

GABRIEL GARCÍA MÁRQUEZ' NOVEL LOVE IN THE TIME OF CHOLERA - AN EXEMPLAR WORK OF POST COLONIALIS

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Abstract

Gabriel García Márquez is one of the all time greats of world literature. His works are true reflections of the Post Colonial mind of Colombia. The period from the First World War to 1950 left an indelible imprint on the people of Latin America. The Spanish Civil War and the fall of Spain in 1936 had a direct effect on the Latin American writers. The novel 'Love in the Time of Cholera' narrates one such story. The story of the young couple is understood to be his parents' (Autobiographical). The older couple of the novel was the real couple who were murdered by a boat man using his oars. The loss of identity and the search for one is often reflected in the Post Colonial works of all the independent colonized countries. Márquez echo this voice in the magic-realistic mode. This paper traces Post Colonial literature through his narrative technique Magical Realism. The reader can realize after reading his novels Colonization and its effect. His novels show the characteristics of the Post Colonial novels is to record the happenings of the society and personal experiences in the native voice. Under the colony countries yearning their liberty through their work of art Márquez novels are best replica of history, patriotism, love, solitude and social status (upper class and middle class).

Introduction:

Gabriel García Márquez is one of the all time greats of world literature. His works are true reflections of the Post Colonial mind of Colombia. The period from the First World War to 1950 left an indelible imprint on the people of Latin America. The Spanish Civil War and the fall of Spain in 1936 had a direct effect on the Latin American writers. They adopted realist- modernist trend to record the psyche of the day. The later novelists like Márquez made use of Realism and Fantasy to portray the problems and conflicts of the region. In the search for the identity men were caught between the marchland of Civilization and Barbarism. Márquez portray this loss of identity in his novel *One Hundred Years of Solitude*. The Macondo of the novel is often generalized by critics to represent rural towns throughout Latin America.

The characteristics of the Post Colonial novels is to record the happenings of the society and personal experiences in the native voice. Márquez who was a reporter himself weaves such incidents into stories in the realistic and magical web. The novel '*Love in the Time of Cholera*' narrates one such story. The story of the young couple is understood to be his parents' (Autobiographical). The older couple of the novel was the real couple who were murdered by a boat man using his oars. The loss of identity and the search for one is often reflected in the post colonial works of all the independent colonized countries. Márquez echo this voice in the magic-realistic mode.

Magic realism or magical realism is an aesthetic style or genre of fiction in which magical elements are blended into a realistic atmosphere in order to access a deeper understanding of reality. These magical elements are explained like normal occurrences that are presented in a straightforward manner which allows the "real" and the "fantastic" to be accepted in the same stream of thought. It has been widely considered a literary and visual art genre; creative fields that exhibit less significant signs of magic realism include film and music.

The supreme fictions of Gabriel García Marquez possess an imaginative efflorescence which has few parallels in the post-war world. Indeed, overused literary clichés like 'magic realism' appear timid and pallid when applied to the phantasmagoric sagas of his glittering pen. As 'truth' turns into fantasy and myth becomes a metaphor for linear historical narrative, Marquez demonstrates a cerebral capacity reminiscent of Joyce, Beckett and Faulkner. Like these three masters of opaque meanings, he remains the omnipotent manipulator and prime originator of characters and events. During the course of his 'brilliant' career, Marquez has ensured, in his authorial persona as the arch fabricator, that all textual interpretations of his novels and short stories retain the flexibility of agile serpents. As we are plunged into a world of magic illusion and deception, it would scarcely be an exaggeration to insist that, faced with the same product; every reader reads a different book.

He doesn't use written documents. He typically drives himself crazy searching for a document and then end up throwing it away. Then he find it again and it doesn't interest him anymore. He needs to have everything idealized. Florentino Ariza's very concept of love is idealized in *Love in the Time of Cholera*. He has the impression that Florentino has a concept of love that is totally ideal and that doesn't correspond to reality.

García Márquez concept of reality is his parents' love story. He heard his father and his mother both talk about these love stories. That's why the story is set during the period of their youth, although he puts much of the story back even further in time. His father was a telegrapher who also played the violin and wrote love poems. In *Love in the Time of Cholera* he was concerned with the period when the novel ended. Consequently, he made an effort to go far enough back in time that the couple would be eighty years old when the novel ends. If he puts them at the end of the nineteenth century, it wasn't because he wanted to but rather so that they could finish with the trip on the Magdalena River. It had to be a period in which the airplane couldn't be a solution.

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One of the most emotional experiences of García Márquez has had as a writer relates to all this. It happened in *Love in the Time of Cholera*, with the family of Fermina Daza, when she is a child. He was creating all her life inside the house where she lives with her father and her spinster aunt, and the house is a copy of the one that is now the Oveja Negra bookstore in the Plaza Fernandez Madrid in Cartagena. He was working on the first draft. He had the girl, her father, her aunt, and her mother, but the mother always seemed extra. He just didn't know what to do with the mother. When they were at the dinner table, he could see the father's face perfectly, and he could see the faces of the girl and the aunt perfectly, but the mother's face was always blurred. He imagined her one way and then another way, he made her like so-and-so, but she remained a constant problem and he didn't know what to do. She was ruining his novel. The aunt took the girl to school. The father wasn't ever home. The maid took care of the house. But what was the mother supposed to do? She didn't have anything to do. And then suddenly one day, thinking that he was stuck on a dead-end road, he realized that what had happened was that the mother had died when the girl was born. And this was the reason the aunt was there, because the father had brought her to the household to raise the child when the mother died. And this was the reason too that the maid took care of absolutely everything in the house and also why the mother had nothing to do in the house. It was a precious experience for him, and it explains how the character of the mother began to

live the very moment he discovered that she had died. So she is always a presence in the house and the characters speak of her as someone who has died, who has left her mark on her daughter. This also explains why the father is so lonely and has the type of personality he has. He solved everything once he said, "I'm mistaken. I'm trying to resuscitate a dead person. This woman died." That kind of thing happens in all my books. In some situations you don't have any more resources than your own interior world.

How would you characterize your relationship with the exterior world, with the city of Cartagena, when you were writing *Love in the Time of Cholera* in 1984?

One is fantasy. And therefore his choice of candidate in the present race is a writer eminently endowed with a gift of speech animated by dynamic fantasy. Gabriel García Márquez is one of those writers who enchant us as he deals with those perennial forces that rule our lives and cast us hither and thither. He also represents a highly encouraging phenomenon in world literature, which has been designated as the South American boom in literature. In an age when more and more often we hear that the novel is dying or dead, as the fish in the sea and life in Lake Erie, under the threat of *Menschenddmtnernung* it is worthwhile, I feel, to find such a countercurrent of fantasy.

This novel is an autobiographical novel that is *Love in the Time of Cholera* (Spanish: *El amor en los tiempos del cólera*) is a novel by Nobel Prize winning Colombian author Gabriel García Márquez that was first published in Spanish in 1985, with an English translation released in 1988 by Alfred A. Knopf. An English-language film adaptation was released in 2007. The older couple in this novel represents Marquees' parents, their love affair to be known to their parents Márquez, the Colonel. Gabriel Eligio Gracia was not the man the colonel had envisioned winning heart of his daughter: he (Gabriel Eligio) was a conservative, had the reputation of being a womanizer: Gabriel Eligio wooed Luisa Santiago with Violin serenades, love poems, countless letters and even telegraph messages after her father sent away intention of separating the young couple. Her parents tried everything to get rid of the man, but he kept coming back, and it was obvious their daughter was committed to him. Her family capitulated and gave her permission to marry him. (The tragicomic story of their courtship would later be adapted and recast as *Love in the time of Cholera*.)

The main female character in the novel, **Fermina Daza**, is the strong axis around which the story revolves. Fermina easily rejects **Florentino Ariza** in their youth when she realizes the naïveté of their first romance, and she weds **Juvenal Urbino** at the age of 21, the "deadline" she had set for herself, ultimately because he seemed to be able to offer security and love to her. Urbino is a medical doctor devoted to science, modernity, and "order and progress." He is committed to the eradication of cholera and to the promotion of public works. He is a rational man whose life is organized precisely and who values his importance and reputation in society to the utmost. He is a herald of progress and modernization.

Urbino's function in the novel is to provide the counterpoint to Florentino Ariza's archaic, baldly romantic love. Urbino proves in the end not to have been an entirely faithful husband, confessing one affair to Fermina some years into their marriage. Though the novel seems to suggest that Urbino's love for Fermina was never as spiritually chaste as Florentino Ariza's was, it also complicates Florentino's devotion by cataloging his many trysts and apparently a few, possibly genuine, loves. By the end of the book, Fermina comes to recognize wisdom and maturity in Ariza and their love is allowed to blossom in their old age. For most of their adult lives, however, their communication is limited to occasional public niceties or uncertain correspondence by letter. The story takes place in an unnamed port city somewhere in the Caribbean, near the Magdalena River. While the city remains unnamed throughout the novel, descriptions of it lead one to the conclusion that it must be Cartagena, in Bolívar, Colombia, where García Márquez spent his early years. The city is divided into such sections as "The District of the Viceroys" and "The Arcade of the Scribes." The novel encompasses the half century roughly between 1880 and 1930. The city's "steamy and sleepy streets, rat-infested sewers, old slave quarter, decaying colonial architecture, and multifarious inhabitants" dot the text and mingle amid the lives of the characters. Locations within the story include:

Some critics choose to view *Love in the Time of Cholera* as a heart-warming story about the enduring power of true love. Others criticize this view as simple, contending that the author has woven a story so dense that the reader risks falling into its trap of sweetness and simplicity if they do not pay close attention to what is happening. García Márquez himself said in an interview, "you have to be careful not to fall into my trap." This is manifested in Ariza's excessively romantic attitude toward life, an attitude which shapes his obsession with Fermina, and his gullibility in trying to retrieve the sunken treasure of a shipwreck. It is also made evident by the fact that society in the story believes that Fermina and Juvenal Urbino are perfectly happy in their marriage, while the reality of the situation is not so ideal. Critic Keith Booker compares Ariza's position to that of Humbert Humbert in Vladimir Nabokov's *Lolita*, saying that just as Humbert is able to charm the reader into sympathizing with his situation, even though he is a "pervert, a rapist, and a murderer," Ariza is able to garner the reader's sympathy, even though the reader is repeatedly reminded of his more sinister exploits.

The notion that García Márquez's "trap" refers to our temptation to oversimplify and reduce his narrative to an elementary love story is further supported by the fact that the novel holds up and examines romantic love in myriad forms, both "ideal" and "depraved", and continually forces the reader to question such ready-made characterizations by introducing elements antithetical to these facile judgments.

García Márquez's main notion is that lovesickness is a literal illness, a disease comparable to cholera. Ariza suffers from this just as he might suffer from any malady. At one point, he conflates his physical agony with his amorous agony when he vomits after eating flowers in order to imbibe Fermina's scent. In the final chapter, the Captain's declaration of metaphorical plague is another manifestation of this. The term cholera as it is used in Spanish, cólera can also denote human rage and ire. (The English adjective choleric has the same meaning.) It is this second meaning to the title that manifests itself in Ariza's hatred for Urbino's marriage to Fermina, as well as in the social strife and warfare that serves as a backdrop to the entire story. Jeremiah Saint-Amour's death inspires Urbino to meditate on his own death, and especially on the infirmities that precede it. It is necessary for Fermina and Florentino to transcend not only the difficulties of love, but also the societal view that love is a young person's prerogative (not to mention the physical obstacles that old age brings to physical love).

Two common themes present in works of fiction dominated by magical realism are time and terror. Time is frequently displayed as cyclical rather than linear, meaning that which happens once is destined to happen again. Terror, presented in forms such as war and disease, is used as a motif for rejuvenation. Out of the destruction emerges new birth and new opportunities (Rios).

According to Alberto Rios use of magical realism is predominately Latin American in culture, however traces of this instrument can be found in works as diverse as William Faulkner, Toni Morrison, and Gabriel García Márquez.

Marquez plays with time. The audience learns in the first chapter that Dr. Juvinal Urbino and his wife Fermina Daza are elderly. After some untimely events Fermina and Florentino are reunited after fifty years. The chapter ends and the audience are transported back those fifty years to the beginning of their relationship. Once the audience is caught up with their story the chapter ends and the elderly Florentino and Fermina greet us from the pages. This gives the audience a sense of time continuation. Diving deeper into the time theme we can see the cyclical motion of the text. Florentino vows to earn back Fermina's love, almost picking up exactly where they both left off fifty years prior. It is a sad dance as we know that which happens before is destined to happen again.

Terror is found in *Love in the Time of Cholera* in two ways: The first form of terror within the text is the war raging on when Florentino Ariza and Fermina Daza meet. The second form of terror is the disease, Cholera, of which takes as many lives as the war and its victims are often confused. Despite the devastation surrounding them, Florentino and Fermina are able to allow the seeds of love to grow.

Gabriel García Márquez incorporates magical realism within his works in many ways. Terror and time are both present, his language is both fluid and poetic-adding a little magic into the

texts, and he suspends the audience's mind with such scenarios that we accept them as truth, even though they are mere exaggerations

Conclusion:

Thus Gabriel García Márquez novel is an exemplar work of art for Post Colonial literature through his narrative technique Magical Realism. The reader can realize after reading his novels Colonization and its effect. His novels show the characteristics of the Post Colonial novels is to record the happenings of the society and personal experiences in the native voice. Under the colony countries yearning their liberty through their work of art Márquez novels are best replica of history, patriotism, love, solitude and social status (upper class and middle class). The loss of identity and the search for one is often reflected in the post colonial works of all the independent colonized countries. Márquez echo this voice in the magic-realistic mode. *One Hundred Years of Solitude* is certainly one of the most remarkable books ever written, a tale that spans generations, told against a backdrop where the absurd can seem logical and the sensible ludicrous.

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