the unnamed protagonist of the novel is guided by principle that love is mere physical pleasure, and spiritual feelings has nothing to do with it.

As such, the old man has set up a mentality that sex rules in terms of desires, and not perception. He is trying to dominate the desire of the people of lower socio economic status through his beliefs. His belief is based on socio economic background. It looks as if the old man is like vulture indulging upon the corpse. He lacks moral and humanitarian values, though he claims to strict on the matter, as “. . . the purity of my principle” (1). The prostitutes including the fourteen years old girl can not oppose because they have been trapped in the vicious circle of poverty.

The novel portrays the old man as superior and female as inferior who are mere to address the needs of the male. This supremacy can be witnessed through the thinking mannerism of the old man who at the age of ninety is all set to celebrate the day with an adolescent virgin. He wants to buy the youth and virginity by his money. He wants to buy a youthful virgin for one night for fulfilling his erotic desires. Even at the age of ninety he is not tired of prostitutes. He wants to devour the young body of a girl to calm down his desires. And his only weapon is his money that has the capacity to go to brothel regularly.

The first line of the novel itself is enough to describe the concept that male are the center and female, as, the de-center. It encompasses the whole scenario of the novel that takes

sexual desires of the old man centered on the notion of his psychic desires. His psychic mentality is centered on the poor girls who are reeling under the vicious circle of poverty, and are ready to sell their bodies putting their emotions aside. Their self respect, human sentiments are subdued to their hunger and life sustaining questions. Besides, there are backing by the society that sets the mentality of people like old man, as our societal structure is male dominated, as such male is at the center of happenings.

The plot of the novel is a record the old man bequeaths us, covering the stormy ninety-first year of his life, belongs to a specific subspecies of memoir in the form of confession. As typified in the confessions in a saint like manner, the old man tells the story of a squandered life culminating in an inner crisis and a conversion experience, followed by spiritual rebirth into a new and richer existence – a deconstructed mentality of thinking life. In the Christian tradition, the confession has a strongly didactic purpose. The old man narrates: “Behold my example, it says: behold how through the mysterious agency of the Holy Spirit even so worthless a being as I can be saved” (67).

The first ninety years of our hero’s life have certainly been squandered as he used to take things from mere physical experience sans spiritual perception. Not only has he wasted his inheritance and his talents, but his emotional life has been remarkably arid too. He has never married, and once he was engaged, a long time ago. But, he walked out on his “bride at the last minute” (84). He has never been to bed with a woman whom he has not paid: even when the woman has not wanted money he has forced it on her, turning her into another of his whores. The only enduring relationship he has had has been with his house servant, Delgadina, whom he mounts ritually once a month while she does the laundry.

The beginning of his new life comes from the sense that for the ninetieth birthday, he promises himself a treat: sex with a young virgin. Then Rosa, the procuress, with whom he has long hard dealings, ushers him into a room in her brothel where a fourteen-year-old

girl that lies ready for him, naked and drugged. She was dark and warm. She had been subjected to a regimen of hygiene and beautification that did not overlook even the incipient down on her pubis. Her hair had been curled, and she wore natural polish on the nails of her fingers and toes, but her molasses-colored skin looked rough and mistreated. He finds her:

Her newborn breasts still seemed like a boy's, but they appeared full to bursting with a secret energy that was ready to explode. The best part of her body was her large, silent-stepping feet with toes as long and sensitive as fingers. She was drenched in phosphorescent perspiration despite the fan . . . It was impossible to imagine what her face was like under the paint . . . but the adornments and cosmetics could not hide her character: the haughty nose, heavy eyebrows and intense lips. I thought: A tender young fighting bull.

(62)

The first response of the experienced roué to the sight of the girl is unexpected: terror and confusion, an urge to run away. However, he joins her in bed and halfheartedly tries to explore between her legs. She moves away in her sleep, drained of lust, he begins to sing to her, as “Angels surround the bed of Delgadina” (64). Soon he finds himself praying for her too. Then he falls asleep. When he awakes at five in the morning, the girl is lying with her arms opened in the form of a cross, “absolute mistress of her virginity,” God bless you, he thinks, and takes his leave.

There are societal set ups like brothels where one can find the supremacy of male world and dominance of poor beings like Delgadina. In such places women are sold for money. Poor women are confined within the walls of brothels and it's the symbol of their confinement and example of our existing society. It's the market where men select women for there are. Among many prostitutes man choose their desires one by paying a small amount of

money. In *Memories of My Melancholy Whores* the brothel of Rosa Cabarcas, the ninety years old protagonist searches his best one. The protagonist narrates a small piece of bargaining occurring between him and Rosa Cabarcas, “She sighed: Ah, my sad scholar, you disappear for twenty years and come back only to ask for the impossible” (2). The psychic sexual mentality knows no bound to male; however, which is an alarm to the female.

These lines show how the protagonist is going to prove impossible things to be possible with the help of money. He is bargaining for a young and virgin girl. At first Rosa Cabarcas rejects his demand but she also surrender in front of money power to provide him a young virgin girl. He is practicing to connect principle with its social practices. It shows that money is power, money is youth. He has money so he can earn the body of prostitutes in the age of ninety. He is selecting one object out of piles of objects. He pays money and gets a chance to sleep with them. It’s the mentality that drives him crazy and he is aware of the fact and demands young virgins to sleep with them. As his psychic mentality is expressed, as, “My sexual age never worried me because my powers did not depend on much on me as on women, and they know the how and the why then they want to. Today I laugh at the eighty-year old youngsters who consult the doctor, alarmed by these sudden rocks” (10). The interesting part is the unnamed protagonist psychic is never satiating, unlike other males who turn old and forget about sex and sexuality.

The protagonist challenges his age and he shows his sexual power on the other hand his sexual power depend on women not him. Every time he wants to change women and wants to test different women with the power of money. He challenges his age with the power of money. His every relation is that of money. His every physical relation with the women is based on money. Although the protagonist realizes that sex is merely a consolation for not having love, he has never been able to experience love; indeed has never had sex with a woman unless he paid for it. He is completely romantic idealization of the art like object or

desire. As he lies by different girls each night, he remembers his youthful adventure and contemplates his own future importance as he grows older, as:

I have never gone to bed with a woman I didn't pay, and the few Who weren't in the profession I persuaded, by argument or by force, to take money even, if threw it in the thrash. When I was twenty I began to keep a record listing, name, age, place and brief notation on the circumstances and style of lovemaking with my partners. By the time I was fifty there were 514 women with whom I had been at least once. (11-12)

The protagonist shows his repressed desires that have been garnered by his monetary power. His every physical relation with women is based on money. He paid for each and never made a relation without payment. There is not sordid reality of young women made chattel to men with money.

Though, is that its hero's life is changed by the late onset of a profoundly immature and not especially healthy emotion: he painful, idealizing, narcissistic romanticism of adolescence. And the narrator knows well how ludicrously out of season this desperate yearning is, how silly it is for a man his age. In a male dominated society there are personalities whose psychic mentality is surrounded by concept no other than sexuality. This is what even at this age; the old man does not hesitate to demand for a young virgin, so as to satiate his psychic mentality. However, things do not remain same forever, as things fall apart and, once the marginalized come to the margin, and vice-versa.

The money factor has derived the mentality of the old man. The old man is guided by the principle that women are for sale and he with his money power can buy and utilize them, as per their will and wish. In regards, the protagonist says, "I wanted to pay her twice what the most expansive women cost at the time, but she would not take a cent and I had to raise her salary calculated on the basis of one mounting a month, always while she was doing the

laundry, and always form the back” (13). It is the protagonist’s never fulfilled desire that keeps him physically intact during the course of sexual activities.

It shows that the sex and body of the people like Delgadina are commanded and controlled by the ones who have power and money to buy them. Marquez tries to expose the oppression of the upper class people upon the poor people through way of thinking and his life style he have lived for all these years. It is true that sexual desires die hard, and age in but a number when it comes to erotic sensibility. However, there are certain norms that cannot be denied when it comes to enjoy sexual behavior with people of different age and class. The portrayal of sufferings endured by an ordinary girl is the exploitation of inferior class by the rich and powerful ones in the society.

As it can be witnessed that the protagonist claims that he is ready to pay the twice what the most expensive women cost at the time; but working class people are ready to sell their body but does not show how they get exploited and falls into an unjust social system. They cannot speak for justice before the society because their society is motivated by conservative social concepts. They do not think about solution and economic growth of the working class. Rather they assume that the fourteen years old girl ready to sell her body, otherwise she cannot run her family. It means existing society is an open market where working class bodies are put on sale. The old man people purchase them according to their tests and interests.

The old man stands in mannerism that dominates the entire happening in the psyche of male. He shows the interest of the dominant social class who determine how people see human existence, individual and collective when it comes to sex and sexuality. The protagonist says:

After supper at the nearby Café Roma I would choose brothel at random and slip in through the back door. I did this because it amused me to but in the

end it became part of my work thanks to the careless speech of political big wings who would tell state secrets to their lovers for the night, never thinking they were overheard by public opinion through the cardboard partitions. (15)

As such, the nature of the old man is to depict the sexual behavior in such a manner that it remains intact to the eyes of societal standards. Before he met this teenager, he was content with what he was doing and took things for superior to others, however, now his hegemonic supremacy has fallen into pieces.

The old man's identity is of an individual who stands as a subject in and by the specific familial configuration. He demands fourteen years virgin girl in his ninetieth birthday with the help of money which shows his mental status towards sex and sexuality.

In the *Memories of My Melancholy Whores* the women are unconscious of the outer world, freedom and justice so, they are ready to sell their body in the brothel. No one stands in their side. The protagonist immediately remembers Rosa Cabarcas and said:

And so on the eve of my ninetieth birthday, I had no lunch and could not concentrate on reading as I waited to hear form Rosa Cabarcas. The Cicades were chirruping as loud as they could in the two o'clock heat, and their son's journey past the open windows forced me to move the hammock three times.
(16)

If we closely examine the protagonist's mentality, we discover that he wants to have something forcefully. He does not care about others feelings and emotions. He leaves all things including his lunch and his reading but Rosa Cabarcas is searching a new virgin for him at his ninetieth birthday. As such, the old man's lunch and his reading are less important for him in his ninetieth birthday than young virgin girl.

The protagonist is able to make other things of less value when it comes to money. Marquez writes, “I have it only for the use God intended, I said, but it was true that it had burned for some time, always when the moon was full. Rosa searched through her sewing kit and opened a little tin of green salve that smelled of arnica liniment” (23). He argues that many of our roles and activities are given to us by social practices. The protagonist of the novel is showing his sexual desire because his roles and activities are guided by never satiating desire. The protagonist have no social conscience about the exploitation of young women in developing nations but this is perverted work about an old man’s wicked lust for a teenage girl. He is practicing according to the nature of sexism and he shows the nature of social practices. He uses his desire with God intended.

The character of Rosa is interesting to note that it is women who are using the woman for the sake of male satisfaction. As a proverb rightly goes, ‘female stands enemy to female.’ So is the case, when Rosa finds a ‘little thing’ for the satisfaction of the ninety-year old male. She is mastering in different roles to suit the male values in the society. She says “I found a little thing even better than what you wanted, but there’s one drawback: she just turned fourteen” (24). It means that Rosa Cabarcas is informing her client that one little thing has been found she is regarding the fourteen years old girls as little thing.

I sat down to contemplate her form the edge of the bed, my five senses under a spell. She was dark and warm. She had been subjected to a regimen of hygiene and beautification that did not overtook even the incipient down on her pubis. Her hair had been curled, and she wore natural polish on the nail of her fingers and toes. (25)

There was no escape. The protagonist went in to the room, his heart in confusion, and saw the girls sleeping in the enormous bed for hire, as naked and hapless as the day she was born. The protagonist has not a moral philosophy concerned with the alienation of humankind under the

possible redemption which shows the case of fall of his lifelong. He looks like a vulture and he is guided by and anti-humanism. This line presents the pathetic condition of women, who are selling their body, beauty and existence in society. This is decline of human values in a society that is guided by psychic desires. In the above line the ninety years old man protagonist watches the different parts of the organs of fourteen years old girl. He examines her body inch by inch and plays with. The girl is naked and sleeps and now she is his private property. There lines highlight this:

I pinched her nose with my thumb and index finger, and she shook herself, moved her head away, and turned her back to me without walking. I succumbed to an unforeseen temptation and tried to separate her legs with my knee. On the first two attempts, she resisted with tensed things. [. . .] However, it was not to last for long, I knew for sure. (27-28)

The old man wants consummation with the young girl and he attempts to seduce her, firstly, by seduction, and later through physical domination. However, this is where the old man knows that the pleasure he received all these years with hundreds of woman has nothing to do with the platonic pleasure and satisfaction. All these years, his vision was limited to sexual penetration, but no more, as for now, he sees a great level of change coming to him due to the presence of the young girl in his life. The fourteen year beauty does nothing but comes to the old man's place and sleep, still the old man finds a heavenly pleasure.

The question arises in the nature of the protagonist why people need imaginary relation to real conditions of existence and why not just understand the real? His activities are like an imaginary but he wants to prove his imagery relationship within real. The unnamed protagonist has lived his life being very cruel towards the feeling and sentiment of poor women. He never cares about their sentiment, psychology and their delicate heart.

Throughout his life he purchases them to calm down his bodily desire and throws away after their use.

The problem with the protagonist in the novel he is obsessive of the desire to want to dominate and rule women and motivates them to follow his instructions. His sexist nature is of the desire that women are a part of the society where the male is the head and continues to be so. The powerful protagonist is ideologically guided and he makes the women helpless. Poor women are influenced by the protagonist's belief. They are ready to do what the protagonist orders them, they go out to do. That's why the poor women do not get support from the society; he tortures them mentally as well as physically.

The submissiveness of the female is shown by the fact that they remain speechless against the protagonist's torture. Then, the protagonist utters "She did not look the same. She has been the most disreputable madam and for that same reason the best known" (21). The sense of disapproval and rejection is hardly witnessed in the novel. There are women who have already suffered misfortune, and take the domination of the protagonist as a part of the male society. They have so many responsibilities of their family. To run their families they are ready to adopt prostitution in their life. It is an intolerable moment for women. There is no one on women's side. It argues, the power is held by the protagonist of the novel and he does what he wants. However, he realizes that he is no more the centre of power, nor his ego can ever be satisfied by indulging in various relationships. His confession comes as:

In this way I learned how much my suffering had corrupted me. I did not recognize myself in my adolescent's pain as the sorrow of my ego continued to haunt me. I did not go out, so as not to leave the phone unattended. I wrote without taking it off the hook, and the first ring I would rush to answer it thinking it might be Rosa Cabarcas. (83)

The old man has been living in isolation away from the society and, hence his norms and values are set accordingly. His ego has been set around want for women and sexuality, and hence does not find other things of the society in accordance to it.

As such, it is clarified that the fact that there cannot be one truth. It is that greatest repression of desiring how the protagonist suffers from his sexual desire in his youth. The protagonist likes psychological repression and he is psychologically guided by sexual behavior. It is an event since it happens. Desire is process so he is suffering from sexual desire according to his demand. His desire is fantastic because he wants to involve sexual activities even in the age of ninety he wants to desire of a virgin girl of fourteen. He says “I began to measure my life not by years but by decades. The decade of my fifties had been decisive because I became aware that almost everybody was younger than I” (108). It is the real realization of his age but he does not realize his sexual desire even in the age of ninety.

When the protagonist was still young and his mother alive, he was pressurized to get married and start a normal way of life and living, but with no success. In fact, he thinks that social bondages like marriages was not for him, and he escaped from it. He was always guided by philosophy that marriage was not for him. Now, at this age, he regrets for what his thinking had been. This change in his perception is remembered by the protagonist in the following manner:

My mother on her deathbed asked me to marry a fair skinned woman while I was young and have at least three children, one of them a girl with her name, which had also been her mother’s and grandmother’s. I intended to comply with her request, but my notion of youth was so flexible I never thought it was too late. (33)

The protagonist guided by the psychic feelings that dominated the old man’s desire which ultimately led him to away from married life. Besides, he was also boastful that life will

remain same forever, and he was not worried about married life. However, it is not possible that people remain the same and in power, forever.

Thus, now the old man is in search of a virgin, which comes in the form of a poor girl who works by day sewing bottoms in a clothing factory. She lives with her crippled mother and provides her brothers and sisters. On the other hand, the poor girl is afraid of sex because a friend once bled to death with whom she lost her virginity. The madam gives her some bromide and valerian that makes her sleep during the protagonist's visit. Each night he lies beside her, listening to her breath, imagining the blood flowing through her veins. Neither he nor the others ever see her awake. He sometimes peak to her in her sleep, but she does not respond. Her only sentences is the sleep laden cryptic remark, it was Isabel who made the snails cry. On the other occasion, she writes an enigmatic sleep walking message on the mirror when she goes to the bathroom about the tiger not eating far away. He reads to her and eventually begins to write love letters to her that he publishes as his columns. It is appropriate that the protagonist reads fairy tales by Charles Perrault to the young girl, for she is the clinic sleeping beauty, untouched and untouchable; to waken her would be to make her merely human, and that is not what the protagonist falls in love with. Realists may say that it is immature to fall in love with a child, with someone you can never have with someone you have hardly spoken to; however, most great love stories in western culture.

The protagonist watches for the girls on the street, even though he knows he would not recognize her dressed and in daylight. He imagines her in what he terms her 'unreal' life, caring for her brothers and sisters sewing bottoms at her work. It is thus the old protagonist has nothing to do but to think the welfare of this young and innocent girl. Now, the sense of sexual desires has fade up and a supplementary feelings to protect the young girl has taken place in his mind.

The most important result is that the elderly hero does not engage sexually, as he had plan for. Instead, he sits by her bed, watching her as the “sleeping beauty” that is at complete rest (6). His ninetieth year birthday turns out to be a night that ends up watching the ‘sleeping beauty’ without even touching her. In the silence of the night he even fears that his voice might distract her innocent sleep. Then, he realizes, he has fallen helplessly in love with this young girl who, had he been married, might be the age of his great, great daughter. As such, there is a sense of dismantling the monotonous thought the old man have had towards the women, and now it is time, he is regretting his past actions.

Memories of My Melancholic Whores attempts to explore status of the marginalized female whose sexual psychology does not reach to sex crossing the border of meeting hands-to-mouth situation. However, then there is the old man who is ninety and still not satisfied of his psychic desires, norms and values that have always been at the center of his desires. In most of the societies the statues of the women in poverty is pathetic, and hence people like the old man take undue advantage of them. They become mere an object of sexual satisfaction and serve for people who take advantage of such people. The protagonist is such a person who takes undue advantage of such female, as even at this fragile age, he is energetic to exploit the females. He purchases the female body and fulfills his sexual desire. Moreover, he feels proud to say that he has not slept with a woman he did not pay.

This is the concept of male psychic, as it is thought that once it is paid, they owe the opposite sex. It creates the deconstruction of the pervasive practice in the patriarchal society as exposed in the *Memories of My Melancholy Whores*. One of the most important features of this trend is, the male do justify their act in the name that they have paid for it. As the old protagonist admits it, as “I have never gone to bed with a woman I didn’t pay, and the few who weren’t in the profession I persuaded, by argument or by force, to take money even if

they threw it in the trash” (11). So, the desire of this old man who is engrossed of being a typical male justifies his act in the name that he paid for it.

Payment is one of the modes to attribute the person who has a specific contribution to the receiver. This is generally in cash and kinds and the philosophy behind the payment is to regard the service of the attributer. However, when it comes to sexual mode, there cannot be any mode and type of payment. This is simply an act that is beyond the level of payment. And, more over of the person who boasts of having sexual relationship with scores of woman whom he has stopped counting. For him, the payment he claims of having given to his sexual partners is simply an attitude of demonstrating his chauvinism.

The old man claims that he has had relationship with “514 women” with whom he had physical relationship, “at least once” (12). Thus, his claim of having made must of the relationships in terms of ‘give and take’ is unlikely but only a way to satiate his egoistic male mentality that claims:

When I was twenty I began to keep a record listing name, age, place, and a brief notation on the circumstance and style of lovemaking. By the time I was fifty there were 514 women with I had been at least once. I stopped making the list when my body no longer allowed me to have so many and I could keep track of them without paper. (11-12)

As such, the mental status of the old man is limited only up to the status of making love with the female, and once love making is over, his sentiments for the woman is out of his memory. This has been the trend of this old man for almost, now seventy years. In all these, years what he did was to make sure that none of the girl of the brothel center was left from having relationship with him.

The only faithful relationship, the old man ever maintained was with Damiana, one of the Indian girl with whom he was faithful for almost a decade time. He recalls the innocent

girl, as “She was almost a girl, Indian like, strong, rustic, her words few and brusque, who went barefoot so as not to disturb me while I was writing” (12). Thus, girls and women for the old man were just instruments to make sure that they provide him with adequate satisfaction, as he has paid them.

The protagonist feels as if he is dying for Degadian’s love but the reality is just the opposite. It is physical love, until this day that he was always insatiate of. He feels he is dying for love, but he also knows that he would not trade his suffering for anything in the world. During this separation form his beloved, the protagonist happens to see his long ago bride to be, aged and infirm. He meets with an old sexual companion who advises him not to die without knowing the wonder of having sex with someone he loves. He is anguished by jealousy, thinking that the madam Rosa Cabarcas has sold his loved one to someone else, and he flies into a rage when it seems that his romantic fantasy love has been contaminated by sordid reality. However, he cannot stay away from his “Delgadina”. Marquez writes:

[. . .] not bear any more. I picked up the phone with my heart in my mouth, dialed the four numbers with slow deliberation in order not to make a mistake, and after the third ring I recognized her voice. All right, woman, I said with a sigh of relief: Forgive my outburst this morning. She was screne: Don’t worry about it, I was expecting your call. I told her: I want the girl to wait for me just as God sent her into the world, and with no paint on her face. She laughed her guttural laugh. Whatever you say, she said, but you lose the pleasure of undressing her one piece of clothing at a time, something old men love to do, I don’t know why. (53-54)

In his nine decades of life, the narrator has never had any close friends or intimate relationships but only never dying obsession for sex and girls. In fact his life has been dominated by remorselessness of whatever he could have achieved, as:

“I have never gone to bed with a woman I didn’t pay” he says, and the few who weren’t in the profession I persuaded, by arrangement or by force, to take money even if they threw it in the trash. When I was 20 I began to keep a record listing name, age, place, and a brief notation on the circumstances and style of lovemaking. By the time I was fifty there were 514 women with whom I had been at least once. I stopped making the list when my body no longer allowed me to have so many and I could keep track of them without paper. (11-12)

These lines show that the relationship between the narrator and his virgin is really a relationship that exists inside the narrator’s head and since Marquez makes little effort to make this man remotely interesting as either an individual depiction of figure of desires which is hard for the reader to care really about what happens. Moreover, the trajectory of this narrative turns out to be highly predictable, leading to a banal ending to a banal story that’s quite unworthy of the great Marquez’s prodigious talents. It shows that the reality of the protagonist is totally different than this. The protagonist is expressing his powerful expression of his experiences and he is creating imagination is the capacity of find and organize new description of experience. The narrator says “When the storm had passed I still had the feeling I was not alone in the house. My only explanation is that just as real events are forgotten some that never were can be in our memories as if they had happened” (37). He is describing the situation in a new way so that he can utilize his new found tactic to facilitate him in winning the girl.

Similarly, the concept develops on the limitation of sexual behavior one individual goes to. These lines show the facts:

She had not changed position when I turned off the light, at one in the morning, and her respiration was so faint, I looked her pulse so I could feel she

was alive. Blood circulated through her veins with the fluidity of a song that branched off into the most hidden areas of her body and returned to her heart, purified by love. (63)

It shows how cruel the protagonist is in sex? He develops the power upon the innocent virgin girl and he is a representative character of upper class society. He is practicing the idea of social and cultural practices and of theory participating in ideological contestation across different domains has been an influential and fruitful one. He shows his animals nature of upper class people in the sex.

Similarly, in the third chapter of *Memories of My Melancholic Whores*, the narrator lies with the girl and tries to imagine what her name is. In the end, the narrator decides to call her Delgadina because he likes to sing the song about Delgadina to her. The narrator lies through the night with the girl and then rises to dress. In the mirror, someone has scrawled a message. The narrator is surprised, believing the girl must have written it. The narrator then returns home only to find his house leaking in many places during a rain storm. As the narrator rushes around to place pans to catch the leaking water, he imagines the girl is there with him, helping him. The narrator calls Rosa Cabarcas, endures her jokes about his inability to consummate his relationship with the girl, and arranges to spend another night but that too, goes in vain. It brings the old man pain and ultimately the sense of failure at the end of his life with sense of having gained no satisfaction, but growing hunger, by each day. And, now he is full of remorse for his lost days.

On the other side, when he uses the body of women, they are left alone with their miseries. It shows that any aspect of human life cannot escape the life-long belief. Men cannot escape the psychic desires of sexuality that creates the feeling that everything is sex-centered. In the context, Derrida views that self-centered feelings “as nihilistic because it appears to deny the existence of objective truth” (67). On the other hand, Derrida's own

arguments subtly rely on the notion of truth. The basic claim is that signifies only imperfectly represents the thing it signifies. This is not a mistake of logic, or an oversight on Derrida's part. We speak in logocentric terms, so that our critique of logocentrism must rely on suspect categories of thought. He further opines:

This is the case with all reconstructions; each uses the conceptual apparatus of the very thing that it wishes to subvert. The seemingly nihilistic conclusion must be understood in the context of his method of reaching it. Our truth--the conceptual apparatus we create to explain the world to ourselves--is only a sign or metaphor for an endless succession of still other signs and metaphors, and we have forgotten that it is only that. (93)

Derrida does not deny the existence of objective truth as much as he affirms the interpretative character of our attempts to comprehend truth. Thus, the real truth seems always beyond our grasp, outside the dominant conceptual apparatus, because that apparatus is necessarily always incomplete and capable of further supplementation. Mentality is a kind of 'what is there,' situation which is shaped by the existing features, which in *Memories of My Melancholy Whores* is sex and sexual desires. The protagonist has such kind of desire what the society has and he also shows his inhuman activities towards the women.

It shows there is not concentration of the pathetic condition of women and on the other hand the protagonist is changing his taste even in his ninety years age. It shows that how cruelly sexual desires have engulfed the logocentric ideals of the protagonist. How can the society remain totally silent in such kinds of activities? It is the real practices of traditional society where comprising genuine relationships of people in communities. No one can control the personal freedom of the protagonist sexual desire because he is the member of higher class society and he can buy everything with the help of money even women bodies. The act of buying a fourteen year old innocent girl is the depiction of never ending sexual psychic of

the old man. It shows the need of sex in the life of old man, and his negligent attitude towards the opposite sex. So, society plays a negative role in the favor of people like the young teenager for she knows not what love and sex is, but the old man does. However, his version of sex remains intact, despite Rosa's guarantee that now the meaning of sex must have changed for him. Following lines explain this:

I'm serious, she insisted, it'll be cheaper. After all, at your age the problem is whether you can or can't, but you told me you have that problem solved. I cut her off. [. . .]

Sex is the consolation you have when you can't have love. She burst into laughter. (69)

The protagonist is serious at first and sex is the consolation for him when he cannot have love. It shows that he is directing the society in the direction of new social movement. He shows that the switch from extensive to intensive characteristics that leads to the spread of relations of behaviorism that sets up the way of life and living.

The unnamed narrator is exaggerated with his unfulfilled desires – emotion and sentiment, all centered on sex. He measures everything in terms of money, as he can buy things until he has money. As such, women do not have a very significant role when it comes to sexual activities, as they are made to adjust to what the male perform on them. When he finds women according to his desire he thought his all problems have been solved. No one can care about the problems of working class people. It is the sex that produces satisfaction for people like the old man which depolarizes them from the rest of the class of people.

The protagonist takes sexual activity as a privilege which has remained incomplete, even at this age of life. However, sex is only a supplement, a signifier, a metaphor to love. For that reason, we are able to use it against itself, to deconstruct the fact that sex is supplement of love. The act of privileging, of asserting that one of two mutually dependent

concepts is really foundational, is like drinking from the springs of a supposedly river which make people forget their past the thirst is quenched. Hence, the old man who has accepted that sex is a privilege all his life was in lack of the supplement that could have completed his life. Once we have accepted the privileging, we forget that the foundational concept was only a metaphor, a supplement. Deconstruction awakes us from our dogmatic slumber, and reminds us that our truth is only an interpretation which is changeable, and it should be complemented only on the basis of the subordinates – the other side of life.

The protagonist did not realize the other side of life. He recalls that in his forties he began having physical pains that the doctor put down to his age. In his fifties, the narrator became forgetful and the pain did not occur. However, these things never really bothered the narrator, as it was sexual act that kept him active and alive. Now at ninety, the narrator is still not worried about growing older because he feels that as long as he can have sex he can live a full life. As such, he collects his best thoughts and experiences of his different ages but his best are indeed sexual desire which keeps him active.

This is how the protagonist's society is determined by will to sex. It is a mere material existence with no scope for spiritual bonding – the side essential for a complete sexual life. As such, through the character of the old man, the novel depicts the society from the sexist male perspective of the Columbian society which take sex for granted and at the helm of the happenings to satiate the never ending sexual desires. Thus, Marquez *Memories of My Melancholy Whores* shows sex should be understood in terms of its victim, the receiver rather than the giver to which the protagonist comes to realization, at the age of ninety.

III. Fall of Psychic Mentality

Memories of My Melancholy Whores is the depiction of sexist mentality of an unnamed ninety years old protagonist who finds meaning of life in sexual intercourse. He has not seen and experienced life beyond sexual intercourse. But, now at ninety years, his life-long principles are crumbling because of a young virgin. The old man has led his life in solitude, and assumes that life is limited to sex, and hence has developed a feeling that sex is mere an instrument to satiate his desires.

The protagonist of the novel has just reached ninety years. He is old and weak but sexually still active and for the celebration of his nineties birthday, he demands for a young virgin for a wild night. He assumes to be superior while the prostitutes have been treated as his inferiors. The protagonist is guided by self dictated mannerism that has set up his sexual behaviorism. He frequently visits the brothels of Rosa Cabarcas to fulfill his sexual desire that seems never ending. His continued visit to brothels has not calmed his desires, and, in fact has increased by each ageing years. He does not feel morally guilty to visit the fourteen years-old-girl though he is too old for sexual activities. His mentality is obsessed with sex and he cannot imagine life in absence of sex.

However, this life-long principle crumbles overnight, when he encounters a fourteen-years-old virgin who comes to him as a gift on his nineties birthday. Unlike other women, this young girl does not offer him sexual satisfaction, but comes to him for a good sleep which she hardly gets in her home and workplace. She works in a factory and gets very tired, at the end of the day, and when she reaches the old man, she is fast asleep. Initially, the old man tries to wake her up for sexual process, but could not. And, he is compelled to watch the sleeping innocent. However, the sight of this sleeping beauty, arise in him feelings he had never experienced. He comes to realize the other side of life, from his victim's perspective, and suddenly his never satiating sexual psychic, is buried.

He experiences entirely different feelings engulfing to him. He had not presumed and taken life beyond sex and sexuality, but now, he finds that there is other sort of feelings, where sexual penetration is not essential. His life-long philosophy that 'sex drives men' falls and he experiences an entirely different notion of life. It is the coming of the realization that the meaningless also have their importance in the society. The young girl is practically an object to him, however, now he regrets for having used so many women as objects of his sexual desires.

As such, the protagonist has who has assumed his psychic desire at the helm of everything, suddenly finds falling, and he realizes the importance of other side of pleasure that is sans sexual activities. His sexual fulfillment takes its toll on him, when he encounters the young virgin as from her she cannot have physical pleasure, but only mental relief. The interesting fact is, this young girl does not know what sexual intercourse is, and he even does not want it from her, and so he realizes that the inferior also have their essence in life.

As such, *Memories of My Melancholic Whores* is about the changed mentality of a man who has reached an age by which most people have died or will soon die, but he has rejuvenated. He, at this age feels that he has lived a long life where he was dominated with the value based on supremacy of sexuality and life did not existed beyond it. Furthermore, the females of the species to him were mere an instrument of pleasure, but no more now. He, who have never thought much about growing old or any other things, but women and sex,. And now, it is the opposite, he regrets of whatever, he has done and, a life gone in vain. As such, things are changed from being to conceptualized notion of rewritings his life and the old man's notion towards sex and sexuality of male.

As such, the obsession of the old man falls and he realizes that love is not only sex but supplement to human dignity and principles. In absence of love, sex does serve for momentary purpose, and not life-long satisfaction. Love is an emotional attachment that

regards the substance of female, but intercourse take women for object. As such, his belief crumbles and there stands a rejuvenated old man, in the form of fall of respect to the other class of the society. As such, all those women he had slept with all these years could not provide him solace and satisfaction in life. It is like the coming of the new order of realization, where the societal hegemony of insatiate sexual desire of the old man falls and the marginalized comes to the front.

Thus, the novel initially depicts the protagonist as a part of center structure of coherence in which he has live and abides by rules and regulations. Here, the old man man's mentality is set up in such structure where he is compel to believe its supremacy and, hence takes a similar way of life and living. His treatment to sex is the outcome of the same mentality where he is bound to take regime in making his victim feel that they are an object of sexual fulfillment. As, the old man (male) is bound by such traps, he performs accordingly; and female to them do not become more than mere object of pleasure. However, this principle that has guided him throughout his life does not remain intact, when he finds that pleasure is beyond sex, as well. The virgin beauty changes his notion he has adapted towards intercourse, and now he realizes that his sexual victims also had dignity importance. As such, the center comes to the realization of de-center, and thus, the notion of deconstruction takes its toll on the old protagonist.

Works Cited

- Berger, Peter and Thomas Luckmann. *The Social Construction of Reality*. London: Oxford, 2004.
- Blackburn, Simon. *The Oxford Dictionary of Philosophy*. New Delhi: Oxford, 2004.
- Critchley, Simon. *The Ethics of Deconstruction*. Indiana: IUP, 1993.
- Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins, 1974.
- - -. "That Dangerous Supplement." *Critical Theory Since 1965*. Eds. Hazard Adams & Leroy Searle. London: Athlone, 1996.
- Marquez, Gabriel Garcia. *Memories of My Melancholic Whores*. Trans. Gregory Rabassa. London: Penguins, 2005.
- - -. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. London: Penguin Books, 1996.
- Minta, S. *Post Colonial Discourses: A Caribbean Perspective*. London: Blackwell Publishers Ltd, 2001.
- Olszewski, Lawrence. "Of Memories and Sexuality." *The Colombo Mirror* 32.7 (May 2006): 96- 130.
- Rafferty, Terrence "Reading between *Memories of My Melancholy*." *The New York Times Book Review* 47.9 (May 2008): 8.
- Raquet, Sandra Pouchet. *An Insight into the Caribbean Literature*. London: Blackwell Publishers Ltd. 1996.
- Speilberg, Ruth. "Blood Necessities." *The Literary Outcomes*. 43.9 (Fall, 1998): 31-33.
- Updike, John. "Black Solitude and Marquez." *The New York Times Review* 32.7 (Spring, 2003): 123-125.
- Zamora, Louis Parkinson. *Garcia Marquez and Latin America*. Columbia: Columbia Press, 1989.
- Zellar, Brad. *Memories and Marquez*. Havana: World Publishing, 2006.