

**THINKING OF AGEING IN THE WRITINGS OF
GABRIEL GARCIA MARQUEZ**

*Thesis submitted to University of Calicut
for the award of the degree of*
Doctor of Philosophy in English

by

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Ph.D Registration U.O. No: 9060/2016/Admn

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January 2023

CERTIFICATE

This is to certify that the adjudicators of the PhD thesis titled “Thinking of Ageing in the Writings of Gabriel Garcia Marquez” have not given any directions for correction or suggestion for change in their reports. The content of the CD is the same as in the hard copy.

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A NOTE ON DOCUMENTATION

I, hereby, would like to acknowledge that the documentation in the thesis is prepared in accordance with the style format suggested by MLA Handbook (9th Edition).

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DECLARATION

I hereby declare that the thesis entitled “Thinking of Ageing in the Writings of Gabriel Garcia Marquez” is an authentic record of my studies and research carried out under the guidance of Dr.Betsy Paul C, Research Guide at the Research Centre, Department of English, St. Aloysius College, Elthuruth, Thrissur. I hereby certify that no part of this work has been submitted or published for the award of any other degree, diploma, title, fellowship or recognition.

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ACKNOWLEDGEMENTS

This research work is the fruitful result of the six-year study on vast subjects like ageing and Gerontology. My humble effort in the form of this thesis is only a facet among the multiple possibilities hidden in these fields of study, which are yet to be explored and examined.

I express heartfelt gratitude to my research supervisor Dr Betsy Paul C, who monitored and encouraged me in my research path. I am ever grateful to her for providing timely guidance, corrections and criticisms on the subject and methodology of my study. I am indeed blessed to accomplish research under such an experienced mentor who is also a wonderful human being.

I want to place on record my indebtedness to the Management, the Principal, Dr Chacko Jose P, the Librarian, Ms Vinitha Vincent, and the Staff members, teaching and non-teaching, of St. Aloysius College, Thrissur, for the help I received from them on various occasions during the course of my research. Among them, I must gratefully acknowledge the helpful and critical interest of teachers at the Department of English, St Aloysius College Thrissur. I thank the staff at the General Library at St. Aloysius College, Thrissur, for their timely help at various stages of my research work.

My heartfelt thanks go to my teachers, who kindled my research interest. I thank all my teachers from school to college for moulding my character and giving me a strong foundation of knowledge and values. I gratefully remember the advice provided by Prof. Janaky Sreedhar, Head of the Department of English, University of Calicut and RAC Member. I, with gratitude, acknowledge the opportunity given by Dr K. M. Sherrif, Associate Professor, University of Calicut, to participate in the Research Forum organised by the Dept of English, University of Calicut.

I thank Shaji V, Assistant Librarian, CHMK Library, the University of Calicut, for his help on various stages of my research. I also thank Dr.Vinod V. M., Assistant Librarian, CHMK Library, University of Calicut.

The list of people who assisted me in various ways should be shorter for detail. Nevertheless, I should mention with gratitude the supportive encouragement of intimate friends Ms Jyothy Sreedhar, Assistant Professor, Dept of English, NSS Hindhu College, Perunna, Chenganacherri, Ms Arathi Lal, Assistant Professor, Dept. of English, VTM NSS College, Dhanuvachapuram, Thiruvanthapuram, Ms Aparna Harikumar, Assistant Professor, Dept of Commerce, SVRNSS College, Vazhoor, Kottayam, Ms Aneeshya V, Assistant Professor, Dept. of English, NSS College, Ottapalam, Ms Deepthi C, Assistant Professor, Dept of English, NSS College, Ottapalam and Ms Salini V.G., Assistant Professor, Dept. English, NSS College, Ottapalam and my other colleagues and friends from my department and college. I thank my fellow research scholars at St. Aloysius, Karthika P, Sarada, Anju, Arathy, and Ms Reshma, Assistant Professor, Dept. of English, St.Aloysius College, Elthuruth for their love, support and encouragement.

I am forever indebted to my parents for giving me the opportunities and experiences that have made me who I am. Thanks to my sister for her unwavering love and inspiration.

Finally, I thank my husband, Unni Sreekumar, for his constant encouragement and technical support throughout my research. And love to darlings Sravansankar and Jhanavi for being patient and good babies.

Hema S

List of Abbreviations

The select novels are shortened for ease of reading as follows:

AVOMEW- *A Very Old Man with Enormous Wings*

LTC- *Love in the Time of Cholera*

LTT- *Living to Tell the Tale*

MMMW- *Memories of My Melancholy Whores*

NOWC- *No One Writes to the Colonel*

OHYS- *One Hundred Years of Solitude*

TAP- *The Autumn of the Patriarch*

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Chapter I

Introduction

Old age exists as an inevitable stage of everything born on earth. Mostly the first reaction to being called 'old' is anger. A common assumption in many societies is that old age is a stage to retire and contemplate death. In the present community, age is not just a number or a biological fact of physical decline but a social, political, and cultural fact. Every organisation creates its values and living standards, and the aged's condition depends on social contexts. Most contemporary civilised societies respect age and honour the aged but despise being old. Scientific progress deconstructed myths about old age. This made it possible for medical science to care for and heal the elderly resulting in the presence of too many older adults in society. Studying the problems faced by the aged population in all its aspects became necessary. The present study tries to analyse how the images of the aged portrayed by Gabriel Garcia Marquez correlate and correspond to contemporary gerontological theory. The study aims to provide a literary gerontological analysis of the select works of Marquez.

Gabriel Garcia Marquez, affectionately known as Gabo or Gabito, was born in 1927 in Aracataca, Columbia. He spent his childhood with his maternal grandparents. They amused him with fantastical stories on myths and legends of Latin America. These stories, he said, inspired him to be a writer, especially to become the master of the narrative technique of magic realism. Gerald Martin, his biographer, commented that Marquez's childhood was his true inspiration to write. His grandfather, a retired colonel, provided Marquez with knowledge of Latin American history. His life inspired Marquez to write his best sellers, *One Hundred Years of Solitude* and *No One Writes to the Colonel*. Marquez's name is synonymous with magic realism in the literary scenario. According to Marquez, in each book, he chooses a different path.

The subject and mood of the time determined the style. He created a fictional town, Macondo, as Faulkner created Yoknapatwa County. Macondo can be identified as a place somewhere in Latin America. His most famous works are set in Macondo. Marquez is a Latin American Boom representative writer and remains a model for later world writers. He won many renowned awards and recognition. He became Nobel Laureate in 1982. Many of his novels are bestsellers of the twentieth century.

The literary, political and personal aspects of Marquez's life have been of deep interest to many. His friendship with Fidel Castro and his leftist political tendencies gained international attention. He began his journalistic career as a law student at the National University of Columbia. He worked for *El Universal* in Cartagena, then *El Herald*, Barranquilla, followed by *El Espectador*, Bogota. He had been a serious reader of literature from his childhood days. He admired the storytelling technique employed in Arabian Nights. The writings of Jane Eyre, William Faulkner, James Joyce, Virginia Woolf, Franz Kafka, T. S. Eliot, and Ernest Hemingway stirred his imagination. Moreover, as a journalist, he wrote film reviews and political commentaries, which served as training for his literary talents.

The Latin American Boom was a literary movement in the 1960s and 1970s. The pioneering literary figures were Julio Cortazar, Carlos Fuentes, Mario Vargas Llosa and Gabriel Garcia Marquez. The movement featured influences of European Modernism and Latin American Vanguardia, combining the themes of magical realism, Latin American indigenous culture and myths. Marquez, during his early literary life, looked forward to European writers for inspiration and narrative style. But once he is into Latin American canonical writers, he found an immense resource for his literary cravings. This made him an ardent admirer of his contemporary writers and being in line with them.

Marquez's first short story collection was *Eyes of a Blue Dog* (1947), which was unsuccessful. His first remarkable output was *Leaf Storm* (1955), a novella, followed by *No One Writes to the Colonel* (1961). These two works were the forerunners of his magnum opus, *One Hundred Years of Solitude* (1967). Mario Vargas Llosa, his contemporary, praised the novel as a "literary earthquake throughout Latin America". Other literary milestones are *Love in the Time of Cholera* (1985), *The Autumn of the Patriarch* (1975), *The General in His Labyrinth* (1989), etc. His popular novellas are *Chronicle of a Death Foretold* (1981) and *Memories of My Melancholy Whores* (2004). His short story collections include *Big Mama's Funeral* (1962), *Strange Pilgrims* (1993), and *A Very Old Man with Enormous Wings* (1968). Moreover, he penned many non-literary works like *The Story of a Shipwrecked Sailor* (1970), *The Solitude of Latin America* (1982), and *Living To Tell a Tale* (2002), to mention a few. Richard Cardwell commented in his research paper "Characterisation in the early fiction of Gabriel Garcia Marquez", published in *Gabriel Garcia Marquez: New Readings* (1987), that "Marquez' stories begin in an unassuming even unpromising way..... the chosen milieu too may seem unpromising, yet the background details serve a different but significantly symbolic role "(15).

There are several analyses of the literary outputs of Marquez from different perspectives. In *Gabriel Garcia Marquez: Solitude and Solidarity* (1993), Michael Bell discusses Marquez's literary tendencies and political inclinations in his biography. Bell closely reads Marquez's fiction to understand the inner complexities and essence of the great writer's works. He places Marquez within the broader context of twentieth-century fiction. He identifies that the central theme of Marquez's works is solitude. He compares Marquez with Cervantes. *Gabriel Garcia Marquez: A Critical Companion* (2001) by Ruben Pelayo is another analysis of Marquez. The

work is a biographical and literary journey into the life and works of Marquez. The first chapter unravels the life of Marquez. The following chapters delineate academic contexts in Marquez's fiction. Pelayo analysed the best literary outputs by Marquez, like *Leaf Storm*, *No One Writes to the Colonel*, short stories, *One Hundred Years of Solitude*, *Chronicle of a Death Foretold*, and *Love in the Time of Cholera*.

Harold Bloom's *Modern Critical Interpretations of Marquez* (2009) is an edited text of various critical interpretations of Marquez's works. In the introduction to the text, Bloom expressed his preference for the novel *Love in the Time of Cholera* and its lasting effect over Marquez's best-seller, *One Hundred Years of Solitude*. The text comprises studies on the book's social-political and cultural aspects by Ruben Pelayo, Gene H. Villada, Michael Bell, Mabel Morana, and Roberto Gonzalo-Echevarria, to mention a few.

Ilan Stavans *Gabriel Garcia Marquez: the Early Years* (2010) is another work. The work is biographical and on the literary pursuit of Marquez. The work traces his evolution as a writer. Stavans recounted the first stage of Marquez's academic life as a journalist, then his early short stories, which laid a foundation for becoming an author with many bestsellers. Stavans adopted an approach similar to biography and juxtaposed the lived life with the narrated life.

Gabriel Garcia Marquez's New Readings (2009), an edited text by Bernard Mc Gruik and Richard Cardwell, contains several scholarly articles on Marquez. The work analysed the works of Marquez in the light of twentieth-century literary critical theories like practical criticism, formalism, structuralism, psychoanalysis, anthropology, Marxism, philosophy of language, and deconstruction. The first part of the text examined the early phase of Marquez's literary career. Marquez's earlier

works like *Big Mama's Funeral*, *No One Writes to the Colonel*, and *Balthazar's Prodigious Afternoon* are studied. The next part has a thematic, theoretical, and ideological analysis of his classic *One Hundred Years of Solitude*. The following section is a narratological treatment of the stories of *Innocent Erendira*. The concluding part contains three essays on the philosophy of language in *The Autumn of the Patriarch* and *Chronicle of a Death Foretold*. The study closes with a postscript, an analysis of *Love in the Time of Cholera* by Robbin Fiddian. He opened up humanist, feminist, and Americanist critical responses to the novel.

The women characters in Marquez's writings have been analysed. Nadia Celis- Salgado in "The Power of Women in Gabriel Garcia Marquez", published in *The Oxford Handbook of Gabriel Garcia Marquez* (2021), said about the resilient, vibrant heroines who form the axis of families and communities they live in. Marquez represents the complex hierarchy of women and men emerging from their intimate relations. She described women as reluctant to surrender their autonomy and right to pleasure and defy social conventions. Another article, "Virgins, Mothers and Whores: Female Archetypes in Gabriel Garcia Marquez's *One Hundred Years of Solitude* and Isabel Allende's *The House of Spirits*" by Vera Burrows, categorises women characters in the select works. She stated that the women characters of Marquez embody the archetypal women in fiction.

Even though Marquez has said much about ageing, serious inquiry into the representation of his aged characters needs to be included in the literary scenario. A few studies have been conducted on the aged characters of Marquez like "Gabriel Garcia Marquez's *Love in the Time of Cholera* and Simone De Beauvoir's *The Coming of Age*" published in *Simone de Beauvoir Studies* and "Literature and Medicine: Garcia Marquez' *Love in the Time of Cholera*" published in *The Lancet*

(1997) by A. H. Jones, analysed it as the most extraordinary novel written on ageing and old age. She suggested medical practitioners should turn to literature. She believed the text provided valuable insights into ageing, which are absent in traditional medical texts. Gerontophobia in Marquez's *Love in the Time of Cholera* has also been studied.

An article published on the AARR website about Hispanic Attitudes on Aging by Angela Hughston in February 2019 stated that Spanish-dominant and bilingual Hispanic Americans are optimistic about ageing. They find their life more meaningful during midlife. In another article published by Jesse J. Holland of the Associated Press states that Hispanics have more positive experience caring for the elderly and the individuals in the community are more likely to associate and provide more positive care for the elderly and create less stress in their families. They owe this attribute to their cultural upbringing. Taking care of the family is a gratifying experience for Hispanics. Latinx aged tend to remain in the family itself as they advance in their age. Despite all this generalised understanding, there are several instances of Latin American older adults suffering from abandonment and starvation in their region.

Studies on age and ageing have taken a new turn in the past few decades. Gerontology has been correlated to age in its various disciplines. Age and gerontology are scientific, sociological, psychological, and political concepts. Research and studies on ageing focus on two significant aspects: age as an attribute of individuals and groups and age as an attribute of social organisation and dynamics. The foundation of the Gerontological Society of America started gerontology as a discipline of study. The studies on gerontology analysed all aspects of age and ageing, biological,

psychological, and sociological. Early theorists on ageing focussed on creating a theory for this new field of study, which was in its infancy. They linked the enthusiasm for a new approach and the personal experience of individuals. Thus philosophical, psychological, and literary perspectives on analysis developed.

Gerontology and literary gerontology are emerging fields of study in humanities research. Due to the increasing grey population, significant discussions on ageing have started in the USA. Many articles have been published on gerontology as a sociological discipline of study. When reviewing the articles on gerontology, a multitude of articles provide a general comprehension of the field; the sociological, psychological and political aspects of ageing and issues of the aged are discussed in those scholarly works. The articles provide background knowledge on the phenomenon of ageing, which forms the foundation of the thesis. The nineteenth-century Belgian statistician Adolphe Quetelet's translated work *Treatise on Man and the Development of His Faculties* (1835) provided a statistical study of human characteristics. Quetelet denigrated that old age begins at 60, for he believed one loses more energy during 60-65 years. This categorisation became popular, and the idea from the book has influenced a governmental policy on setting the pensionable age at 60. This proved to be a failure in this contemporary world of increased longevity and medical care.

The earliest discussion on the psychological dimensions of ageing appeared in Stanley Hall's *Senescence: the Last Half of Life* (1922). Hall took ageing as a gradual decline of all faculties and is a slow process. Gerontological theories try to answer two sorts of questions- what is the ageing process? And how to make it as enjoyable as possible? As a potent economic force, the increasing greying population took

gerontological theories from academic backwaters to the front. Moreover, gerontologists are dealing with the part of the life span that most of the world population can expect to experience.

Robert N. Butler developed life review as a theoretical concept. Human beings naturally tend to review their life at some point, especially during late life or during a crisis. It is a return to memories. Reviewing is both an involuntary and structured process. Structured life reviews are practical tools in psychotherapy. Most older people review their life more than others. Thus life review refers to an older person's review and analysis of their life. Butler created this concept in 1961 to mean occurrences of inner experience or mental processes in an older person (862). This life review contributes to a serene and wise experience of ageing. Life review is not simply a reminiscence of the past but a touch of nostalgia and regret. In some extreme conditions, the review may be an excessive obsession of the older individual with their history and may end in a state of terror or suicide.

Life review is a standard literary tool by writers to connect the characters' past with the present. It is a device for introspection. The writers like Proust, Joyce, and Carol have extensively used this concept. The literary value of biographies and autobiographies must also be remembered in this context. Life reviews can resolve conflicts, increase and improve self-esteem, and initiate forgiveness and reconciliation. Butler states that life review enhances one to examine his/her life, behaviour, self and guilt. This enhances a better understanding of late-life and end-of-life.

Successful ageing is a concept associated with Robert J. Havighurst and his activity theory on ageing. It refers to an ageing individual's life satisfaction and the

associated conditions. Havinghurst, after his studies on the social psychology of ageing, found that older individuals with high levels of active social life and psychological life age successfully and derive satisfaction from it. He discovered four basic social and psychological needs during an individual's later stage: emotional security and affection, social recognition and status, a sense of worth and self-respect, and adequate food. When these needs are not fulfilled, there is a social problem. He stressed the need for a theory on successful ageing and considered it the aim of gerontology.

Ageing, Death and the Completion of Being (1979), an edited book by David Van Tassel, explored the humanistic way of analysis on old age. The collection's essays took human ageing experiences to comprehend the concept. The study rejected the notion of the traditional association of death with old age. The work traces historical, cultural, literary, political, and all-encompassing philosophical aspects of age and ageing. In the 1990s, a book series *Rethinking Aging*, was planned in the U.K. Realization revealed a knowledge gap. Ageing information traditionally came from gerontologists. Heightened interest professionally and personally came to the fore. The series aimed to narrow the gap in knowledge and accessible information. Books focusing on topics of interest and concerns were created.

The Handbook of Communication and Aging Research (1995) by J. Nussbaum detailed the experience of ageing; images of old age; attitudes towards ageing; adaptation; development and growth into later years; language, culture, and social ageing; and age in social and sociolinguistic theory. The book covers aspects relating to the role of age stereotypes in interpersonal communication, intergenerational communication, cultural issues, the nature of family relationships between and within

generations, and friendships later in life. Retirement and leisure, the political power of seniors, health communication, senior adult education, instructional communication and older adults are relevant issues discussed.

Another attempt by Biggs was to study the issues of Retirement Communities (RC) in 2000. Following his path, Katz and McHugh also studied the same problem and found the link between stories or experiences of ageing with cultural narratives of mobility and sociability. They said the concept of a utopian vision of ageing is faulty, popularised by the government, and often contradictory. The study explicitly critiques social policy and culture that give a taken-for-granted status to older people (15). Thus, critical gerontology radically makes one rethink how age and ageing are culturally constructed and moves towards personal and cultural transformation (16). Ray emphasised the importance of social change using narrative methods. She says narrative gerontologists must make a difference in people's thoughts about ageing and what one feels (16). Grimm and Booth pointed out the difficulties of using the narrative approach. They found out that narratives are rule-bound. How one lives and the experiences shared by the storyteller will be defined. The relativity and uncertainty of stories hinder methodological analysis (18). Critical gerontology is one of the most exciting methods of crucial research on ageing. The scholars studied traditional ageing in an era of post-modernism, with the help of macro and micro levels of concept analysis (19, 20).

In the introduction to *An Introduction to Gerontology* (2011), Ian Stuart Hamilton described ageing as “change within old age or changes that affect older people; it can include a process that started in an earlier life but only manifests themselves in old age” (1). He reviewed general attitudes toward ageing and critically

questioned the established practices of considering age 60 as a margin of growing old. He enlisted numerous instances where ageing is a punishment. It is also an undeniable myth that humankind desires to live long. The human beings in mythologies who derived the boon of eternal life from Gods are tricked into not asking for eternal youth, like Tithonus and Sybil of Cumae. In Ovid's tale of Philemon and Baucis, a married couple is receiving the blessing of eternal life from Zeus and their request to die when one among them dies also substantiates the notion that eternal life without youth or a partner seems undesirable. The diverse representation of ageing in art and literature points to the fundamental issues of ageing as suffering- psychological and physiological- accompanies the process.

Simone De Beauvoir's *The Coming of Age* (1970) is an encompassing work on age and ageing. The work received only a little attention during its publication; as gerontological theories emerged, the work-regained prominence. Beauvoir studied ageing within and outside of the individual, the history of ageing, how ancient communities treated the aged and ageing, and the biological, psychological, social, cultural, and political aspects of ageing. She studied her ageing as well. The work also provides a philosophical, biological, historical and political understanding of ageing.

Age and ageing are not simply stages in life or a process of growing older. Ageing is a process that starts right from the birth of an individual and becomes evident as one reaches a certain age. Thus, a more reasonable definition of ageing is, a change within old age or changes that affect people. The study of ageing in all aspects is termed gerontology. The categorisation of the population into elderly and old is still a confused state of affairs.

Demographic studies have found a considerable increase in the aged population over the past few decades. This created a new interest in sociologists' studies and resulted in gerontology's origin. Gerontologists analyse both general and specific attributes of ageing, including positive and negative perspectives on the same. They look into the need to alter or be satisfied with the existing ageing concepts or to look for a more profound and comprehensive understanding of the discipline. They searched for cultural, artistic, scientific, and philosophical representations of ageing. The knowledge thus imparted is valuable for policymakers, government, and medical practitioners. The scope of gerontology is higher in the immediate social setting. Gerontologists have demarcated the growing number of elderly as a 'greying population'. Governments worldwide and other NGOs are interested in hearing gerontologists' stances while making policies and programs for the elderly and the aged. As Ian Stuart-Hamilton said in *A Handbook on Gerontology*, gerontologists are dealing with a stage in life that most of us expect to experience (6).

The aims of critical gerontology and gerontologist, according to Hannah Zeilig, are to analyse the existing explanation of age and ageing to discover the underlying principles that shape social, cultural, and individual experiences of ageing. They reconsider the traditional concept of ageing and even the area of gerontology itself. They are interested in the general and particular aspects and in questioning the existing norms that explain ageing and how individual experiences it in a specific historical moment. Thereby finding out the "hows" and "why's" of ageing and formulating a new theory (8). They turn to stories of ageing in literature and narratives in gerontology to gain knowledge. Even though there is overlapping, they answer ambiguities and complexities of age, ageing, later life, and cultural norms of ageing (9). In *Towards Political Economy of Old Age*, Alan Walker turned his attention to the

explanation of the depressing social status of the elderly. He examined the political economy of old age and analysed the social and economic situation of different groups of elderly rather than treating them as a homogenous group. Social policies need to be reviewed to recognise inequalities in old age and the causes of low economic and social status.

The interest of gerontologists fall more importantly on personal narratives of ageing, like the accounts of the aged individuals on their life, their experiences in nursing homes, their life and status in the family, and their declining health and diseases: survival, recovery or sufferings. They find these real-life stories valuable resources to comprehend the phenomenon. Further, gerontologists extend their focus to fictional narratives. The fictional narratives are also treated similarly to personal records that contribute to varied experiences of growing old. Thus, personal narratives like biographies, autobiographies, memoirs, and fictional narratives are analysed to form multiplicity in ageing experiences.

The Gerontologist, a scholarly journal published by The Gerontological Society of America, enhances qualitative studies in this field and promotes research on various aspects of age and ageing. Don C. Charles in the symposium *on Old Age and Literature: A Developmental Analysis* presented a paper, Don C. Charles presented an article entitled “Literary Old Age: A Browse through History” (1977), later published in *Educational Gerontology* which discussed the plight of the elderly and their treatment during his time. He opined that they are ill-treated in our society. Older adults themselves hold a negative view of them. He attributed blame to society and literature for the negative stereotyping of the elderly. Literature of all ages provided information on that time's social institutions and culture. Thus one gets

traces of how the elderly have been treated in history. He said, “what we think and feel about old people in our society is a product of what we have read” (239). He browsed The Bible, Greek and Roman writers to twentieth-century English literature to get glimpses of the representation of the aged in literature. The critics started exploring literary works from the perspective of ageing and the issues: a physiological and psychological model of ageing in literary works, life narratives etc.

Literary scholars started their first efforts in 1975 at *the Conference of Human Values and Aging* conducted by David Van Tassel of Case Western Reserve University. Leon Edel and Leslie Fielder, in 1979, presented two papers on psychoanalysis. Edel’s work was on Goethe, Tolstoy, and Henry James and creativity in old age. Fielder’s work was on the unconscious strivings of dirty older adults (300). Psychologist Erik Erikson was also a participant.

Richard Freedman analysed ageing from autobiographical contexts in his article, "Sufficiently Decayed: Gerontophobia in English Literature" (1978). He accounted for negative attitudes toward ageing in society. His explanations of Swift’s misanthropic views in *Gulliver’s Travels* are noteworthy. Freedman said Swift’s views reflected his anxieties in later life.

Jon Hendricks and Cynthia A. Leedham, in their article “Making Sense of Literary Aging: Relevance of Recent Gerontological Theory” (1987), considered literature a source of cross-cultural understanding of ageing. The study traced the evolution of gerontological theories. The early gerontological ideas acted on the individual level and the second generation studied modernisation and age stratification, excluding the individual. Contemporary views on ageing focus on

political, social, and psychological aspects enclosing individual and structural patterns.

Celeste Loughman's *Eros and the Elderly* (1980) showed how her contemporary fiction writers challenge the stereotypical images and myths of elder sexuality. She treated sexuality not as an instinct but as an objectification of inner needs, desires, and tension. She pointed out how literature enhances comprehension of the psychological and emotional experience of ageing.

The edited book by Porter and Porter, *Aging in Literature* (1984), contains essays on medieval English literature and literary canons of English and European literature. The book analysed the writings of Shakespeare, Montaigne, Balzac, Dostoevsky, Proust, and Kawabata. It also provides a study of the modern literary imagination. The book ends with a postscript written by an octogenarian, Peyre, who recounted his experiences of ageing.

Another critical study is Barbara Frey Waxman's *From Bildungsroman to Reifungsroman: Aging in Doris Lessing's Fiction* (1985). She examined Doris Lessing's *The Summer Before the Dark* (1973) and "The Diary of a Good Neighbour" from *The Diaries of Jane Somers* (1983). She reviewed Doris Lessing's attitudes on age and ageing. Barbara coined a new German word, *reifungsroman*, to categorise the works that portrayed physically and emotionally mature free women. In Lessing's fiction, Waxman said she exemplifies ageing as a period of liberation and self-reflection.

"Aging According to Biography" by Steven Weiland, published in *The Gerontologist* (1989), posits that old age can no longer be relegated in biographies. The last years of the subject are as interesting as the earlier stages of life. Weiland

stated that developmental theorists are interested in biography as a life cycle representation that can add meaning to ageing. “Walker Percy: Autobiographical Fiction and the Aging Process” by Bertram Wyatt- Brown, *Journal of Aging Studies* (1989), unravels the unresolved issues in Walker Percy’s life reflected in his novels. His novels express the more genuine experiences of ageing with its anxieties, boredom and felicities and the gradual deterioration of his art.

“The Narrative Imperative: Fiction and the Aging Writer”- Anne M. Wyatt- Brown, *Journal of Aging Studies* (1989) makes a similar observation as Bertram Wyatt- Brown, that literary scholars and gerontologists are interested in the relationship of fiction, autobiography and the life cycle. The techniques of psychoanalysis and poststructural theorists are rich resources for gerontologists to position their questions on ageing and the life cycle. The study can enrich the field of humanistic gerontology.

In her work *Safe at last in the Middle Years: The Invention of the Mid-life Progressive novel* (1988), Margaret Gullette observed that culture had permitted writers to break the traditional concept of ageing and invent new literary models of successful ageing. She identifies a new genre of fiction, the “mid-life progressive novel”, *Vollendungsroman* is a generic name to indicate a subcategory of bildungsroman fiction. Constance Rooke proposed this term in 1992 to describe a novel of completion or winding up. This fiction aims to invent and comfort the protagonist or the reader with some revival of hope in the face of loss. In these novels, the last period in the protagonist’s life is not stagnant. It is a new stage in life when a new sense of self is formed, and new facets of life- either positive or negative are discovered or rediscovered. *Vollendungsroman* novels resort to a life review of characters as a structural device to analyse the life of protagonists. According to

Robert N. Butler, re-evaluation of past experiences tends to provide meaning to a person's present life. Life review is necessary for self-discussion as this new self is subject to change. By doing so, the protagonists recognise their mistakes throughout life. Assertion of life despite these mistakes is a recurring theme in *vollendungsroman novels*.

In his essay "Criticism between Literature and Gerontology"(1992), Steven Weiland asked, "has gerontology come too late to literary studies, perhaps the most morbid of disciplines?" (76). As a scientific field of study, Gerontology pursues the epistemic foundation, the textuality and other critical and rhetorical layers of ageing. Hence the inquiry cannot rule out the representation of ageing in literature. Gerontologists find literary texts constrained by stereotyping, ambitious, relativistic, and inaccessible and in turn, literary critics consider gerontology pragmatic, parochial and all the more anti-intellectual. Weiland sees narratives as a good genre that connects literature and gerontology. But still, there exists a dilemma between combining the two cultures, first a demographically urgent field such as gerontology and second imaginative literature with its inherent uncertainty about empirical sciences. The impact of literature in gerontology lies in the images of ageing forwarded by literary works. As Weiland stated, literature is used to illustrate negative or less often positive stereotypes of ageing or to provide an ageing character in a short story, novel, play or film as an example of resignation, wisdom or another quality understood by ageing. The studies on literary images of ageing probe sceptical questions on representations of ageing from its historical, textual, and institutional networks and other resources from which literature emerges. Literary gerontologists like Hendricks and Leedham, Woodward and Schwarts remain an exception. They use

literature and criticism to explain the gerontological analysis, problematise historical rifts (science and humanities), and reflect uncertainty within humanistic gerontology.

The narratives can be used to teach students as a heuristic for critiquing social policy and as a conceptual model for considering biographical life stories. These stories provide students with information regarding life courses and conventional ways of thinking about old age. They hear real-life stories of ageing and can relate them to their lives. It is similar to reading fiction (9). Barbara Myerhoff (1992) was the first to say the importance of stories of ageing told to her by older people. They provide insight into how the storyteller performs age and the relationship of an individual's level to the broader stories of society and history. Thus, age is viewed as a dynamic concept (13).

The Ever After Fairy Tales and the Second Half of Life by Allan Chinen (1994) is a book that goes back to Fairy tales and considers how fairy tales teach ideas for life. The writer opined that the fairy tales depicting stories of the elderly are rich with ideals needed for the second half of life. Scientific advancement comes with increasing longevity, and older adults are confronted with questions from within and out about the meaning and purpose of their life. The elderly in the tales provide a solution to these issues. Chinen posed the need for a paradigm shift to negate negative stereotyping of the elderly and the aged. Margaret Gullet's *Safe at Last in the Middle Years: The Invention of the Midlife Progressive Novel* identifies a new kind of fiction encompassing the middle years of characters. Gullet selected four writers, Saul Bellow, Margaret Drabble, Anne Tyler, and John Updike. She attempted a close reading of the texts. She connected the stories with the life course of writers.

Another example is Hepworth's study of William's Stories for children within its fictional and cultural context. She concentrated on the concept of 'infantilisation'. She concluded that the older characters were liberated from the negative stereotyping of the elderly (24). The analysis of Mangum and Hepworth revealed the capacity of fictional stories to analyse the assumption regarding older people. They tried to discover how age relates to historical context and the author's concerns. They also question the established notions of what old age is and how it is represented (24).

The work *To Live in the Center of the Moment: Literary Autobiographies of Aging* by Barbara Frey Waxman (1997) expressed her interest in personal narratives because of her conviction that old age has the potential to diminish fears of ageing. She reassured this point by citing her example as she is in her middle age while composing the work. The genres of personal narratives she reviewed- autobiographical writings, memoirs, journals, illness narratives etc. She finds the reviewing had a therapeutic influence on her life.

Sara Munson Deats and Lagretta Tallent Lenker, in their edited book *Aging and Identity- A Humanistic Perspective* (1999), showed how cultural constructs shape and create conventions of society. The work deals with how humanities have enhanced the construction and deconstruction of stereotypic images of ageing in the community. The studies in the book exemplify that ageing is more a social process than a biological one. The editors contributed their essays; the works' scholarly essays encompass the representation of ageing from Shakespeare to contemporary writers.

The study examined how the early writers taught gerontology and geriatrics throughout their careers. "Aging in the fine and popular arts- "8 ½ and Me" is a chapter in *Aging and Identity- A Humanistic Perspective* that revolves around the

notion that positive and negative polarity is reversed over the years. What one thinks is bad is good in another stage of life. So, the best thing during ageing is to accept oneself rather than reject it. William T. Ross's "Bertrand Russell in His Nineties: Ageing and the Problem of Biography" is a chapter in *Ageing and Identity- A Humanistic Perspective* that investigates the relationship between biographers and subjects. Ross finds differences in various biographical accounts of Russell's life and points to the fictive dimension of biography.

"Late Theory, Late Style: Loss and Renewal in Freud and Barthes" by Kathleen Woodward, published in *Ageing and Gender in Literature: Studies in Creativity* (1993), observed that loss can be a force for change. She substantiates the notion by pointing to the cases of Freud and Barthes. Freud, in his ageing, investigated mourning creatively while Barthes invented a writing self. Woodward's work, *Ageing and its Discontents* discussed different aspects of ageing using Freud and Lacan's psychoanalytic notions. She comes up with the term 'Benevolent Narcissism'.

Some writers turned to children's literature for their study. As represented in 19th century England, Magnum's work on ageing reassesses tales in the collective psyche. His work on *Alice in Wonderland* (1999) shows the ageing Queen and Duchess who refuse to play games by the rules. This indicates the rashness of authority from the state and their age and echoes Carroll's view of ageing (23). Wayne C. Booth also studied the images of the Queen and Duchess in Victorian England in her work *The Art of Growing Older* (1860). He analysed characters within Victorian England's broader culture and society.

Woodward and McMullan arrived at a similar conclusion in their works *Late Theory, Late Style: Loss in Freud and Barthes* (1993) and *Shakespeare and the Idea of Late Writing* (2007). They find that the repression of ageing is an intrinsic component of contemporary western culture. McMullan also defined late style in creativity.

Mike Hepworth's *Stories of Ageing* (2000) is a ground-breaking book. Hepworth is the first author to explore literary fiction as a gerontological resource. The book is grounded in sociological theory and detailed analyses of contemporary novels dealing with ageing. Mike Hepworth described ageing as an inevitable physical and social decline (1), a dynamic process, and collective human condition, and an individual and subjective experience. It is a biological phenomenon and an open-ended, emotional, and social background (2). She said that gerontologists look forward to fiction as an essential and exciting source for images and meanings of ageing. In western culture, the period is considered a decline when religion is the primary source of consolation. Religion provides knowledge that physical decline and decrepitude are the ways or preparations for the soul's liberation to eternal life (3). Fictional and narrative stories can be valuable sources for analysing age and ageing. Employing critical gerontological theories in literature reveal how age can be used as a concept to read text. They show how age can be extrapolated with the specific conditions that give particular meaning to ageing. Thus, age is considered a historically specific and shifting phenomenon. The relationship between critical gerontology should be in such a way that one has much to gain from the other (31).

'Literary Representations on Aging' by Anne Wyatt- Brown published in *Encyclopaedia of Gerontology* (2007), an edited work by James E. Birren, is a

diachronic study on portrayals of ageing in literature starting from Homer, Chaucer, Shakespeare, Cervantes and then to the nineteenth and twentieth-century writers. She categorised images of the aged according to how they were pictured. The categories are idealised parent figures, mid-life crisis, late-life love; grandparents; disability and degrees of decline; retirement; retirement communities; life review, death, dying, and rituals of grief and swan songs. These categories correspond to various life stages in the life of an elderly individual. She hoped to see literature of this kind in the future with multiple themes and aspects.

The aims of critical gerontology and gerontologist, according to Hannah Zeilig, are to analyse the existing explanation of age and ageing to discover the underlying principles that shape social, cultural, and individual experiences of ageing. They reconsider the traditional concept of ageing and even the area of gerontology itself. They are interested in the general and particular aspects and in questioning the existing norms that explain ageing and how individual experiences it in a specific historical moment. Thereby finding out the “hows” and “whys” of ageing and formulating a new theory (8). They turn to stories of ageing in literature and narratives in gerontology to gain knowledge. Even though there is overlapping, they answer ambiguities and complexities of age, ageing, later life, and cultural norms of ageing (9).

Diana Wallace’s essay “Literary Portrayals of Ageing”, published in Ian Stuart Hamilton’s edited work *An Introduction to Gerontology* (2011), studies the literary and artistic representation of old age over history, focusing on literary canons of each period. She took ageing as an element missing in literary criticism. She analysed post-1970 fiction in which aged characters appear as leading characters. Many writers during the modern and postmodern periods experimented with fiction in the middle

years and old age to create vivid themes. Wallace studied novelists like May Sarton, Muriel Spark, Saul Bellow, etc., to mention a few. Wallace categorised fiction as those that explain creativity and life course to consider the life span of an artist instead of treating it as just the ending.

The Gerontologist published “Symposium: Popular Literature on Aging” (2013), a collection of reviews on contemporary novels with ageing as the theme. The editors, Frank J. Whittington and Debra J. Sheets said they intended to offer ageing perspectives, which can be considered for studying the concept (1060). Popular gerontologists did the reviews. The novels include *Gilead: A Novel* by Marilynne Robinson, reviewed by Margaret Morganroth Gullette, *Everyman* by Philip Roth, reviewed by Phoebe Liebig, *The Sense of Ending* by Julian Barnes, reviewed by Jon Hendricks, Jon Hassler’s *Simon’s Night*, reviewed by Desmond O’Neill, and *The Hundred-Year-Old Man who Climbed out of the Window and Disappeared* reviewed by Kate de Medeiros. Debra J. Sheets said, “reading is capable of evoking a simulation of reality that can cause the brain to respond as vividly as if it were a real-life experience” (1061). Thus, good books can change lives and improve human beings and their lives. Literature or works with themes on ageing and aged characters make one a better researcher. Reading these stories reminds one of the personal nature of research and the issue’s complexity. It can also transform and change one’s perspective of research. Each book on ageing provides a different kind of experience, as there are differences in aged people (1062). Furthermore, gerontology is a developing field with broader perspectives and scope of research.

In the afterword of Margaret Gullette’s *Literary Antidote: Studies in American Fiction to the Toxin that is Ageism* (2016), Kathleen Woodward showed

how ageism has acted in unexpected ways in American society from historical time onwards. She criticised the pervasive logic of the American youth-oriented age system, which considers youth as positive and old as unfavourable. She calls the attention of the public, professionals, and elders to the issue. She suggests literature as an antidote to reduce ageism. She emphasises the scope of literature as a multidisciplinary tool to eradicate the problems of the elderly, provoke society's consciousness, and act for the cause of the aged.

Kathleen Woodward's *Aging and its Discontents: Freud and Other Fictions* (1991) took a new turn in the study of ageing and literature. She studied the fictional and autobiographical writings by western writers like Proust, Woolf, Mann, Beckett, Barthes, and Figs and revised psychoanalysis. She focuses not on age as a metaphor or signification but on old age. She uses concepts like narcissism, introjection, and mourning to define aspects of ageing. One of the essays published in the work is "The Mirror Stage of Old Age: Marcel Proust's The Past Recaptured" Woodward asked whether there are any positive models of ageing one can focus on rather than the decaying ones perpetuated in society.

Leni Marshall's essay "Through (with) the Looking Glass: Revisiting Lacan and Woodward in "*Méconnaissance*" the Mirror Stage of Old Age" (2012) in *Feminist Formations* forms the inspiration for analysing the select works from individual and social dimensions of ageing. Leni Marshall used the French term *méconnaissance*- misrecognition as the solution to the questions raised by Woodward in "The Mirror stage of Old Age- Marcel Proust's The Past Recaptured". *Méconnaissance* forms the central concept explored in the study, and chapters are divided according to misrecognition's social and individual aspects in conditioning

ageing experiences. The life of the writer is also examined using the concept. The scholarly works and articles reviewed here provide different modes of analysing ageing: sociological, psychological and literary. The study also intends to explore the select novels of the writer and his life from the stances mentioned above.

Literary works are a rich source of creating ideals and awareness on age and ageing. They help to evade negative stereotyping of the aged and provide a new way to examine fictional narratives. Literature provides immense resources for interpretations of the meaning of ageing in cross-cultural and historical circumstances. A theoretically informed understanding of such literature should be rooted in a contextual understanding of literature as an art form, including considerations of style, genre, intentions of authors, and audiences; an awareness of analysts' perspectives; and explanatory frameworks drawn from gerontology. Early theories in gerontology focus on the individual level, taking structure as a given—excluding the individual. Recent frameworks, namely political-economic approaches cognizant of intentionality and structurally informed social-psychological perspectives, address the confluence of individual and structural factors. A hermeneutic-dialectical study incorporates the dynamic interplay between structural factors, individual meaning-giving, and action. A hermeneutic-dialectical approach to literature provides a platform for debate, research, and theory-building rather than an overarching ageing model in an overarching cross-cultural context.

Coming to the artistic and literary perspectives on ageing, the scope of literary gerontology is diverse. The issues of LGBTQ elders remain in oblivion. The theoretical representation of the elderly and the aged is yet another study in its infancy. The problems of ageing blacks are neglected as literary gerontology focuses on American and British writers. Likewise, the life of the elderly in third-world

literature, including Indian literature, needs to be probed. Another issue, the feminist aspect of ageing, must also be considered because theories on male ageing are inapplicable to studying the ageing female body, psyche, and their relation with the outer world. Literary gerontology looks forward to a more encompassing theory and studies on artistic and cultural representations of ageing.

Literary gerontology lacks a unified theory. The approach of each critic is different according to the concepts they use to analyse ageing and what questions they ask on age, ageing, the studied work and the author. They turn to theories of gerontology in psychology and sociology to derive concepts from examining ageing. Literary gerontology is a discipline in which academic attitudes or representations of ageing are analysed to form a better understanding of the concept. Literary gerontology uses theories and concepts from social and psychological theories on ageing to study literature. Gerontologists use successful ageing, life course, life span; ageism, psychoanalysis, age stereotypes, etc., to regard age as a new paradigm that earlier literary theories missed in their course of action. Concepts in gerontology used for this study to analyse the novels are life review, ageism and age stereotypes, successful ageing, and *volledungsroman* fiction.

Recent theories on social Gerontology following the model mentioned above provide a platform for exploring the interactive process shaping experiences of ageing. Advanced gerontology theories focused on appreciating other cultures in their terms, like the political economy of ageing, environmental Gerontology, and ageing in place, to mention a few. Literary Gerontological studies emerged from the awareness of how a particular work will reflect ageing and what it means to grow old.

Contemporary theories on ageing provide an understanding of cross-cultural literature on ageing in a broader social context.

Literature Gap

The thesis focuses on how concepts in psychoanalysis- *méconnaissance* and concepts in gerontology like successful ageing, critical gerontology, and narrative gerontology can be used to study individual and social aspects of ageing and correlate to the images and conceptions of ageing delineated by Marquez. Marquez has been examined in depth regarding narratology, literary techniques, post-colonial aspects, his women characters, psychoanalysis, and gerontophobia in the novel *Love in the Time of Cholera*. A comprehensive study of Marquez's works is confined to several works like Bloom's *Modern Critical Interpretations on Marquez* (2009) and *The Cambridge Companion to Gabriel Garcia Marquez* (2010). Studies are there regarding the women characters in the fictional narratives of the writer, his narrative techniques, Latin American culture and history portrayed in his works and so on.

Gerald Martin, Garcia Marquez's remarkable biographer, published Marquez's biography, *Gabriel Garcia Marquez: A Life*, in 2008. The work provides a three-dimensional picture of Marquez, covering his private, public and literary life. Martin begins with the childhood of Marquez, the influence of his grandparents, his grandfather's death, his meeting with his mother, and his dissatisfaction with his father in the introductory part. Martin shows how Marquez's personal life has a lasting influence on Marquez and his literary outputs. There is a need to explore and form a comprehensive view of the works and characters of the writer from another perspective. Marquez's aged characters and their ageing remains an unexplored area. In many of his bestsellers, the writer has said much about ageing and focussed more

on the elderly life of the characters. He seemed to challenge the traditional notions of youth and adulthood as fruitful periods in one's life. In the select works, old age is conceived as a time to realise goals and achievements in one's life, a period of self-manifestation, and the beginning of a new phase instead of an ending. This way of analysis on Marquez increases the scope of literary gerontology. The study tries to analyse select works of Gabriel Garcia Marquez in the light of academic gerontological studies.

Moreover, the knowledge on ageing imparted by Marquez also serves as a reference to the public and professionals to review their care for the elderly. The study thus analyses select works of Marquez: *No One Writes to the Colonel*, *One Hundred Years of Solitude*, *The Autumn of the Patriarch*, *A Very Old Man with Enormous Wings*, *Love in the Time of Cholera*, *Living to Tell the Tale* and *Memories of My Melancholy Whores* in terms of gerontology.

The first chapter introduces age and ageing as social and cultural concepts. The chapter traces the evolution of literary gerontology as an offshoot of social and psychological gerontology. The chapter enlists categories of literary gerontological analysis of fiction and the significant attributes of literary gerontology. The chapter focuses in detail on the concepts used to study the selected works of Marquez. The chapter introduces *méconnaissance* as the central focus of the thesis, and the two aspects of ageing- individual and social analysed within the purview of *méconnaissance*. The articles and works that helped to develop the concept and insights into literary gerontology are discussed in this chapter. The following chapters are divided, considering the individual and social acceptance of misrecognition.

The second chapter titled “From Misrecognition to Contentment”, builds on ageing as a subjective experience of individual characters in select works using the concept of *méconnaissance*. The article “Through (with) the Looking Glass: Revisiting Lacan and Woodward in “*Méconnaissance*”, the Mirror Stage of Old Age” by Leni Marshall, published in *Feminist Formations*, forms the axis of the thesis. *Méconnaissance* is a French word meaning misrecognition. Lacan used the term to describe the formation of self during 6-18 months in an individual’s life. She modifies Woodward’s argument that misrecognition of the second mirror stage can positively transform the outcomes of the first mirror stage and provide an opportunity to create a new self. Misrecognition serves as a springboard for further psychological development. The second mirror stage, according to Woodward, is during late middle life or beyond. *Méconnaissance* dismantles some illusions created during the first Mirror stage and can alter the relationship between mind and body. The mirror- literal or figurative- people’s responses, bodily changes, dreams or the literal visage in the mirror. Positive (Mis-) Identification/ self-misrecognition is frightening, but accepting the countenance of age changes modifies that person’s vision of advanced age- it reflects other images of old age to us. Leni Marshall cites Barbara Dickinson’s study of aged dancers, Barbara Macdonald and Cynthia Rich’s study of aged actors and May Sarton’s novels.

The third chapter “Social Visibility and Ageing”, demonstrates the concept of social visibility discussed by Leni Marshall. Ageism, age stereotyping, and age gradation forwarded through the fictional characters are examined, and the age- stereotypes portrayed in the works are analysed. Critical gerontological concept- the political economy of ageing is used to analyse the impact of socio-economic class and experiences of ageing reflected in the characters. Issues of ageing- experiencing the

senior moment, narcissism and aggression owing to losing body control in society are explored. Other matters relating to ageing are analysed in works like diseases, loneliness, widowhood etc.

The fourth chapter “ Memories Matter: through life narratives on/ of Gabriel Garcia Marquez” studies *Living to Tell the Tale*, Marquez’s autobiography, and the approach adopted is narrative gerontology. The autobiography is read with reference to Gerald Martin’s biography of Marquez and Marquez’s son’s memoir. The chapter traces autobiographical elements in the fictional work. Anne M. Wyatt Brown and other literary critics and gerontologists look forward to the reciprocal relation between fiction, autobiography, biography and personal narratives- which involves better apprehension of the creative process in writers' lives. Telling, sharing and imagining are the key concepts. The approach brings to attention the storied nature of human existence. Memory is considered a metaphor. The fictional works selected for study are analysed in the order of publication, together with other remarkable works of the writer. Another point discussed is the midlife crisis and creativity exemplified through the writer’s life.

The study concludes by analysing the findings of the study. The thesis focuses on how Marquez teaches gerontology through his writings. By analysing the findings of preceding chapters in the light of literary gerontology, critical gerontology and narrative gerontology, it is found that ageing is a subjective and social experience. The study analysed how the characters portrayed in the fictional narratives confronted ageing: potentialities of the last stage of life and age stereotypes that must be deconstructed in society. The study explored ageist tendencies among adolescents, youth and adults. Similar research can be done on other works of Marquez, especially

his journalistic writings. Important works of other famous writers can be studied in the same manner.

Contemporary theories on ageing are said to be synthetic, falling within a hermeneutic-dialectical paradigm. From the political-economic perspective, focus on how individual and corporate actions shape social institutions and circumscribe the life world of individuals. Social and psychological perspectives examine constraints imposed by structure from the individual and social levels of using the meaning of these particular individuals and the options available to them. The social and individual perspectives allow a multidimensional analysis of the interplay between societal constraints, cultural meanings, and individual meaning, giving up social power, which constitutes the dynamic and continually renegotiated fabric of the social structure. One hypothesis widely acknowledged by social scientists, historians and others who explore the working of the modern world and its history is structural similarities among societies undergoing industrialisation. The convergence hypothesis accounts for industrialisation as a phenomenon bringing about structural similarity.

Cowgill in *Ageing and Modernization* (1972) noted: “the status of the aged... .. is inversely proportional to the degree of modernisation of society. With this principle in mind, the cross-cultural analysis illustrates a relative decline in the position of older adults, pointing to new economic, technological, occupational and educational components of state hierarchism (196). All researchers in the field of ageing and gerontology scope for an advanced theory to comprehend ageing from a multidimensional perspective. This spirit creates new possibilities and interest in the field of research.

Chapter II

From Misrecognition to Contentment

Studies on age and ageing have taken a new turn in the past few decades. Gerontology has been correlated to age in its various disciplines. Age and gerontology are scientific, sociological, psychological, and political concepts. Richard A. Settersten, Jr., and Bethany Godlewski stated in *Handbook of Theories of Aging* indicated that research and studies on ageing focus on two significant aspects: 1) age as a property of individuals and groups, and 2) age as a property of the social organisation and dynamics (31). The first aspect views age as a proxy for status and experience relative to personal time, subjective age and then age as an index for different types of time. The second aspect analyses age and life phases, ageism and age stereotypes, age and the timing and allocation of social roles, age integration and cooperation versus age segregation and conflict, age as a right and benefit and the intersection among age, gender and culture. Thus, studies on age and ageing can be divided in a narrower sense into individual and social experiences. This chapter treats ageing as an individual experience analysed through the psychoanalytic concept of *méconnaissance*.

The thesis examines Gabriel Garcia Marquez's select works from psychological, social, and personal gerontological stances. The study will provide new perspectives on analysing a writer and his works regarding the images of ageing in his works. Moreover, a biographical exploration of the writer himself paves the way for similar kinds of analysis of other writers and their works.

Viewing from a sociological stance, age is not just a number. It is a variable to categorise individuals. It is connected to various phases of growth and development of individuals like wisdom, mental health, maturation etc. It is again a protective factor like the accumulated experiences of an aged person is a valuable source of knowledge. Moreover, it suggests a decline too. There is hardly any study that includes age. Researchers are concerned with various aspects of this discipline. Ageing is seen as advancement in age. In this aspect, chronological age, a universal phenomenon, is a proxy for statuses and experiences, as chronological age may be used for biological, psychological and social aspects of development. Neugarten and Hagestad said age is a convenient and practical research variable and administrative gauge. Researchers in this field analyse “why” and “how” age becomes meaningful in explaining a particular phenomenon.

Chronological age determines where an individual is in life. It provides an internal and external comparison of an individual relative to personal time. Internally individuals use age to understand the present, evaluate the past, and assume the future. Externally, individuals assess their life with their peers or younger people (32). It is also understood as duration, that is, the estimated time to an event; for example, I will be 40 when my son reaches high school; time in the role, for instance, the age to retire from a job, the age to get married, the period to start schooling etc.

Studies on subjective age examine how old a person feels, into which age group an individual categorises themselves, or how old one would like to be, irrespective of their actual age. This study goes beyond chronological age and focuses on felt age, act age, look age, desired age, and assigned age, and these are linked to health, personality, social behaviour and goals one set and pursue. New development in this area includes AARC- Awareness of Age-Related Changes. This emphasises

that an individual's AARC is founded on their conscious knowledge of changed behaviour, performance or reflected experience. Analysing these changes, the individual attributes them to their 'increased chronological age. AARC occurs in five domains: health and physical functioning, cognitive functioning, interpersonal relationships, social-cognitive and social-emotional functioning and lifestyle and engagement (32). Age is presented as an interpersonal and social phenomenon.

Chronological age takes a sociological turn in this area of study. Researchers identify different meanings age take in social time. Social time is "what age means for social roles an individual holds, the events and transitions individual experiences, or the behaviours expected of an individual" (34). Furthermore, age can be related to family time- the generation in which the individual is located, changes in location over a generation, new roles, identities and responsibilities in the family, interwoven nature of the family relationship, and the degree to which an individual gets connected to the family etc.

An individual is again affected by organisational time: education programmes and work organisations. Each of these environments works according to their respective timetables and is highly age-graded, opportunities may differ according to age, and the aged often feel out of the box relative to their peers. Moreover, individuals and collective lives of cohorts are moulded by historical times accompanied by economic, political and social life, which may change life circumstances gradually or abruptly. The importance of cohort and the relation between cohort and age can be expanded to clarify and explain its features in studies on age and ageing. The researchers bring attention to the sociocultural strand of ageing.

In *Novels of Senescence: A New Naturalism*, Celeste Loughman noted that after Muriel Spark's *Memento Mori* (1958), there was a considerable increase in the fictional narratives which concentrated exclusively on old age. She further stated that these novels focus on the inevitable process of decline even though the aged characters in fiction manifest a sense of self-assertion that tend to deny death. These works emphasised the negative images of the aged. Loughman also found literary interests in senescence parallels the growth of gerontology as a twentieth-century science. The work reviews four novels of this type: *Memento Mori* by Muriel Spark, *Diary of a Mad Old Man* by Junichiro Tanisaki, *Mr Sammler's Planet* by Saul Bellow and *Ending Up* by Kingsley Amis. All these novels echo the traditional images of the old contemplating death. The older characters disengaged themselves from the world, lurking in their haven. The chapter analyses individual experiences of ageing, using the concept of *méconnaissance* initially forwarded by Lacan, later used by Kathleen Woodward and then modified by Leni Marshall, exemplified through the characters in the select works *One Hundred Years of Solitude*, *No One Writes to the Colonel*, *A Very Old Man with Enormous Wings*, *The Autumn of the Patriarch*, *Love in the Time of Cholera* and *Memories of My Melancholy Whores*.

When speaking about literary attitudes on ageing, Barbara F. Lefkowitz and Allan B. Lefkowitz, in their article *Old Age and Modern Literary Imagination: An Overview*, elucidated four different narrative responses in the literature dealing with old age. The first considered older people as models, accounting for their typical nature. The old characters are taken as the embodiment of stoicism and endurance. They reside in rural settings. Their resignation due to powerlessness inherent in old age is a means for the author to reflect on a new social order that the youth formed or may represent the author's mental state.

The second pattern delineated the position of the older person as a touchstone. They are bestowed with qualities typical of ageing. The characters act as a counterfoil to the weaknesses of youth and the entire social order. The third category treated old age as a symptom of an oppressive social hierarchy and overall spiritual stagnation. Fictional works of this kind depict physical and mental deterioration, and regret will be the prevailing tone of the work. Regret is induced by the loss of opportunities or a person's inability to take hold of his diminishing days and intensify feelings of loss and betrayal. The older person becomes a symptom of any progress or life force hindrance. The fourth division treats old age as a phenomenon reflecting life's absurdity. Old age is considered a fixed period in life. The writers often provide a satirical picture of old age. This negative representation resonates with the uselessness of the human predicament.

Ann M Wyatt- Brown also categorised fictional narratives of ageing in her essay "Literary Representations of Aging" in the *Encyclopaedia of Gerontology*. She divides literature, considering how ageing is depicted like an idealised parent, midlife crisis and opportunity, late-life love, grandparents, disability and degrees of decline, retirement, retirement communities, life reviews, death' dying and rituals of grief, and swan songs.

Leni Marshall explored the experiences of the gendered aged body through the concept of the *méconnaissance*. *Méconnaissance* is a French word meaning misrecognition. Lacan initially used the term and further used it by Kathleen Woodward in her essay "The Mirror Stage of Old Age". Lacan contended that the formation of the self in an individual's life during 6-18 months results from the misrecognition of the other. Marshall considered *méconnaissance* as an experience

that can rework the foundations of selfhood- which psychological theories say are fixed during infancy.

Woodward, in her essay, used this term to express her notions of psychological and subjective experiences of growing old since she is baffled by the issue of actual and felt age, i.e. if a person has grown more senior but does not look old. she wants to know if blindness to one's ageing is the most profound insight that contributes to a better experience in the last stage of life. She pointed to Anthony Wilden's explication, but a certain *méconnaissance* which one might call sublimation, is essential to health. She focused on the ideology associated with old age as a decline. She traced its roots in the images of ageing that dominate the western literary representation of the ageing body. Woodward stated that during old age, one separates what one takes to be one's real self from their body. The youth self is hidden inside the body. During ageing, bodies are old but not the self. Thus, the body comes in opposition to the self. She directs to Beauvoir's notion that following Sartre, the old becomes the other. Age and ageing thus become social constructs like race, class and gender.

Woodward observed that the first reaction to the recognition that one has grown old is a shock from terror, horror, disgust and fear. She lines up with the Freudian notion of the Uncanny. The aged image of one's self is uncanny because it is something familiar which is repressed. Woodward adopts Lacan's psychoanalytic concept of the mirror stage to explain the last stage of life. She inverts the mirror stage of infancy forwarded by Lacan. She finds a second mirror stage occurs in the life of all individuals as one moves from adulthood to old age. The mirrors which project the images of ageing in Western society are threatening. During this stage, one is alienated from one's mirror image. The dominant desire during the time maybe not

be recognised as the other- the very old. The mirror stage of old age directs to the loss of the imaginary. Thus, the mirror stage of old age is rooted in the social and economic aspects of a given historical moment. It is triangular, consisting of the gaze of others and two images of one's self. Woodward assumes blinding oneself to their ageing gives a kind of "psychic reprieve", and simultaneously one must be aware of the social consequences of considering ageing as alien to oneself. She connects with Christopher Lasch's notion in *The Culture of Narcissism: American Life in an Age of Diminishing Expectations* (1979) that our fear of old age lies in a cult of the self (69). She then stresses the relation between aggression and narcissism during this stage; when narcissism is wounded, it results in aggression. she emphasises one must pass beyond this mirror stage- a certain kind of *méconnaissance* is essential. she asks two questions " can we invent in our culture new means of old age so that we need not fight this battle with ourselves and others? Can we imagine mirrors which reflect other images of old age back to us" (70). Leni Marshall begins from and modifies Woodward's argument and states that accepting the misrecognition of the second mirror stage can positively transform the outcomes of the first mirror stage, providing people with an opportunity to create new selves.

Leni Marshall uses the terms misrecognition, disconnection and recognition. Later in her work, *Age Becomes Us* (2015); Marshall modified the term to dis-identification to describe the subjective experiences and social visibility of ageing. The misrecognition during the second mirror stage serves as a springboard for further psychological development. She states:

méconnaissance can dismantle some illusions created during the I mirror stage, threatening or challenging the individual's knowledge of the lived self. It can alter the relationship between the mind and the body, highlighting the

lack of bodily control and thus becomes a vehicle for the socio-cultural invisibility of advanced age. Also, especially for women, it can disrupt psychic ties with the mother. Because of these changes, however, *méconnaissance* also opens up some possibilities for understanding and developing the lived self and the social self that seemed to be permanent and sealed during the first mirror stage. (53)

The mirror in this revisiting can be literal or figurative: people's responses to an individual or the actual act of looking into the mirror, a dream or bodily changes like loss of eyesight, the appearance of grey hair, memory glitches, disease or whatever the individual come across which reflects the ageing body. She further reemphasises Woodward's notion that the second mirror stage threatens the known selves and leads to aggression. The experience is a part of the process of accommodating death in the ageing body. The narcissism of the psyche results in aggression and rejection of the unrecognisable visage in the mirror, resulting in withdrawal and death. Self- misrecognition is a frightening experience. But accepting the countenance of age can change a person's vision of advanced age, leading to mirrors that "reflect other images of old back to us". Barbara Dickinson's study of aged dancers, Barbara Macdonald and Cynthia Rich's study of old actors, and May Sarton's novels provide numerous instances of how aged people accepted their ageing body's differences from younger bodies and developed new forms which uncover latent efficacies of ageing and old age. According to Cruikshank (2003), *méconnaissance* offers either a moment of trouble or opportunity. Liberation and integration of formerly suppressed facets of the self are fundamental to vital old age.

Social visibility is considered to impact one's experiences of the *méconnaissance*. When one decides that misrecognised face in the mirror does belong

to him, it can influence the person's self-image on several levels. Firstly, it creates a less desirable and less powerful image of agedness which is an identity threat; secondly, it impels socio-cultural ostracism; social withdrawal leads to cycling out social power and the loss of social identity. All these lead to social invisibility "when society devalues ageing, thus hiding the experiences of old age because they do not fit within the expectations of the dominant youth culture" (61).

According to Lacan child's mirror image is the door to understanding the visible world. *Méconnaissance* changes the limits imposed by the mirror stage; for some individuals, the world expands, and for others, it limits. Overlooking the positive potential of *méconnaissance* can make agedness and the aged body an abject, as Kristeva said or Uncanny of Freud. By becoming a base, the old body exists outside the milieu of society. The social- self disperses, and the lived- self vanishes. Leni Marshall feels the aged social- self works at the boundaries of the social self and can expand those boundaries. The recognised old body does not offer a possibility for transformation.

In contrast, the misrecognised old body, which is different from the social or the lived self, contains the potential for each individual to transform the lived self. She further explains that as one lives longer, they will be old and must have seen the ravages of time on their parents- the adults in the child's first memories- older than self. The memories of parents' change connect the individuals' younger and aged-adult selves.

Leni Marshall connects her conception with the pre-oedipal triangle. Woodward situates her reading of ageing and old age. Woodward refers to Ernest Abelin's that the pre-oedipal triangle is different in boys and girls. The boys' triangle

is Freudian, mother/father/self and mother/body/self for girls. Women in *méconnaissance* lost the idealised self they created, which is the foundation of the lived self. This loss reconfigures her narcissistic love and love for and from the internalised vision of the mother figure. Leni Marshall argues, "loss of the love objects- the idealised self and the parent figure, adds to the psychological challenge of a deconstructed selfhood, but does not require a negative outcome"(66).

Méconnaissance focuses on "one's ideal self, the physical boundaries and space around one's self and one's relationship within one's lived self, a powerfully disorienting experience" (66). It is the idealised self that changes the most in the *méconnaissance*. Leni Marshall affirms that individuals internalise a particular set of self-images and hold them for half a century during their lifetime. Later during experiencing *Méconnaissance*, the continuity of the body stops. The continuity occurs only in mind. It is a challenge to the continuity created initially during Lacan's Mirror Stage.

In *méconnaissance* body becomes a mask that hides the lived self, resulting in the death of the formerly idealised self. There is the realisation that a visible part of one is irrevocably lost and cannot be regained, the loss of the known, the loss of the familiar and the failure of boundaries. Individuals experience the idealised self as the other and in relationship to others. *Méconnaissance* exposes the illusions of the ideal self and social self. Thus "as a person performs agedness, as that person's place in the world, and the laws that govern the social network change, the lived selves- the ego, and perhaps even the superego, also may develop" (67). This realisation can lead to the de-/reconstruction of the self with the self, being aware of this change process. In *méconnaissance*, the individual is both more fractured and more whole. "The mirror

stage produces the first selves; *méconnaissance* creates the possibility for individuals to consciously participate in producing a new set of selves"(68).

With the multitude of body images a person experiences with *méconnaissance*, the parent image connection has vanished or is hyper-visible, "this phenomenon is a revisitation of "the body in bits and pieces that the person constructed as the prequel to the first mirror stage (68). Experiencing one's body in bits and pieces is an anguishing experience which disrupts a person's illusionary wholeness and interrupts the rigid boundaries of the body created during the Lacanian mirror stage. Gallop extends Freud and states that a flexible, non-rigid ego is healthy and helps individuals adapt to a constantly changing world. Leni Marshall concludes,

"When people notice visible changes that they associate with having an ageing body, they tend to respond to these changes as losses, as deaths of parts of the self. Along with the losses, however, this process creates tremendous opportunity- perhaps when *méconnaissance* enters society's awareness, the experience, which brings people closer to *connaissance*, can lead to some of the jubilation(*jouissance*) and suspension of disbelief that Lacan described occurring in the infant during the first mirror stage. With *méconnaissance*, fully conscious, social humans finally can cross to the other side of the mirror" (68).

The ageing process impels each person into the realm of the old. But people do not have to oppose this so-called natural biological and psychological process.

Méconnaissance allows individuals to consciously participate in producing a new set of selves. Marquez explored varied images of ageing ranging from bleak to verdant.

The study categorised the images in the selected works as follows:

Ageing with Resentment

The characters endured very bleak, disease-ridden and sorrowful experiences of ageing. The vexation heightened their sorrows and weaknesses, making ageing a horror experience altogether. Analysing in the light of *méconnaissance*, the characters discussed accepted their ageing but never found the new stage an opportunity to reconstruct themselves.

Most of Marquez's works are placed on a specific historical and political period of Latin American Countries. Latin American countries comprise countries from Northern, Central, and Southern parts of America and the Caribbean. The culture is known for its history, culture, people, language, colonialism and Catholicism. Most of Marquez's remarkable works are placed amidst a robust historical or political background. NOWC is set in a very crucial period in history. The story reveals the corruption and violence Colombia underwent from the civil wars of the 19th century to 20th century. It was a period of frustration, oppression, corruption, and violence.

The extreme poverty majority of the population felt is compared with the wealth of a very small elite during the 1950s. There are references to the war of a Thousand Days, La Violencia, and the Banana Strike of 1928. The colonel's departure from Macondo, his hometown, is another historical fact. The exploitation in Colombia by the United Fruit Company, referred to as "banana fever", with which *Leaf Storm* starts, is an actual event in the history of Colombia.

No One Writes to the Colonel gives images of unhappy old age. The characters, the old colonel and his old wife, are saddened by the promises given by the government. Over time, they lost their only son, which intensified their loneliness and insecurity. Moreover, as they expect, the colonel's pension never arrives and is

financially unsound. The picture the writer gives is sardonic and pathetic. The climate intensifies their ailment along with other circumstances. All setting is against them: government, political leaders and even fate. They struggle to survive. The image of the old colonel who badly waits for Fridays for the postman evokes our pity. Despite his irregular digestion and gastric problems, he appeared to be healthier in front of his wife, the doctor and other inhabitants of the town. He says: "The trouble is that in October, I feel as if I had animals in my gut" (9). He never consulted the doctor, who often visits to check his wife's health. He feels a drizzle when he is out. The town has dressed up for the funeral. The climatic condition has affected him, and he feels: "during the week, the flora in his belly blossomed" (9). He waited anxiously as the postman distributed or counted the mail. "An airmail with blue borders increases his nervous tension" (12).

He had been reading the newspaper all day since the government promised pension to find any news regarding the veterans and realised that the government had said nothing of them for the past five years. His stressful and anxious life might have caused gastric problems. Often, he is awakened from sleep at night, alarmed by his intestines. In delirium, he talks to an Englishman he met during the war. He always felt an oppressive dull ache in his digestive tract. But he was not ready to accept his physical ailments. He said to the doctor: "the day I feel sick, I'll throw myself into the garbage can on my own" (17). The older man discerned that he has no other occupation than waiting for the mail every Friday, says the writer. The writer has portrayed the couple's disillusionment when they discuss money matters. The writer pictured the images of the elderly couple like this "and fixed her syrup-coloured eyes on the syrup-coloured eyes of the colonel" (19). There is hardly anything to sell

except the clock and the picture. The colonel comforts his wife by saying the mail comes the following Friday.

He often has gastric problems as his wife has an asthma attack. “He strained for many hours in the privy, in an icy sweat, feeling as if he were rotting and that the flora in his vitals was falling to pieces (31)”. He knew winter in his bones. “December has shrivelled the flora in his gut” (59). His disillusionment on account of ingratitude from the government towards a soldier who fought a deadly battle to save the country from chaos adds to his tragedy. In the final pages, one can see a shattered individual who can hope for nothing but “Shit” (68). The answer shows his disillusionment, dejection, and disappointment over the government’s inability or ignorance of the ordinary person’s problem. He is one among many old individuals who suffered. The colonel criticised the government’s policy, which throws away its citizen after utilising them for its betterment. Despite his economic constraints, he has the power to solid hold to self-respect and to experience the resilience that Maurya underwent in *Riders to the Sea*.

The older woman in NOWC suffered very miserable ageing. The novel opens with the old lady recovering from an asthma attack. She is presented as a person who is more practical than her husband. She is less quixotic compared to her husband. She knows their plight: “we’re rotting alive (4)”. She endured the death of her son without dropping a tear. But the dejection caused by the futile waiting is something she cannot abide by. She reached such a state that she felt: “We are orphans of our son (10)”. In the story, she plans a better life if the colonel could sell the rooster for 900 pesos offered by Sabas during the initial stage of the deal. But soon, all her plans are shattered. The old couple is in utter poverty and has nothing left except a clock to sell in their home other than the rooster. She lost control of her emotions and complained

about her husband's unnecessary sense of dignity and hope in a corrupt world. She says: "men don't understand the problems of a household. Several times I've had to put stones on to boil so the neighbours wouldn't know that we often go for many days without putting on the pot (45)". Despite her physical weakness, she goes out to find money to make them survive until they can sell the rooster and wins the cock fight. Even though they are starving, the old colonel feeds the rooster, which further infuriates her. She lost control of her emotions, remained silent for a long time, and burst out. The waiting and dejection ruined her physically and emotionally.

In *OHYS*, one can find the culmination of Banana Fever- Banana Strike of 1928. *OHYS* is a powerful allegory of Latin American identity. The work reveals the troubled history of Latin America, its flaws and virtues. The historical period depicted in the novel is the early 1800 to early 1900. The Colombian civil war, neo-colonialism, political violence, corruption, sexuality, death and solitude, and the political and social chaos of the late 1940s found their way into the fiction.

Jose Arcadio Buendia, the founder of the town of Macondo, was a man of scientific interest and spent hours exclusively in the room spared for his scientific pursuits. Melquiades and his gang always fascinated him with their curios. One day after Melquiades's death, he saw the spirit of Prudencio Aguilar, his cock fight enemy, whom Jose Arcadio killed. This was his reason for exile from his motherland. He was surprised to find out how the spirit aged. Another day he went to Aureliano's workshop to ask what day it was and got the reply Tuesday. When he thought the day was Monday, he saw no difference between Monday and Tuesday. He lost all sense of time and spoke to the dead. All weekdays are Mondays to him. In his delirium, he smashed the equipment in his alchemy laboratory, the daguerreotype room and the silver workshop. With the help of neighbours, Aureliano tied him to a chestnut tree in

their courtyard. He made some strange sound, and green froth came out of his mouth. As time passed, he looked like an extension of the tree. He had been untied and taken into the house some days before his death. By Aureliano's marriage with Remedios Moscotte, he became a discoloured, enormous man. Everyone except Ursula abandoned him. She poured out her heart to him every day. She bathed him like a child. He was beyond the reach of all worries and appeared peaceful and indifferent. He did not move from the wooden stool given to him for years. When Aureliano's letter predicted Jose Arcadio Buendia's death, he was taken to his bedroom. By that time, he became a colossal man; even seven men could not lift him. In his sleep, he dreamt of infinite rooms, got out of bed and wandered through rooms. He was found dead in his room when Cataure, Vistacion's brother, who fled from Macondo during the insomnia plague, arrived. He informed that he had come to attend the funeral of the King.

Another character whom Marquez speaks a lot about is Colonel Aureliano Buendia. He organised 32 military uprisings and lost all of them. He had 17 sons; all killed one after the other in warfare. After he retired from military service, he made little goldfish and died of old age. He has the ability of clairvoyance, and he informed Ursula about his father's death, Jose Arcadio Buendia. On his first return from a war expedition, he managed to preserve himself against imminent old age. But at the same time, he was startled to find signs of ageing in his town and himself. Amaranta, his sister, was disappointed to see how he had been worn out by old age. After the war, he lost himself in solitude and was older and wearier than ever. He feared normality and was indolent, indifferent and tyrannic. He accused his friend Colonel Gerinaldo Marquez of treason and sentenced death punishment against Marquez; only Ursula's threat could save Marquez.

Once Colonel Aureliano Buendia tried to kill himself but failed. He rejected the order of merit award by the President of the Republic. He denied the pension policy offered by the government. He was against any act of sympathy shown towards him. He opened the workshop to spend his old age peacefully making little goldfish. Marquez described it as follows: "Colonel Aureliano Buendia opened up his workshop again, seduced at last by the peaceful charms of old age (196)". He remained confined in his room by escaping from the outside world. He only made contact with the outer world when he went outside to sell his little goldfish. Marquez's comment about Colonel Aureliano Buendia's old age: "if anyone had become harmless that time it was ageing and disillusioned Colonel Aureliano Buendia (203)". He was no longer interested in politics or political discussions in his laboratory.

The attention with which he made little goldfish aged him more. He idealised life as "an honourable pact with solitude" and often remarked that he was waiting for his funeral to pass. Fernanda Del Caprio, the wife of Aureliano Segundo, was not interested in him or his activities but tolerated him only out of fear. He detested visitors, especially foreigners, after the establishment of the Banana Company. He insisted he "is not a hero of the nation as they said but an artisan without memories whose only dream was to die of fatigue in the oblivion and misery of little goldfishes (219)". He was angry "but for lack of respect for an old man who had not done anyone harm" (220). As he advanced in his age, he stopped making little goldfishes, opened Melquiades' room, and tried to recall the days he spent there with his father. He was reduced to a shadow and tormented by disturbing dreams. One day he was found dead beside the chestnut tree.

Colonel Aureliano Buendia accepted his ageing with shock. He extended the signs of his ageing to his mother and the whole town, which resulted in, as Rienharz (1986, 1997) asserted and the point Leni Marshall forwarded, in *méconnaissance*, an individual can experience cycling out of social power because the person has lost a social identity, one that the world responded to in known ways. There is an Othering within and outside the individual, which can impact a person's interaction with others. This results in social withdrawal.

Amaranta belongs to the second category, as delineated by Ann M Wyatt in "Literary Representations of Aging". She remained a chronic spinster despite her love towards Pietro Crespi first, then Colonel Gerinaldo Marquez and then a transient short passionate incestual relationship with Arcadio, her nephew. She hindered all advances of her lovers and swore a life of solitude. She burned her hand when Pietro Crespi rejected her for Rebeca. She wore a black band on the scar as a reminder of rejection and revenge. Her rivalry with Rebeca on winning Pietro Crespi, her plan to murder Rebeca, poisoning her and the accidental death of Remedios cast a kind of obsession in her mind. She swore a life of solitude like others in the novel. She was firm and preserved herself in her later years with all her nostalgia intact. She listened to the waltzes of Pietro Crespi and felt the same desire to be an adolescent again. The most desperate act of her old age that Marquez tells is "she would bathe the small Jose Arcadio, three years before he was sent to the seminary and caress not every grandmother would have done with a grandchild, but as a woman would have done with a man (282)". Once, she dreamed of death as a woman dressed in blue with long hair and ordered her to begin sewing her shroud. Once she finishes sewing, death will succumb to her. She never reconciled the hatred she had with Rebecca and Fernanda

del Caprio. This dream can be an instance of *méconnaissance* since it reminded her of her death accompanied by ageing.

Amaranta is pictured as a figure of a vengeful older woman, which can be traced back to Homer. Maryhelen Harmon, in “Old Maids and Old Mansions: The Barren Sisters of Hawthorne, Dickens and Faulkner”, published in *Ageing and Identity: A Humanities Perspective*, edited by Sara Munson Deats and Lagreta Tallent Lenker, gives an account of the negative stereotyping of older women, especially spinsters David Guttman (1987) in his analysis “The Older Woman as Witch” in work *Reclaimed Powers: Toward a New Psychology of Men and Women in Late Life*, asserts that increased aggression is not an asocial asset for older women, but a liability that can make them vulnerable to charges of sorcery. Harmon further notes that ageing single women in the literature of modern times are represented as conventional and stereotypically objects of derision and without compassion. Her study accounts for several popular fictions from 19th and 20th-century English Literature. These women evoke contradictory and curiously co-mingled emotions of pity and scorn.

Amaranta exemplified the archetypal spinster, the older woman who remained unmarried and is felt to live a frustrated, loveless, unfulfilled life. Betty Freidan in *The Fountain of Age* emphasises the social stereotyping of images of older women in a negative light to release ourselves from the dread of dreary, helpless, sick and lonely age. Richard Freedman also admitted this attitude of society. Amaranta’s adamant decision to remain unmarried, her vengeance and her intolerance towards Rebecca, which was consummated by Rebecca’s death, are the life forces that led her throughout her life. She barred herself in the home, invulnerable to anything or anyone. But at the same time, she fondly cared for children as a nurturer. Only in her old age did Ursula understand the lovable nature of Amaranta. She is also a venomous

woman who plans to poison Rebecca to prevent her marriage with Pietro Crespi. But later, she rejected Pietro Crespi when Rebecca married Jose Arcadio. Further, she disclaimed Colonel Gerald Marquez. Her passion is aroused only in her incestual relationship with her nephew for some time. She burned her hand and wore a black bandage to symbolise her spinsterhood. She only removed it when she was in nephew Arcadio's intimate company.

Aureliano Segundo is one of the twins, aged during incessant rain. He got locked down in his home because of rain and could not visit Petra Cotes, his ever-time mistress, as he did daily. He could contemplate her without the usual emotional quivering he felt all time. The wild memories of the revelries of his youth left him unmoved. His gluttony got replaced by "serenity of lack of appetite (322)". The whole town was ridden in poverty after four years of rain. When he returned to Petra Cotes' house, he was startled to find how she aged during the days: "she had aged, all skin and bones, and her tapered eyes of a carnivorous animal had become sad and tame from looking at the rain so much (327)". They lost the raffle. But Aureliano Segundo was severely in need of money to make arrangements for his daughter's studies as he promised to send her to Brussels. Thus, he and Petra Cotes worked hard day and night like "two sleepless grandparents" to meet the needs of Fernanda Aureliano's wife and Amaranta Ursula, his daughter. They tried to revive their youthful passion as it aroused animals on their farm but were incapable during the initial stage and gradually progressed. Marquez described their lot: "they were like two worn-out old people; they kept blooming like little children and playing together like dogs (345)".

Meanwhile, Aureliano Segundo was tired of a knot in his throat. Pilar Ternera, his grandmother. She tried to cure the ailment with black magic. Despite his tiredness, he ruffled animals and sent Amaranta Ursula to Brussels. He contracted throat cancer

and died in his house when the first letter from Brussels arrived. His twin brother Jose Arcadio Segundo also died at the same time. As in their adolescence, others mixed their coffins and buried them in the wrong graves.

Renata Remedios (Meme), Aureliano Segundo's eldest daughter, was taken to a convent when Fernanda discovered her relationship with Mauricio Babilonia. She kept thinking about Mauricio until one autumn morning; she died of old age.

Rebeca led a secluded life after the death of Jose Arcadio. She had the habit of eating mud and lime from the walls. She remained confined to her room with her servant. She was found dead one day. Her head had gone bald, and her body bent like a ringworm.

The Old Angel in *AVOMEW* is another tragic figure of ageing created by Marquez. The old angel came as destitute to the house of Pelayo and Elisenda. The story's setting is bleak, drenched and melancholic, a seaside village. Pelayo saw the older man groaning and moving in the dark, trying to get up but was hindered by his enormous wings. The older man appeared like a bagpiper. His physical appearance is like this: "there were only a few faded hairs left on his bald skull and very few teeth in his mouth, and his pitiful condition of a drenched great-grandfather had taken away any sense of grandeur he might have had (186)." A neighbouring woman informed them he might be an angel who came to protect their newborn baby suffering from fever. Anyway, Pelayo and Elisenda locked him in the chicken coop. From the next day onwards, villagers swarmed to their houses to see the old angel. Something miraculous happened that night; their baby was cured of its illness.

The old angel seemed like a "huge, decrepit hen among fascinated chickens (186)". More and more people visited the house to see the angel. Father Gonzago, the

village priest, considered the old angel an imposter. Meanwhile, Elisenda planned to make money out of their new situation. Pelayo and Elisenda decided to collect five cents from the visitors. The older man remained silent, passive and detached. The visitors threw eatables towards him, but he only consumed eggplant mush. Only once, he lost his patience when one of the villagers tried to burn his side with an iron. He woke and muttered something in the hermetic language, flapped his wings with tears in his eyes, and villagers were panicked: “they understood his passivity was not that of a hero taking ease but that of a cataclysm in repose (190)”.

The old angel tried to be comfortable in his new nest. As days passed, the curiosity loomed around the old angel diminished. By that time Pelayo family prospered, and they built a two-story house. The chicken coop remained the same, unnoticed and rarely visited. They cleaned it only to drive away the stench coming out of it. They were also cautious that the child would not get close to the chicken coop and old angel. But the boy used to be inside the chicken coop. Once, both the boy and the old angel got infected with chickenpox. The doctor examined and found the old angel in a very unhealthy state: “so much whistling in the heart and so many sounds in his kidney that it seemed impossible for him to be alive (192)”. The chicken coop was again abandoned and ignored when the boy started schooling. One day the cage collapsed. The old angel dragged himself here and there; he was weak and was driven out when he tried to enter the house. Pelayo and Elisenda were unhappy with the old angel despite the benefits they received from him. He was left unnoticed and dying. They were perplexed only because they didn’t know what to do with a dead angel. But later, he improved his health; new feathers grew on his wings. One fine morning he fled away. Elisenda was relaxed as the old angel would no longer be a menace to her.

Readers of Marquez are shocked to find the gerontophobic suicide of Jeremiah de Saint-Amour presented on the first page of *Love in the Time of Cholera*. He loved life passionately. But he did not want to grow old. His beloved relates one of his statements: “I will never be old (15)”. He took his life when he was sixty years old. He found suicide as the only solution. When older people ignore the positive potential of *méconnaissance*, agedness becomes abjection, as Kristeva and Butler delineated. This repulsion and revulsion make old people feel “they create the monster and that they are the monster (69)”. The monster must be killed.

TAP is a novel inspired by an incident when Marquez worked as a journalist. He witnessed the ouster of President Perez Jimenez in Venezuela. The Latin American Boom writers planned a combined project to make the story of an archetypal tyrant. The project was not carried out. But Marquez was inspired by these two instances and published the novel seven years after *OHYS*. The story is based on the life of Juan Vincent Gomez, a military general and President of Venezuela from 1908 until he died in 1935. Marquez also included traits of other leaders like Gustavo Rojas Pinilla of Colombia, the Duvaliersa of Haiti, Maximiliano Hernández Martínez of El Salvador, Marcos Dérez Jiménez, Joseph Stalin, Francisco Fracan of Spain, who was in power while Marquez wrote the novel

The Autumn of the Patriarch, with its intricate narrative structure and style, reveals the life of a despot tyrant who, with his brutal ways, reigns a country for nearly two centuries. He is an atypical tyrant who neither allows a dog to howl against him. All he wanted was to establish his power which he associated with his primal bodily functions; sex and excretion. Once in his autumn, he loses control of his organs corresponding to his instincts and reveals his weakness. At first, he was ignorant of

ageing; as is evident in the incident, he gives special attention to and blames the birds for singing in his court. His loss of power is depicted in his only love-making episode with Leticia Nazareno, other than rape. He had defecated during intercourse, and she wiped him clean. His ageing is portrayed as associated with losing control over bodily activities as the patriarch advances in his age. Like all other tyrants in history, he suspected everyone, including his close associates. He killed everyone one by one. The revolutionaries killed his wife and his son. During his old age, he is doomed to die in solitude, as most of Marquez's character.

Potency versus incontinence is the central theme of the work. The Patriarch's incontinence, both political and physical, runs parallelly. He moved from potency to total loss of the body's power as he ages. His herniated testicle and incontinent bowel symbolise his masculine power and powerlessness. His sexuality is one of the coarsest exalting of his macho identity and belittles emotional attachment. The height of his dictatorship and autocracy is vivid when he sells the sea to the Yankees, which forces the country into emptiness. Moving towards the end of his life, the Patriarch is conquered by loss of memory, and he starts conversing with spectres; he wants sex as he is denied, love. He finally comprehended his whole life is dedicated to forgetting, writes Gerald Martin in *Gabriel Garcia Marquez: A Life*.

The portrayal of ageing of the recognised category in Marquez's works emerges from what Julia Kristeva conceived as 'abject' in *Powers of Horror*. According to Kristeva, abject refers to the human reaction to a threatened breakdown of meaning caused by the loss of the distinction between subject and object or between self and the other. She specified the association of the abject with the eruption of the real. Kristeva said: "I experience abjection only if an Other has settled in the place and stead of what will be 'me'. Not at all other with whom I identify and

incorporate, but an Other who precedes and possesses me, and through such possession cause me to be (10)”. Marquez’s portrayal of ageing looms around gerontophobia which got reflected in most of the characters discussed in the chapter. At the same time, in his autobiography *Living to Tell the Tale*, he expressed his intense desire to be like his grandfather. The real in Marquez’s fictional world is ageing accompanied by death that peril all characters in their way, thereby creating a scary feeling towards ageing and death. The gerontophobic suicide of Jeremiah Saint de Amour when LTC opens and the repulsive image of the Patriarch in *The Autumn of the Patriarch* exemplify this point. The old angel turns out to be rejuvenated in the end, denounces the world of suffering and flutters away.

In their study, gerontologist Becca Levy and her colleagues (1994, 1999-2000, 2002) say: “internalised ageism decreases cognitive abilities and shortens the life span, whereas individuals with a more positive sense of old age have increased cognitive abilities and longer lives”. Margarete Gullette (2004) comes with the concept of social mirrors- the reaction of others to a person’s actions and physical appearance, which is one aspect of a person’s performance of age (131)”. Hence the aged are conceived as ‘the other’, Beauvoir stated in her epic on ageing, *The Coming of Age*. This othering is reflected in popular media, fashion etc. Howarton and Lee (2010) considered the cloth design specific for different age groups. They find that the majority of the trends are directed towards youth. In a personal interview, Stephen Katz (1998) addressed the exclusion of the elderly from advertisements and the western beauty industry. These tendencies accelerate the withdrawal of older people from mainstream/ popular culture. In their studies, Healey (1980) and Tulloch (1995) comment on the practice of older adults living in communities of similarly aged

people to escape from ostracism and also feel incarcerated and ghettoisation when compelled to do so. (33).

Even though Marquez created these characters who experienced the onslaughts of ageing, he also created images with happy ageing, which are discussed as follows.

Ageing with Contentment

The personae discussed in the stories experience happy, healthy and positive ageing despite the gerontophobia that lurks in most of Marquez's works. The characters presented are agile, socially and economically benefitted and have acquired a sense of emotional equilibrium, which created a pact with ageing and their life.

LTC was written when Marquez was back in Colombia and after the Nobel Prize-winning. He was celebrating his 25th wedding anniversary with Mercedes and dedicated himself to love. He felt better in the Caribbean. MMMW was written when he returned to his literary and public life after regaining health when treated for lymphoma. He was losing his memories, the fuel for his writing. The work turned out to be his swansong. The work has only received less attention from his admirers. The two works, LTC and MMMW, are texts that provide images of happy ageing experienced by significant characters.

They represent mainstream society. Dr Juvenal Urbino, the physician; Fermina Daza, his wife; Florentino Ariza; and The Old Journalist experienced happy ageing, even with the natural difficulties accompanying ageing. All these characters are financially resourceful and enjoy an admirable position in society owing to their

profession or being born into a high-class society. This, in turn, enhanced their happy ageing.

Dr Juvenal Urbino is a physician of aristocratic families. He contracted ageing when the early signs of ageing appeared in his body. Being a doctor, he used to examine his patients keenly to find symptoms of human ageing. When it comes to him, he is bewildered and amazed simultaneously. *Méconnaissance* occurred to him when he was past 50; till then, he had not been conscious of his body and the size and weight of his organs. Dr Urbino, after fifty years of age:

Little by little, as he lay with his eyes closed after his daily siesta, he had begun to feel them, one by one, inside the body, feel the shape of his insomniac heart, his mysterious liver, his hermetic pancreas. He had slowly discovered that even the oldest people were younger than he was and that he had become the only survivor of his generation's legendary group portraits.
(40)

Juvenal Urbino could detect the specific odour of ageing from his own body and his patients. The mental image of his body as a whole has been challenged. *Méconnaissance* allows individuals to consciously participate in producing a new set of selves. There is a revisitation of the body concerning numerous body images a person experiences during the *Méconnaissance* and experiences the body in "bits and pieces", according to Gallop (87). this kind of experience is anguishing as it interrupts the idealised self-body created during the first mirror stage. But he found the possibility of tackling old age and crossed ageing barriers. He adopted several conscious efforts to alleviate the effects of ageing and rejuvenate his body during his later years.

When he finds early signs of ageing in his body, he adopts a new routine to match the considerations of the ageing body. He consumed secret medicines to lift his spirits, make his bones agile and for sound sleep. Even though he despised his ageing body, he was contented and satisfied in his old age with little discomfort accompanying the natural phenomenon. During his ageing, he identified the real meaning of marriage and love as he and Fermina moved to a state of mutual dependence. Fermina treated him like a ‘senile baby’. It was the time when they resolved their earlier conflicts. The extramarital affair he maintained for a short period when Urbino was in his middle age was a significant blow to their marital life. The affair was a solace to him when he moved to old age. But he dissolved the matter with a heavy heart for family's sake. Except for some physical discomforts, at the age 81, Dr Juvenal Urbino was healthy enough to climb the mango tree to catch the escaped parrot. He died only for Florentino to enter.

Fermina Daza, Dr Juvenal Urbino’s widow, never lost her youthfulness in her ageing. She is 72 when the novel opens. She maintained her clear almond eyes and her inborn haughtiness. She was stylish in her appearance “did not seem appropriate for a venerable grandmother, but it suited her figure- long boned and still slender and erect, her resilient hands without a single age spot- her steel blue hair bobbed on a slant at her cheek (25)”. She imbibed the air of women’s liberation movements of her time, which helped her maintain her diligence in her later years. The memories of Florentino only haunted the serenity of her life before and after the death of Dr Juvenal Urbino. She remained temperate in her emotions even in her young days when she rejected Florentino outright for no specific reason.

Fermina could easily lift herself from widowhood with youthful grace. She regained her physical, mental and emotional equilibrium within a year of her

widowhood. Her unconscious adaptation to widowhood came when she found a comfortable space in her bed to sleep more. The way she behaved when widowed – without an emotional outbreak, contrary to the belief of Dr Juvenal Urbino was commendable. She was cautious in her relationship with Florentino Ariza and wanted nothing that disturbed her life's tranquillity during ageing. She reciprocated Florentino's advancements only out of the rage of knowing her father's scandalous stories and her husband's adultery. She remained adamant in her decision as she used to be in her youth. Her narcissistic mind is questioned when Ofelia, her daughter, makes a derogatory remark about her relationship with Florentino. In anger, she orders Ofelia to leave the house and never return as long as Fermina is alive. Her statements then onwards established her strength and boldness as an old woman: “if we widows have any advantage, it is that there is no one left to give orders (324)”, and “I am big to have anyone take care of me (325)”. This is her response to her children's babying attitude meted out to her. She felt the urge to escape from the house. She seemed to enjoy the liberty old age and widowhood provided to her. Studies by Alleyne (2008) and Cockroft (2008) show that older women, despite their physical discomfort, are more optimistic than men. On the voyage down, Magdalena, Florentino and Fermina understood the fundamental nature of senile love: being together when facing the winter of life:

They were together in silence like an old married couple wary of life, beyond the pitfalls of passion, beyond the brutal mockery of hope and phantoms of disillusion: beyond love. For they had lived together long enough to know that love always loved, anytime and anyplace, but it was more solid the closer it came to death (345).

Fermina lost her mother during her infancy and was cared for by Aunt Escolastica, so she could not connect her misrecognised image with her mother or the mother figure Aunt Escolastica. She is consciously reminded of ageing when she meets Cousin Hildebrand, her confidante. She visited her during her self-imposed exile after the discovery of Juvenal Urbino's adultery" "when she saw her waiting at the door; she almost fainted: it was as if she were seeing herself in the mirror of truth" (110). During her journey, she frequently searched for Aunt Escolastica's presence, reminding her of Florentino. Leni Marshall elaborated on 'mother/child- link vision' working during old age. Kristeva asserts, "for a person to reach old age, that person's mother must be either very old or dead (63)". There is a psychic link between mother and child which is established while developing the foundation of the self, which will be lost when a person becomes an object; there is a mourning for a thing that had already lost (15)". When one reaches old age, the mother of the foundational time in a person's life is already lost. There is an identification of the parent figure and mourning of the apparent loss of it during ageing. The adult psyche requires both incorporation and rejection of parent figures.

In her discussion of the pre-oedipal triangle, Kathleen Woodward connects with Doris Bernstein's idea: "boundaries between a female infant and a mother are more blurred than they are with a male infant (98)". Ernest Abelin also emphasises this differentiation. A girl's triangle is mother/baby/self and identity, according to Abelin. She gradually recovered from her shock and tried to recreate the youthful time they both had once. Hildebranda, burdened with old age, visited Fermina a short while after her return. This happened after the night when Fermina saw Florentino at the cinema after she returned from Hildebranda's place. She began to see Florentino with more compassionate eyes, for she felt she had been saddened by the intrusion of Miss

Lynch in her private life, even though she returned happily with her husband from San Juan de la Cienega.

From childhood, Florentino has been referred to as an 'old man' owing to his peculiar way of dressing. When Fermina rejects him after having a brief, passionate affair, he has sworn his life, waiting for the second opportunity to court her again. He decided he would rise in fortune and class only to woo her. Meanwhile, he had numerous transient and severe relationships with many women, including widows, married women, prostitutes and an incestuous relationship with an adolescent girl. But he remained faithful in his love towards Fermina. His whole life was a preparation time for the consummation of his love with Fermina. His numerous affairs helped him regain his emotional balance when Fermina rejected him in his youth. He also adopted a specialised way of living to keep himself safe from the onslaughts of ageing. Marquez introduced him very dramatically on the funeral day of Dr Juvenal Urbino, helping and consoling the family as a gentleman. After the funeral, without a second delay, he courted Fermina again.

Florentino never finds any resemblance to his father for a significant part of his life. One day, while combing his hair in front of the mirror, he discovered the similarity. Then he understood: that "a man knows when he is growing old because he begins to look like his father (170)". This emphasises the pre-oedipal triangle as Woodward asserts Abelin's theory: Ernest Abelin also emphasises this differentiation. A boy's triangle is Freudian: mother/ father/ self. After his mother's death, he began to recognise his ageing. He was obsessed with his life's objective- to become a gentleman in physique and fortune to court Fermina again. The society he lived in was westernised and followed western fashion and trends, even though the geographical location was Latin American. Florentino kept his physique intact as in

his youth to become an acceptable gentleman before ageing knocked him down. His most challenging battle was with baldness which he lost. He took great care of his body. He was happy that he could cope with ageing better than his contemporaries. He took special care when climbing stairs much earlier before the first signs of ageing appeared. Except for the natural signs of ageing, he is happy in his old age and only alarmed seeing aged Fermina and her discomforts.

Leni Marshall states in *méconnaissance* during old age, an individual initially rejects the mirror image, gradually acknowledges the features of the visage as its own, and experiences the disjunctive that comes from the destruction of embodiment myth of unfractured self and the individual experiences self-abjection. Freud relates this kind of experience in *The Uncanny* (1919, 1917). He disliked his appearance. Some report feelings of hatred, failure, guilt, confusion, shame and depression during this time. Internalising these negative traits can cause withdrawal and isolation among the aged. In old age, individuals are not bothered about death or dependence, but for a larger group of people in Western Societies, the fears work collectively to make ageing abject. Marshall explains: “the recognised old body does not offer a possibility for transformation, whereas the misrecognised old body because it can be a thing separate from the social or the lived self, contains the potential for each individual to transform the lived self (63)”. This misrecognition sustained Florentino in the latter half of his life to become a valuable and serious older man as he was introduced on the funeral day of Dr Juvenal Urbino.

The unnamed ninety-year-old Journalist in *Memories of My Melancholy Whores*, has also had happy and healthy ageing. The story begins on the eve of his 90th birthday, and the year marked the beginning of a new life at an age when most have died. He is a columnist in *El Diario de La Paz*. On the eve of his 90th birthday,

he gifts himself a night of wild love with an adolescent virgin. He fell in love with the girl who slept all the nights he visited. But in the meantime, there develops a mutual love between the adolescent sleeping girl and the older man. He felt relieved of the pain of dying alone and hoped to live to a hundred or more on his 91st birthday. He is proud of his virility and passion but has lapses in his mind and body because of his age. The paedophilic senile love mildly expressed through Florentino is celebrated in this story. After meeting the girl and falling in love, he eliminated mediocrity. Although his life, he always felt lesser than others. Senile love helped him to revive himself to be a popular columnist.

The old journalist, like Florentino, has an experience of *méconnaissance* similar to Florentino when he finds his resemblance with his formalistic father. He is not bothered by the comments of others on his ageing. He, by his conscious efforts, created ageing a joyous experience. *Méconnaissance* strengthens a visual identity that is less desirable than one made during youth and hence less powerful socially, which can be an identity threat. the social ostracism of the aged bodies will re/dislocate an individual in old age. Baba Copper asserted that a person accepts that visible agedness is paralleled by a loss of social control as soon as a person begins “equating youth and well-being, a focus on looking young becomes a status of mind, a measure of self-worth, a guide to choose (19)”. Biologically viewing, grownup people are in charge and control of their bodily and mental activities. The physical changes cannot be controlled by the individual and, in turn, makes one less valuable socially and hence unacceptable. The common memory loss/glitch issue is called ‘senior moment’. Leni Marshall stated that economic class and genetics could impact how soon a body displays its agedness. There is very little one can do to hide an aged face in the world except to stay at home; people become complicit in their own erasure (59)”.

The experiences of *méconnaissance* must not always be negative. Individuals experience the death of the formerly idealised self. The ideal self is the other, and each person becomes the other as they share a relationship with others. According to Lacan, the ideal self and creation of boundaries and the sense of social self arise out of illusion, and *méconnaissance* exposes these illusions. Leni Marshall further grasped the idea that: “as a person performs agedness, as that person’s “place in the world” and the laws that govern the social network change, the lived selves- the ego, and perhaps even the superego- also may develop (60).

Happy ageing is achieved by the characters, as mentioned above, because of their conscious efforts to overlook ageing and focus on the goals they need to accomplish during the later part of life. They recognise the possibilities and potentialities of ageing, which helped them overcome the collective fear of age and ageing menaced in western society. These characters transcend social expectations and familial responsibilities for happiness and successful ageing. Love and hope are driving forces for creating positive experiences out of ageing. At the same time, gerontophobia lurks in the mind of all the characters and the novel *Love in the Time of Cholera* opens with a gerontophobic suicide. Regardless, the two works are considered classics celebrating senility and senile love.

The images of characters who aged typically and are pretty unaware also underwent *méconnaissance* and have ordinary experiences of ageing are included in this category. The characters welcome ageing as another period in their life span similar to their earlier life stages. They accept the changes without much ado and adapt accordingly; they neglect some changes and make their ageing normal.

The first person to age in *One Hundred Years of Solitude* is Melquiades. The whole novel is set in the fictional town of Macondo. Melquiades is the leader of the gipsy gang, who visits Macondo annually. His ageing and death have been portrayed as that of a typical grandparent figure. Jose Arcadio Buendia, the town's founder, believed the gipsy was the same age as him. But on one of his visits, Jose Arcadio Buendia felt Melquiades aged surprisingly.

Being a gipsy, Melquiades has been vulnerable to the forces of nature, diseases and ageing. He always felt that death followed him everywhere. He claimed he possessed the case of Nostradamus and was a scholar. Despite his abilities, he carried the burden of old age with him. On his next visit, Melquiades transformed himself into a youthful man with the help of a new set of teeth. He was the decrepit older man who took it out of his mouth. After curing the town of the insomnia plague, Melquiades decided to remain in Macondo, "that corner of the world which had still not been discovered by death (50)". Melquiades was given a separate room in the new house Buendia built and was forgotten until his death. He lost his sight and crumpled with decrepitude. He died after some time. This was the first death in Macondo.

Marquez's representation of his death is:

A process of ageing had taken place in him that was so rapid and critical that soon he was treated as one of those useless great grandfathers' who wanders about the bedrooms like shades, dragging their feet, remembering better times aloud. Whom no one bothers about or recalls really until the morning they find them dead in their bed (72-73).

Melquiades remained as a ghost in the house after his death.

The following grandparent figure in the novel is Ursula Iguaran, the matriarch of the Buendia clan. Marquez created the character by modelling his grandmother Tranquilina Iguaran Cotes de Marquez. She resisted growing old all through her years. Her agility and enthusiasm revived her life off and on, even in her most deteriorated time. She did her own baking business to support the family. When she reached an age where she had a right to rest, she became more active. The writer referred to her ageing when Aureliano returned after his first war expedition. Ursula had grown as a typical older woman with leathery skin, decayed teeth and broken into pieces. She had completed more than half a century of life. This image did not arouse any pity in Aureliano. She regained her lost vitality and rejuvenated the house again for Aureliano.

Ursula was hundred years old when her grandson Aureliano bore the twins Aureliano Segundo and Jose Arcadio Segundo. She was on the point of going blind from a cataract, but she maintained her dynamism and mental balance intact. Her physical health declined gradually. When the Banana Company established their settlement and foreigners frequently visited the house, she felt revived. She walked, dragging her feet and groping along the walls; no one in the house understood she had lost her eyesight. She carefully managed everything, even with her blindness.

Marquez described Ursula's loss of vision as:

At first, she thought it was a matter of a passing debility, and she secretly took marrow syrup and put honey on her eyes. Still, quite soon, she began to realise that she was irrevocably sinking into the darkness, to a point where she never had a clear notion of the invention of the electric light, for when they put in the first bulb, she was only able to perceive the glow.....she did not tell anyone

about it because it would have been a public recognition of her uselessness (251-252).

Ursula developed a unique way of using her senses to cope with the onslaughts of ageing. Only once did she fail in her calculations. Then onwards, she was more careful; she calculated the sun's movement and remembered dates to have an apparent precision on the home's activities. She remained active as a bee. In her blindness, she examined the most insignificant events in the family to derive the truth that her busy life hindered her during former times.

During her old age, she found that her son Colonel Aureliano, to whom she had given her life, was incapable of loving. On the contrary, Amaranta, her daughter, was the tenderest woman who had ever existed. She felt guilty for the unfair treatment meted out to Rebeca. These realisations can be treated as instances of *méconnaissance* as it is characterised by the loss of the known, the familiar, and the failure of boundaries (67).

Ursula lost control of her mind as she aged. She walked with her right arm raised like Archangel Gabriel. Even then, the family could not recognise her blindness. Her intuition worked well than sight. She made several mistakes, like pouring the inkwell's contents over Jose Arcadio's head, thinking it was rose water. She realised her clumsiness and grew more rebellious. She always felt the presence of the ghost of Jose Arcadio Buendia under the chestnut tree. She was confined to bed after the death of Amaranta, her daughter. Amaranta Ursula, her great-great-granddaughter, only could arouse love in her. But she turned out to be a plaything for Amaranta Ursula and Little Aureliano:

They looked upon her as a big, broken-down doll that they carried back and forth from one corner to another wrapped in coloured cloth and with her face painted with soot and annatto and once they were on the point of plucking out her eyes with pruning shears as they have done with the frogs (333)".

Something happened to her during the third year of continuous rain: "she was gradually loss in her sense of reality, and present confusing time with remote periods in her life to the point word, on one occasion she spent three days weeping deeply over the death of Petronila Iguaran her great grandmother buried over for a century"(333). She waited for the rain to stop to die peacefully. No one recognised her blindness, for everyone in the house mistook her archangelic posture as a defence against her troubled body. During her final days, she mixed past and present. Her physical stature transformed; she turned like a foetus. She was no more significant than the Christ child on the altar. The children, Little Aureliano and Amaranta Ursula, carried her like a doll. She was like a newborn older woman. They often commented, "poor great grandmother, she died of old age (348)". Aureliano Segundo tried to take advantage of her delirium to reveal where she buried the gold brought by some Chinese merchants. She died on a Good Friday Morning. Her age was estimated between 115-122. She was buried in a coffin not much larger than a basket in which little Aureliano had arrived.

Fernanda del Caprio, the wife of Aureliano Segundo, was groomed to be a queen from childhood. She lived in her white snobbishness and vanities, which estranged her from the members of the Buendia Family. Her ways were also unwelcomed in the house, and she always got into verbatim with Amaranta. She was unhappy with Aureliano Segundo's family life since he kept visiting his mistress even after the marriage. When Santa Sofia de la Piedad left the house after Ursula's death,

she was alone with her grandson Aureliano. Aureliano never knew she was his grandmother. She remained nostalgic and lost in her dreams. But she never lost the stony gait and the supernatural beauty even in her old age. Ageing seemed to enhance her beauty. "She felt so old, so worn out, so far away from the best moments of her life that she even yearned for those that she remembered as the worst. (370)".

Pilar Ternera was an enigmatic woman who enchanted Jose Arcadio and Aureliano Buendia with the splendour of her laughter. She lost all her charisma in her old age, and with her fatness, she frightened children. Mauricio Babilonia was paralysed after the fatal gunshot on one of his night visits to Meme. He died of old age in solitude. Santa Sofia de la Piedad always remained solitary throughout her life, and as she admired Ursula, she rendered her selfless service to her. A reduction in the number of inhabitants of the house reduced her work. She spent her time entirely taking care of Jose Arcadio Segundo. She preferred to remain in a corner doing household chores and serving the house without complaints. After Ursula's death, she lost her diligence and tremendous capacity to work. The house itself moved to senility. So, she decided to move away to her cousin's house in Riohacha. Nobody heard anything about her after that.

Not talking about the effects of *méconnaissance* is another way of being invisible adopted by the elderly. The typically aged characters find a pact between what is ideal and what is real, which enables them to experience ageing: its comforts and discomforts silently.

The characters discussed using the concept exemplified the notions put forward by Leni Marshall. The images discussed provided varied individual experiences of ageing that are positive, normal and negative. The experiences justify

the statement that the misrecognition of one's ageing is a joyful experience. Ageing accounts for a release from the fixed dominant unified subjective position.

Recognition and acknowledging the changes can have different consequences than resisting or ignoring them. For Leni Marshall, "the bodily changes of ageing are real and biological, but they are signifiers, not the signified" (*Age Becomes Us*, 145).

Leni Marshall states that economic class and genetics can impact how soon a body displays its agedness; there is very little one can do to hide an aged face in the world except to stay at home; people become complicit in their own erasure (59)". This statement underlines the need for a multidisciplinary approach to studying age and ageing. The economic aspect of ageing is a new interdisciplinary approach to studying the political, social and economic factors. The socio-political aspects of ageing are discussed in the next chapter.

Chapter III

Social Visibility and Ageing

An individual's age is a social variable that determines their attitudes, behaviour and language. According to social scientists, age is a meaningful aspect of social organisation. Age is also more critical in the economic and political spheres than family. Both financial and political spheres run on linear man-made time that is predictable. The family sphere runs on less linear time, and the needs of individuals and other family members limit their ability to plan. The topics discussed above are two significant strands of concepts and theories of age and ageing. Owing to these aspects, the scope of gerontology has gone beyond chronological age. Many ideas liberated the individual from age to understand ageing as a process within and outside that individual. The social dimension enhances the individual experience of ageing. The chapter analyses the social dimension of *méconnaissance* ageing through the life course of aged characters in the works TAP, LTC and MMMW; as these novels provided the life review of the central characters, some ageing issues that determine the individual's social visibility are also analysed. The chapter also probes a political economic analysis of the works NOWC and AVOEW.

Social gerontologists focus on comprehending the social aspects of ageing as age and life phase, ageism and age stereotypes, age grading, loneliness, bereavement and widow/erhood, diseases, etc. the issues about the characters in the select works are discussed in this section.

An individual's life is differentiated into various life phases, beginning with childhood, adulthood and finally, old age. Age determines and shapes how a member of particular culture defines their beginnings and end and organises institutions and

professions around their identities, relationships and expectations founded on age. When social scientists review different life phases, they go beyond the traditional and historical dimensions. They differentiate childhood into early childhood, middle childhood, youth and adolescence, adulthood into early adulthood, midlife and old age. Old age is further divided into young-old and old-old or third age and fourth age. According to researchers, young-old people are aged between 65 to 74 years; then old-old are 75 years and older. Some researchers further divide old age into another life phase as “oldest old”- 80 or 85 years and older. Social scientist Neugarten came up with this classification. Initially, they used these life phases, not chronological age but felt age. So recent studies in gerontology moved away from the chronological age and focused more on the older/ senior who are often termed as go-go, slow-go, no-go or the frisky, the frail and the fragile (36). The researchers hold that old age as a new phase in life is not what one feels as they wake up one fine morning, but the changes they think are gradually accumulated that create an awareness which may or may not be related to their chronological age. Life review is characterised as one of the prominent features that determine the quality of lived life of an individual.

Robert Butler explored more on the topic. As Robert Butler said, the life review is an involuntary process of reviewing life and is not simply a reminiscence of the past but analysing their life seriously, acknowledging the mistakes, cherishing the memories and thereby reinventing the present. In “The Life Review: An Interpretation of Reminiscence in the Aged” (1963), published in *Psychiatry*, Butler accounts for life review as a universal occurrence, a mental process, and helps reorganise individuals when life turns to disintegrate. Harry R. Moody also emphasises the significance of life review in remaking the individual. The genre owes

to the stage theory of life by Erik Erikson. Literary life reviews endorse the findings of gerontologists.

The life review of the protagonist served as a foil to analyse his life in terms of present and past which resolved the internal conflicts in his mind. As Erik Erikson said in his stage theory, life review arises as an inner need of every individual as one reaches the later stage of life. For instance in MMMW protagonist innocently reveals his mind, humiliation, and anxieties resolution of loneliness after meeting and falling in love with the girl. Robert N. Butler, in his most acclaimed work, *The Life Review: An Interpretation of Reminiscence in the Aged*, discusses the positive value and importance of reminiscence in old age. In “The Life Review: An Unrecognized Bonanza”, Butler again emphasises: “life review helps an individual to resolve, reorganise and reintegrate what is troubling or preoccupying them (37)”. Life review is the most common form found in novels of old age. Gullette opined in her work *Agewise* that ageing is a cure for the youth’s prospective terrors of the life course.

Vollendungsroman is a term coined by Constance Rooke in her essay “Hagar’s Old Age: The Stone Angel as *Vollendungsroman*”, published in *Crossing the River: Essays in Honour of Margaret Laurence*. The term refers to the novel on old age. This genre of novels disproves Beauvoir’s concept of using the elderly and the aged images in fiction. In *The Coming of Age*, Simone De Beauvoir stated that an older adult, in his subjective aspect, is not a good hero: he is finished without hope and development; anything that can happen to him is unimportant. Beauvoir, in her work, anticipated many findings of modern gerontologists. Twentieth-century fiction shows a rising number of novels dealing with protagonists’ mid-life and old age challenging traditional images of the aged and the elderly are challenged. The characters are allowed to reveal themselves, mature, and reflect on their own life to fulfil their

desires and find new meanings in the latter half of their life. The last stage of life is not regarded as a period contemplating death but as a new beginning, completion, or self-discovery. Another essay “The Aging Experience of Silas Marner: Silas Marner as *Vollendungsroman*” (2004) *George Eliot- George Henry Lewes Studies* also enlists the features of *vollendungsroman* fiction. The study analyses *Love in the Time of Cholera* and *Memories of My Melancholy Whores* as *vollendungsroman*. The characteristics of the *vollendungsroman* discussed in this chapter are modelled according to the abovementioned essays.

The characteristics of *vollendungsroman* novels vary according to the protagonists' lives within the story. Some general features are extensive use of the imagery of old age: the physical and psychological aspects of old age and other images in the text which contribute to the depiction of ageing. The elderly protagonist is viewed from or by his comments on his age. The observations of other characters regarding the protagonist's physical appearance, the age of the central character revealed through their social interactions, inner speech, and the protagonist's emotional life are essential indicators of the representation of ageing. Reminiscence and memories, especially those relating to childhood and youth, shaping the protagonist's identity and behaviour, are another feature of the genre. Another technique employed in this fiction is the protagonist's life review. *Vollendungsroman* throws light on the relationship between the writer's life and the protagonist's life presented in the novel to analyse similarities. Self-alienation of older women characters can be seen recurring in most stories in this genre.

The study also analyses the issues of ageing explored by the great writer through these works. *Love in the Time of Cholera* is a triangular love story of Dr Juvenal Urbino, Fermina Daza, and Florentino Ariza. The novel was published in

1985 after Marquez received Nobel Prize. *Memories of My Melancholy Whores* published in 2005, is a novella on the senile love of a ninety-year-old man, a newspaper columnist, for an adolescent girl. The journalist finds happiness in love on his 91st birthday, leading him to live for 100.

The novel *Love in the Time of Cholera* starts with an episode of suicide; Jeremiah de Saint-Amour, Dr Juvenal Urbino's most sympathetic opponent in chess, is a disabled war veteran and children's photographer. He killed himself by breathing the fumes of gold cyanide. His death out of gerontophobia which his beloved validates as once Jeremiah said: "I will never be old. She interpreted it as a heroic determination to struggle without a quarter against the ravages of time. Still, he was more specific: he had decided to take his own life when he was 60 years old" (15). Jeremiah de Saint-Amour was not a cynic; he loved life in its passion. But as he approached his 60th birthday, he seemed desperate and found death as the only natural solution. Thus Marquez sets the theme of gerontophobia that revolves throughout the story from the first chapter.

The novel is replete with physiological and psychological aspects of ageing. Most of the main characters in the book are haunted by the fear of ageing. The characters through which Marquez expressed his conceptions of senility are Dr Juvenal Urbino, his wife Fermina Daza, and the central character Florentino Ariza, lover of Fermina. The initial impression of readers about Dr Juvenal Urbino as the protagonist is shaken by his sudden death at the age of 81 in an attempt to catch an escaped parrot. Florentino, the protagonist, is introduced on the evening of Urbino's funeral.

The novel's setting also contributes to the novel's theme and is symbolic. The story is set in an old colonial decadent city along the banks of the river Magdalena which had survived many civil wars and the cholera pandemic. The city is dirty with overflowing drainage pits, rats running to and fro, and desolate ports. The city can be identified as a tropical Caribbean port during the 1980s. The houses that Florentino and Fermina lived in were also decadent. Once after so many years after marriage, when Fermina visited her home, she couldn't recognise the desolate dilapidated building.

The analysis of aged characters will be in the order as they appear in the novel. The death of Jeremiah de Saint-Amour sets the scene for the writer to delineate several other pictures of ageing, starting first with Dr Juvenal Urbino. The death of his friend Jeremiah de Saint-Amour reminded Juvenal of his own ageing. He has been a physician who alarmingly shocks and wonders how ageing dominated him. He is a public figure owing to his birth into an aristocratic family and because of his education and profession as a doctor. He played a significant role in suppressing the spread of the cholera pandemic. Being a doctor, he has been very conscious of the change in his body and made all efforts to ward off the signs of ageing. His routine is a specialised one that he chose to alleviate the discomforts of ageing:

He arose at the crack of dawn when he began to take his secret medicines: potassium bromide to raise his spirits, salicylates for the ache in his bones when it rained, ergosterol drops for vertigo, belladonna for sound sleep. He took something every hour, always in secret, because he had always opposed prescribing palliatives for old age in his long life as a doctor and teacher: it was easier for him to bear other people's pain than his own. In his pocket, he

always carried a little pad of camphor that he inhaled deeply when no one was watching to calm his fear of so many medicines mixed together. (8)

When he was finished in the study, he did fifteen minutes of respiratory exercises in front of the open window in the bathroom, always breathing toward the side where the roosters were crowing, which was where the air was new.....At eighty-one years of age, he preserved the same easy going manner and festive spirit that he had on his return from Paris soon after the great cholera epidemics ... He breakfasted en famille but followed his own personal regimen of an infusion of wormwood blossoms for his stomach and a head of garlic that he peeled and ate a clove at a time, chewing each one carefully with bread, to prevent heart failure (9).

Until his middle age, Dr Juvenal Urbino was unaware of his age. Gradually he began to realise his ageing body as he diagnosed the signs of ageing in his patients. He recognised the size, weight and condition of his organs as he lay for siesta; “ he had begun to feel them, one by one, inside his body, feel the shape of his insomniac heart, his mysterious liver, his hermetic pancreas, and he had slowly discovered even the oldest people were younger than he was” (40). Marquez’s portrayal of ageing remains the most resourceful and insightful literary account.

Dr Juvenal Urbino could detect the odour of ageing from his body. He always remembered Jeremiah de Saint-Amour’s words, “old age was an indecent state that had to be ended before it was too late (40)”. As he advanced in his age, Juvenal felt he could do nothing without the help of his wife, Fermina. She cared for him as if he were a “senile baby”. The adulterous relationship he kept for a short period in her life

with Miss Barbara Lynch was a kind of escape from the symptoms of ageing. He died at the age of 81 with the fear of being left his wife lonely.

Fermina Daza is the next character; she has retained the inner grace of her younger days, even though she is 72. She preserved her inborn haughtiness and clear almond eyes. She realised the progress of age and became more emotionally attached to her husband. They grew mutually dependent, not out of love or convenience but the answer they preferred not to know. During their senescence, they loved each other and resolved some earlier quarrels. She has not erased Florentino, her adolescent lover, from her mind. The onslaughts of ageing first appeared when she discovered Dr Juvenal Urbino's adulterous relationship. She grew older out of rage and went to live with her cousin.

The ageing of Fermina is expressed through the eyes of Florentino. After her return from self-imposed exile, Juvenal Urbino and Fermina met Florentino with Leona Cassini at the cinema. Florentino felt she had become another person. One thing that Florentino noticed was that she had aged and walked by holding her husband's hand. This image shook his secret desire to court her again after the death of her husband, for he felt that he had to renounce his hope for her. Fermina was 71 when her husband died. The late life of Fermina got a new turn when she recovered from the grief of the unnatural death of her husband. She wanted to be herself again and revive everything she gave up for the sake of her husband and family.

The subsequent portrayal of ageing that Marquez explained vividly is of Florentino. The writer introduced him on the funeral day of Dr Urbino; Florentino appeared as a well-preserved happy older man with some hidden motives.

He was what he seemed: a useful and serious older man. His body was bony and erect, his skin dark and clean-shaven, his eyes avid behind round spectacles in silver frames, and he wore a romantic old-fashioned moustache with waxed tips. He combed the last tufts of hair at his temples upward and plastered them with brilliantine natural gallantry and dramatic manner were immediately charming, but they were also considered suspect virtues in a confirmed bachelor. He had spent a great deal of money, ingenuity, and willpower to disguise the seventy- six years he had completed in March, and he was convinced in the solitude of his soul that he had loved in silence for a much longer time than anyone else in this world ever had (48).

Florentino dramatically repeats “his eternal fidelity and everlasting love ” to Fermina, Urbino's widow (50)”. The objective of his life, since Fermina rejected him, was to gain fame and money to court her again. Even from his childhood days, he has got the appearance of an older man because of his peculiar way of dressing. When he aged, he felt he resembled his father. After Fermina’s rejection, he was dejected and disillusioned for a while; later, he pursued relationships with numerous prostitutes, widows, married women, and unmarried women but remained faithful in his love for Fermina. The way Florentino coped with the loss of his love in his youth must be acknowledged. On his journey to Villa de Leyva as a telegraph operator, he was suddenly trapped in sex. As the war broke out, Widow Nazaret took refuge in his house on his return. Transito Ariza sent her to his bedroom on the pretext of unavailability of space. This marked the beginning of numerous relations he made with women, numbered more than 622. This helped him to survive the torments of lost love with Fermina Daza.

After work in his telegram office, Florentino's typical routine was to visit one of his mistresses, the domino games at the Commercial Club, and he read. On Sundays, he went to the cemetery. He only became aware of his age when the clients of his young days visited him with their elder children. He considered ageing as something that does not happen to him but to others. But contrary to his belief, at age 40, he consulted a doctor for vague pain in several parts of his body. The only thing he seemed obsessed in his life was waiting for the perfect time to reclaim Fermina's love.

He spent most of his time grooming himself to be an acceptable gentleman. He tried so hard to beat the blows of ageing before they knocked him down. His most pressing problem was baldness. He tried every pomade and lotion. He left a bald barber and visited a new one. He collected every newspaper advertisement concerning baldness. He was more concerned about his looks. One incident that stands as evidence of his obsession with physical appearance is that once he lost his false teeth while on a cruise, he waited and delayed the journey until he got his new set. After the incident, Uncle Leo XII made another two sets, and he felt he got a new identity after wearing them. The battle with ageing started with his remedies to solve baldness which he lost irrevocably. His first reaction to seeing tangled hairs on the comb is: "he knew that he was condemned to a hell whose torments cannot be imagined by those who do not suffer them (261)". By the age of 72, he experimented with 172 baldness treatments. Then he resented himself with the notion that baldness is a sign of masculinity. He always observed keenly how elderly couples helped each other and learned the lessons and laws of his ageing. He felt his own body conspiring against him; the sleepless nights, imaginary illnesses, the drop-by-drop urination, etc., added

to his discomfort. Marquez also shared a popular belief through Florentino that men with grey hairs are more seductive in the eyes of young women.

Florentino's incestuous relationship with America Vicuna, a teenage girl of his blood relation, was much comfort to him in his ageing. She treated him as a “venerable old man”, and he remained as her “senile lover”. He felt he could adjust better to ageing than all his counterparts. After courting Fermina for the second time, her silence filled him with desperation. Leona Cassini, his secretary, fearfully watched him turn pale and insomniac. Florentino was so distracted at her birthday celebration that he spilt chicken gravy on himself, his eyes were wetting, and he fell asleep holding the cup of coffee. He was embarrassed when others found it out.

Florentino took special care while he mounted stairs ahead of his first signs of ageing. He believed that “old age began with one’s first minor fall and that death came with the second (313)” —all through his life except once he took the chance to climb the steps carelessly. After lunch with Dr Urbino Daza, when the doctor welcomed him home to continue seeing his mother, to reduce her loneliness, in a triumphant youthful mood and with a dance step, he tried to reach the third stair, “he twisted his ankle, fell backwards, only by a miracle did not kill himself (313)”. He was bedridden for a month. When Fermina and he embarked on a cruise, *Fidelity*, he was ashamed of his age. The first attempt at sexual intercourse failed because he feared his ageing body. He resented Fermina’s aged body too. Later, the next day, he made a powerful return to fulfil the long waiting of 51 years, nine months, and four days.

The novel starts with the characters’ old age, and then with the flashback technique, Marquez provides an account of their youth. The whole story is in the form

of a life review. Florentino was an illegitimate child like his mother. Florentino's short-term affair with Fermina, the discovery of it by her father, her life with cousin Hildebranda, the coming of Dr Juvenal Urbino, his love towards Fermina, and then their marriage, Florentino's relationship with numerous women, Dr Juvenal Urbino's adulterous relation, etc. constitute the narration.

Dr Juvenal Urbino's account of ageing provides a scientific and medical account of the phenomena. He said, "After a certain age, however, adults either had the symptoms without diseases or, what a worse, serious disease with the symptoms was of minor ones (246)". On the eve of old age, Fermina felt guilty for rejecting Florentino for no reason. The feeling grew more profound because of her rage towards her adulterous husband and disloyal friend. She decided to break the borderline created between herself and Florentino. She always observed the life of Florentino from a distance, even after she rejected him, followed by her marriage with Dr Juvenal Urbino. She felt "it is as if he were not a person but only a shadow. That is what he was: of someone whom no one had ever known (204)". Thus she is a participant-observer who watched Florentino grow in class and fortune. It was evident that he would be the heir to The River Company of the Caribbean. She intuited his hidden motives.

After Dr Juvenal Urbino's death, Florentino cunningly planned his ways to court Fermina again. His stance was not as a youthful lover but as an older adult. He attempted a new method of seduction. He wrote extensively about life based on his ideas about men and women and their relations. The letters gave Fermina the courage to face life in a new situation and discover the class's prejudices to which she belonged. The notes soothed and calmed down her spirits. It was a noble way of

escaping from the past and recovering her mind's peace. The letters helped her to wait on her own life to old age designs with serenity.

Other minor characters through which Marquez provides insights on ageing are Transito Ariza, Florentino's mother, and Fermina's cousin Hildebranda. Both of them became fat as they grew older. Hildebranda was more nostalgic, but Transito Ariza lost all connection with the past. She often doubted her identity, was insecure and died a natural death from ageing and illness. Another character is Prudencia Pitre, Florentino's one-time mistress with whom he had a long-lasting relationship. It was after Fermina's second rejection that Florentino remembers and visited her. Both of them were surprised to find the other aged. They sat talking until dawn, owing to their sleeplessness. She refused to love, for she did not dare look into the wardrobe mirror to find her ageing body.

Memories of My Melancholy Whores portrays the life of a nonagenarian. The novel begins on the eve of his 90th birthday and spans to his 91st birthday. The period is a significant turning point in his life, "the beginning of a new life at an age when most have already died (5)". The character offers a life review, and his inner speech reveals the conception of his ageing body and mind.

The protagonist is a bachelor journalist who works as a columnist in *El Diario de La Paz*, a newspaper. On the eve of his 90th birthday, he plans to gift himself a night of wild love of an adolescent virgin. The decision turned his life completely. He found new hope in the last stage of life, which he defined as "at the end of the line". The inner speech of the protagonist on his 90th birthday morning informs the readers about his ageing: "My symptoms at dawn were perfect for not feeling happy; my bones had been aching since the small hours, my asshole burned (7)". The only thing

that satisfied him in his body was his long-preserved virility. He viewed himself as “ugly, shy and anachronistic (4). He recounts his physical change over the years ranging from his forties. He consulted a doctor for pain in his back at the age of 42 and returned with an answer: “that kind of pain is natural at your age (8)”. As he grew older, he woke every day with a different kind of pain that kept changing location. When he is 50, he found lapses in his memory. The unnamed protagonist’ after meeting the girl indicates his attitudinal change towards his life and age.

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

Society’s attitude towards the aged is revealed through other characters of the novel, like Rosa Cabarcas, the brothel proprietor, the old journalist’s secretaries in his office, and the newspaper editor he works for. In the first chapter, when the 90-year-old journalist calls the brothel, their immediate reaction to Rosa Cabarcas is, “what are you trying to prove? (4). The journalist’s relationship with his fellow workers is mediocre. He followed the same pattern and style for his column throughout his career, and the young writers named his column “column of Mudarra, the bastard”. Once the editor asked him to change the style, but he refused. The birthday party organised by the newspaper staff was a reminder of his age. The birthday cake with

90 lit candles made him remind the number his age for the first time in his life. The gifts female secretaries presented him were something to ridicule his age and ageing.

The story is in the form of a life review by the protagonist. He was born as the son of a mother with many talents and a formalistic father. He always felt like a mediocre person and carried that feeling throughout his life. In his 90th year, he feels like a mediocre journalist. He remembers an event that happened in his childhood. The newspaper he has been working on published a chronicle of school life that he wrote when he was 19. The event made him confident during the time of publication. But later, when he joined the newspaper as a journalist, he understood that his mother paid for the publication. It was an embarrassing situation for him. He also pursued the career of a teacher without training and was mediocre.

The life of the old journalist is monotonous until he met the girl. He lived lonely in a large house except for numerous transient relations he made with women, which he numbered 514. He planned to write a book named *Memories of My Melancholy Whores* while the novel progressed. He lived in an old and pleasant colonial house with a housekeeper, Damiana, with whom he established a physical relationship and paid to satisfy his desires. At his marriageable age, he got engaged to Ximena Ortis, a girl with a different temperament than him. On the day of marriage, he refused to attend church.

On the eve of his 90th birthday, as he arranged an appointment with the adolescent virgin, he is confused by the questions of morality on account of his age and status in society. He asked the taxi driver to take him to a place near the brothel, so no one would know where he was going. The old journalist's life turned positive after meeting the girl. There is an internal transformation that illuminated his soul.

After meeting the girl on his 90th birthday, his column was an impressive account glorifying ageing. Despite his decision to retire on his birthday, the editor asked him to stay with the newspaper. The columns he wrote thenceforth, he secretly dedicated them to the girl whom he named Delgadina. They were in the form of love letters to the girl. The new style increased his readership. Owing to their popularity, his columns are read on the radio. He internally regained his youth life.

Even though the girl was always asleep every night he met her, she induced and revived his creativity which he believed he had lost. According to the studies of Wyatt- Brown late-life invention demonstrates the “protean capability to remake the self (264)”. William Kerrigan stated that creative achievement late in life is “often the result of felt deprivation, an attunement to the lost chances of an imperfect and frustrated youth (186)”. To the protagonist, his late life serves as a period to invent love, creativity, and companionship, saving him from the nightmare of dying alone. Linnea S. Dietrich, in “Aging and Contemporary Art”, explores late-life creativity in both male and female contemporary artists. The art of these creative elders is not a rejection but a celebration of the body (18).

Marquez presented the relationship between the girl and the protagonist as a fantasy tale. The girl’s appearance is similar to that of sleeping beauty in her perpetual sleep. He kept on thinking about her all day. He felt she was with him all the time. Every day he visits the girl at the brothel; the girl is asleep, and he narrates the whole day’s story to her. He discussed his columns and read stories and the rough draft of his upcoming columns with the sleeping girl. He always brought something new to her, like chocolates, gifts, ornaments, etc. On her 15th birthday, he presented her a bicycle. He accomplished the room with paintings, flowers, and a fan. David Gutmann, in *The Cross-Cultural Perspectives: Notes toward a Comparative*

Psychology of Aging, commented late in life in many different cultures, men feel free to reclaim their passive, nurturing, meditative qualities, whereas women feel free to discover their assertive, commanding, or adventurous traits. According to Guttman's hypothesis, one of the most significant benefits of ageing is the freedom to reclaim the buried aspects of life (312).

The role of the sleeping girl is that of a participant-observer, as stated by Robert Butler in *Successful Ageing*. Butler's conception is that the presence of a listener enhances the resolving the mental conflicts of the elderly (533). Another gerontologist Marianne Lo Gerfo also remarked on the role of the participant-observer to prevent the older person in the review from becoming stuck at some painful point in the past (43). The sleeping girl Delgadina is the willing listener/ participant-observer to whom the older man reveals his mind. The way she slept and listened to his narration is fantastic:

At the beginning of the new year, we started to know each other as well as if we lived together awake, for I had discovered a cautious tone of voice that she heard without waking, and she would answer me with the natural language of her body. Her state of mind could be seen in the way she slept. Exhausted and unpolished at first, she was approaching an inner peace that beautified her face and enriched her sleep. I told her about my life; I read into her ear the first drafts of my Sunday columns in which, without my saying so, she and she alone was present. (75)

I began to read her *The Little Prince* by Saint Exupery, a French author whom the entire world admires more than the French do. It was the first book to entertain her without waking her, and I had to go there two days in a row to

finish reading it to her. We continued with Perrault's Tales, Sacred History, the Arabian Nights in a version sanitised for children, and because of the differences among them, I realised that her sleep had various levels of profundity depending on her interest in the reading. (76)

These passages reveal that the older man has become a nurturing guardian on a mission to educate the girl. Carl Jung termed it "contra-sexual traits"- older people have the latitude to become more androgynous than their younger counterparts. This integration of personality is one of the primary rewards of vital ageing.

The energy and vitality the 90-year old man exhibited in the novel is quite stunning. He rode the bicycle that he gifted Delgadina, and the salesman and other people complimented him; he was happy. He wrote another column, "How to be Happy on a Bicycle at the Age of Ninety". Another incident that reveals his aggressive power is when he meets the girl after a month due to the closure of the brothel. He believed she might have turned into a prostitute. Moreover, Rosa Cabarcas decorated her with cheap accessories, making her appear like one. Out of rage and sorrow, he "began smashing everything in the room against the wall: lamps, radio, fan, mirrors, pitchers, glasses. I did it without haste but also without pause, with great crashes and a methodical intoxication that saved my life. (92)". His narcissistic mind is infuriated at the beginning part of the novel when he is corrected in public for confusing sonatas. Both Florentino and the older journalist experienced a similar narcissistic injury which resulted in aggression, as Woodward stated in her "The Mirror Stage of Old Age: The Past Recaptured".

Another characteristic feature of *vollendungsroman* is the underlying link between the writer and the protagonists of his works. The experiences the protagonists

underwent in their life are similar to that of the writer in different stages of his life. Gerald Martin finds a strong link between Marquez's personal and literary life. In the biography *Gabriel Garcia Marquez: A Life*, Gerald Martin recounted the incidents and life events that influenced Marquez to compose the novels *Love in the Time of Cholera* and *Memories of My Melancholy Whores*. The novel *Love in the Time of Cholera* was published by Marquez a year after receiving Nobel Prize. His childhood traumas and anxieties remained unresolved, and his post-Nobel responsibilities too pressed his mind, and 1984 and 1985 were good years for him. He felt he should write something which equalled or surpassed his magnum opus, *One Hundred Years of Solitude*. He modelled the story on the love-affair of his parents. Fermina is partly his mother, Luisa and his wife, Mercedes. Florentino got the traits of his father, Gabriel Eligio, and Marquez. Martin states Marquez, in an interview given to *El Pais* told: "it is the story of a man and woman who fall desperately in love but can't marry at the age of twenty because they are too young and can't marry at the age of eighty, after all the twists and turns in life, because they are too old (435)". Before writing the novel, he contemplated the issue of senile love and sex and read Beauvoir's *The Coming of Age*. He was also influenced by his grandparents' lives and expected his ageing. Thus, after writing the novel, it turned out to be a celebration of love and old age.

Gerald Martin has found an exciting technique Marquez employs in the novel's structure. The book is divided into six chapters, 1 and 6 devoted to old age, 2 and 3 to youth, and 4 and 5 to middle age. The work has been welcomed as Marquez's second most famous after 20 years of publication since *One Hundred Years of Solitude*. The novel *Memories of My Melancholy Whores* was published after Marquez's autobiography *Living to Tell the Tale* in 2010, even though much before

writing his autobiography Marquez had conceived the idea of the novel and almost completed the work.

Marquez has been inspired by Yasunari Kawabata's *The House of Sleeping Beauties*, and the epigraph of *Memories of My Melancholy Whores* is taken from Kawabata. Nabakov's *Lolita* also influenced Marquez.

Gerald Martin has found the sexual attraction older men feel for adolescent girls is a recurrent motif in most of Marquez's famous works like *One Hundred Years of Solitude*, *Love in the Time of Cholera*, etc.; the relation is celebrated in *Memories* which appears as minor episodes in former works. The old man in the text is a representative of Latin American men who "had their first sexual experiences with an older woman, usually a servant or a prostitute and that many of them go on yearning for the first experience with an untutored adolescent that they never had when they were still innocent and untutored adolescents (531)". The protagonists of both novels experienced similar events in their life course. Florentino and the Old Journalist were trapped in a transient relationship during their youth and adolescent stage of life. In his autobiography *Living to tell the Tale*, Marquez relates his experiences during his adolescence.

Gerald Martin further accounted for the details shared by Maria Jimena Duzan- a friend of Marquez, who remembered Marquez saying to her about the novel when he was fifty. Gerald Martin attributed an exceptional, unique artistic talent to Marquez in writing about older adults. The writer was 80 when he published the work on a 90-year-old journalist. He further stated about Marquez: "older he has got, the more he has written about the attractions of very young women (532)".

Both the novels *Love in the Time of Cholera* and *Memories of My Melancholy Whores* have similarities in close reading. Florentino's conception of growing old is similar to that of the 90-year-old journalist in *Memories of My Melancholy Whores*. Both believed one grows old when one begins to look like their father. Both characters improve their self and life as they grow older. It can be rightly said that the former presupposed the latter. The experiences and insights provided on ageing are similar. The three older men, Dr Juvenal Urbino, Florentino, and the 90-year-old Journalist, first recognised the bouts of old age around 40. Florentino and the senior journalist consulted the doctor for unrecognised body pain that kept changing. Juvenal Urbino examined himself being a doctor. Florentino and the old Journalist maintained relationship with adolescent virgin girls, providing a sense of fulfilment in their old age.

Age Stereotypes are familiar images or perceptions of people of different ages and their physical, psychological and social character that shape, expect and evaluate the behaviour of the individual involved in a specific society/ culture. One understands their age by using cues from others' age. Boyd and Dowd (1988) use the phrase "diffuse status characteristic to define an era. It is manipulated easily. SET – Stereotype Embodiment Theory has advanced the recent research on age and age stereotypes. The theory holds that "individuals internalise age stereotypes throughout life and that stereotype can exist outside of an individual's awareness, being reinforced whenever an individual's lived experience matches the stereotype and manifest psychologically, behaviourally and physiologically (37).

Negative stereotypes destroy the strength of individuals to regulate their thoughts, feelings and behaviour and focus on losses in a new phase of life instead of gains. They tend to experience more health concerns than their contemporaries who

age successfully. Along with negative stereotypes, there are positive ones, like wisdom, dignity, friendship, and patience, which are acquired as one ages.

The researchers coined a new 'ism': 'ageism'. Ageism theories focus on the positive end of the age for social advantage. They find that most individuals are unaware of ageist attitudes or behaviours when they support or oppose the ageist attitudes of others. The interest towards ageism has gained new attention in gerontology. Margaret Gullette commented in her work *Agewise* (2011), "ageism is to the twenty-first century what sexism, racism, homophobia and ableism were earlier in the twentieth century- entrenched and implicit systems of discrimination, without adequate movements of resistance to oppose them" (15).

Gerontology calls for studies on how ageism is transmitted and how theoretical and social intervention can interrupt or stop it. Furthermore, they also analyse the relation between negative age stereotypes and ageism on one side and successful ageing on the other. They try to overturn negative stereotypes and replace them with positive stereotypes. Ageism is one of the most pressing issues that older individuals face. According to Boyd and Dowd (1988), age has a diffuse characteristic. Individuals use age to make assumptions regarding the attributes and abilities of others. It always accompanies the individual.

Robert N. Butler introduced ageism in 1969; he compared it to sexism and racism. Butler refers to ageism, in which age 'represents an accumulation of exposure to negative stereotypes; gerontology has renewed its attention to ageism. Ageism means prejudice, discrimination, and stereotyping against someone based on their age. Ageism refers to prejudice against older individuals and how their status has changed throughout this contemporary society. An interesting theory in ageism is Terror

Management Theory (TMT), developed by Jeff- Greenberg, Sheldon Solomon, and Tom Pyszczynski, based upon Ernest Becker's ideas in *The Denial of Death*. They published the theory in *The Worm at the Core: on the Role of Death* (2015). The theory observes that individuals derive their self-esteem from assuming they have a purpose in life. The fear of ageing stems from the fear of having no purpose. Ageism tends to have reciprocal relationships with negative stereotyping of the elderly. When people are reminded of their mortality, they are subjected to stereotyping others to enhance their self-esteem.

Recent researches in the field of ageism reveal that older adults are categorised as having nothing to contribute to society by being valued on account of values, only on a sentimental level. This consideration negatively influences the self-esteem of older adults. Gerontologists refer to one kind of ageism known as implicit ageism. The concept is defined as “when the perceiver is unaware of the influence of the automatically activated stereotypes about outgroup, that process is called implicit stereotyping. Implicit ageism originates from implicit stereotyping when children learn that older people are not highly regarded in society (*Encyclopedia of Gerontology*, 60). Even health professionals cannot escape from this; there are instances when some therapists are reluctant to treat older adults. Baby talk and over-communication are some forms of implicit ageism. The young characters in both novels uphold ageist attitudes. Furthermore, Dr Juvenal Urbino, too, holds traces of ageist attitudes when examining his ageing and his patients. Leni Marshall suggests cross-cultural studies directed towards youth to reduce ageism and positively impact public health (*Age Becomes Us* 146).

Age grading is prevalent in society and is a known fact. Society has devised acceptable and age-appropriate behaviour for individuals. When older people are

involved in behaviours inconsistent with their age, they are treated as silly or repulsive. When the older generation believes in ageist attitudes, they tend to behave, think and feel according to stereotypes. This negatively influences their physical and mental well-being. The group of elderly beyond 70 years of age are less affected by ageist attitudes in society. Workplace discrimination against older people is another typical type based on age. Older people tend to receive a more severe work performance evaluation than younger ones. The old Journalist in his career has come along through such situations. His co-workers have criticised him in his office, and even the editor was not pleased with his columns at the novel's beginning.

Marquez explored ageist attitudes through the young characters of the novel, like- Dr Urbino Daza and Ofelia- the children of Dr Juvenal Urbino and Fermina Daza, and then America Vicuna, an adolescent blood relation of Florentino. Dr Urbino Daza held a negative view of old age and older adults. To him, "the world would make more rapid progress without the burden of old people (312)". He further remarked that after age 70, nursing homes are the best place to accommodate old people because "old people, with other old people, are not so old (312)". He was grateful to Florentino for the company and consolation he offered his mother in her solitude. He encouraged Florentino without knowing his intentions. But his sister Ofelia was doubtful of Florentino's reputation and intentions. She treated the relationship as a "vice-ridden form of secret concubinage (322)". She said, "love is ridiculous at our age, but at theirs, it is revolting (324)". Later she asked Fermina to drive Florentino away from their house, which enraged Fermina, and she drove out Ofelia of the house. Dr Urbino shared the same view as Ofelia when he saw Fermina on the cruise with Florentino, but he soon recovered his mind. Dr Urbino Daza's wife seemed more positive in the group. Fermina seemed more comfortable with her than

her daughter, and she confessed her story, “a century ago, life screwed that poor man and me because we were too young, and now they want to do the same thing because we are too old (323)”. This marks the central issue of the novel, senile love and its consequences.

In her essay “Eros and the Elderly: A Literary View” (1980), published in *The Gerontologist*, Celeste Loughman made an exciting observation on the portrayal of sexuality and ageing. She reviewed several novels published later in the nineteenth century to express her words. She said contemporary writers challenge traditional notions of considering the elderly as eunuchs and the decline of sexual capacity with age. Behavioural scientists are focussing their studies on sexuality and age. The results exemplified literary responses on the topic. Literature moved ahead of science to make logical and emotive responses on sexuality and ageing. Loughman enlisted several works ranging from Plautus and Terence, Boccaccio, Chaucer, and William Congreve. She reviewed her contemporary writers like John Barth and Saul Bellow, short fiction of Eudora Welty, V. S. Pritchett, Bernard Malamud, W. Trevor, and John Cheever. All these writers portrayed the stories of older individuals over 60.

Most older persons possess a tension between their individual needs, especially erotic desires and societal norms. The protagonists of these works of fiction challenged the stereotypical notions of senile sexuality and represented a longing for the fulfilment of erotic desires. There is a conflict between Eros and Thanatos; erotic impulses are the source of the will to live. These literary works confirmed behavioural scientists' studies and emphasised that behaviour considered right in the youth must not be censored in the elderly. The conflict between Eros and Thanatos is well portrayed in the novels LTC and MMMW, where Eros wins over Thanatos.

In the *Handbook of Aging*, Rebecca Flyckt and Sheryl A. Kingsberg published an article, “Sexuality and Ageing”, which emphasises the need for sexual satisfaction rather than performance among the ageing population. The traditional belief of aged people practising celibacy in their later years is nullified by Kinsey and Martin's studies on sexuality ageing in 1948. Mulligan and Moss, in 1991, documented the presence of active sexual life among men aged 90-99. The notion of “use it or lose it” seems to apply to sexuality among mature men and women. It turns out that older married persons express greater happiness than unmarried people. Intimate relations like marriage tend to have more significant positive effects on men than women. The protagonists of the two novels, the old Journalist Florentino and Fermina, find sex as a consolation in their advanced age. The old journalist meets the girl to satisfy his sexual drive, but as the relationship takes on a new plane, being together with the girl provides him with much more comfort than a physical relationship. The same situation is repeated in the case of Florentino and Fermina aboard Fidelity. After their successful attempt at intercourse, they remained together like two grandparents in love in the following days. To Dr Juvenal Urbino, the extramarital relationship he maintained for a brief period in his middle age reduced his ageing anxiety. The study now extends to analyse some issues associated with ageing

Grief and loss are major life course events that affect an individual's life for good or bad. D. A Lund, in the essay “Bereavement and Loss”, published in the *Encyclopedia of Gerontology*, stated the term bereavement as “both the situation and process of adjusting to the death of someone to whom a person feels close (161). In gerontology, bereavement refers to spousal bereavement in later life. According to Lund, the death of a spouse or sibling is the loss of the present, and the nature of loss is multidimensional. The whole patterns of interaction in the family are changed

radically with the death of a member, “family meals and other daily rituals related to getting ready for work, school, or church are affected by the absence of deceased family member. In the case of spousal bereavement, the survivor often changes their self-concept to an uncoupled identity because they now carry out daily life alone rather than as a part of a couple. Bereaved persons may lose their appetite and motivation. To remain physically active, nutrition, exercise, and well-being can be essential parts of the coping process. The context of bereavement is also important. For some, bereavement induces a sense of intense guilt and anger, and for others, a sense of relief or celebration. Some of them are overwhelmed with sadness and immobilised by depression; on the other hand, others take the loss as a challenge and opportunity for self-development. Lund observes that most bereaved individuals with self-help and social interaction remain resilient after the loss. Religion, autobiographical literature, and reports by therapists, counsellors, and other clinicians provide valuable knowledge about coping with the loss.

Several theories in the field of gerontology deal with bereavement and loss. The latest and most advanced idea is Dual Process Model (DPM), described by Margaret Stroebe and Henk Schut in 2015. The model suggests that positive adjustment requires the person to deal effectively with two types of stressors and processes and oscillates between them. Loss orientation is the first important thing: expressing emotions and retaining a balance between letting go and maintaining the bonds to the deceased. Restoration is the second factor. It refers to the need to involve in daily life challenges, learn to do new things, create new relationships and roles and spend time away from the emotional factors of grief. Lund stresses the need for intervention in the life of bereaved individuals to ensure support.

Fermina remains a strong character who coped successfully with her losses, like Florentino. The way she adjusted to the sudden bereavement of her husband during a time they mutually needed best is praise-worthy. Contrary to the fear of dying Urbino, she was adamant in all her decisions after her death. She took control of her emotions; she received condolences without a great display of feelings.

Her first reaction to seeing the death of her husband was

“one of hope because his eyes were open and shining with a radiant light she had never seen before. She prayed to God to give him at least a moment so that he would not go without knowing how much she had loved him despite all their doubts. She felt an irresistible longing to begin life with him over again so that they could say what they left unsaid and do everything right they had done poorly in the past. But she had to give in to the intransigence of death. Her grief exploded into a blind rage against the world, even against herself, and that is what filled her with the control and the courage to face her solitude alone. From then on, she had no peace, but she was careful about any gesture that might seem to betray her grief. (47).

Fermina did everything to escape the grief of her husband's death. She changed her habit of eating at a table. Instead, she walked around the kitchen when she felt hungry and ate a little by putting a fork in the pots and talking to the serving women. She decided to empty the house of everything that reminded her of her dead husband. She thought only she could erase him from her mind and memory. She burned everything left by her husband. But soon, she realised she could not burn the memory of him. Despite all those, she decided to move on in her life. After the third week of her husband's death, she began to see the first sunlight, which grew brighter as she

became aware of it. The only thing that haunted her mind was “an evil phantom in her life who did not give her a moment’s peace” (281).

Martin- Matthews and K. Davidson, in their article “Widowhood and Widowerhood”, published in the *Encyclopaedia of Gerontology*, say many individuals take 2-4 years to adjust to the loss of their spouse. The early period of widowhood is typically associated with profound psychological disorganisation and feeling of status loss; widowhood also provides opportunities for personal growth and independence. Studies and narrative accounts confirm that “widowhood fundamentally involves a renegotiation of aspects of daily life and, as reported for women, in particular, a reconfiguration of one’s sense of self and relationship to others (671)”. Their studies proved that many women fare well in widowhood and underscore that widowhood is not necessarily a state of deprivation or deficit. Recent research has documented the experiences among some widowed people of what they call the “identifying moment”, the widow’s sudden conscious awareness of their new status and the act of changing their identity. These stages can be seen in the case of Fermina. She wept for her solitude and rage. She missed his presence in their bed. Everything that belonged to him made her cry. The rancour she felt was for the “feeling his presence where he no longer was (280).” The way she adapted unconsciously to the loss of her husband is stated simply as awakening from her sleep on the first morning as a widow. She turned to a comfortable position in bed without opening her eyes so she could sleep a little longer, and she took the space Urbino left. That moment marked the death of her husband from her life.

Loneliness is a significant problem for both men and women. Many widows, by contrast, have more extensive and diverse social networks than widowers. They are socialised to greater flexibility and adaptability over the life course, which helps them

with the disadvantages of widowhood and ageing. A year after the death of Urbino, with the consolation provided by the letters of Florentino, Fermina regained her physical and mental well-being. She never replied to his letters except once, an insulting letter in response to his courting on her husband's funeral eve. When she appeared in the church for the anniversary mass of Urbino, she was erect, self-possessed, and no older than her son. The mental strength and serenity she experienced during that time she owes to the comfort of Florentino's letters: "letters from a wise old man was not an attempt to repeat the impertinence of the night of the vigil over the body but a very noble way of erasing the past" (299).

After their second meeting at church Florentino once visited her home and then continued seeing her once a week after that. Their relationship is one of Marquez's most celebrated accounts of senile love. They felt like "two old people, ambushed by death, who had nothing in common except the memory of ephemeral past that was no longer theirs but belonged to two young people who had vanished and could have been their grandchildren" (305). When Florentino tried to recreate their old affair, she hindered back because of their age. But to her son Dr Urbino Daza, Fermina's friendship with Florentino is a welcoming one to alleviate the sorrow of the unnatural death of her husband. He took it as a humanitarian companionship that saved his mother from the loneliness and solitude of old age. His words are the most oft-quoted words on old age "old people, with other old people, are not so old (312)". Florentino started visiting Fermina every Tuesday, and their relationship grew more profound than in the past. Once after he fell from the stairs when Florentino was bedridden for a month, Fermina was much distressed. Her physical and mental state revealed her reaction towards his absence. "she was like a stranger, ravaged by age, whose resentment had destroyed her desire to live.....her hair, the colour of

stainless steel, had ennobled her face, but now it looked like ragged yellow strands of corn silk, and her beautiful panther eyes did not recover their old sparkle even in the brilliant heat of her anger (312)". Moreover, she was pretty broken by the scandalous stories published by *Justice*, a newspaper published, about her husband and father.

Fermina felt a need to escape from her distressing environment. She took the suggestion by Florentino to take a pleasure cruise along the river Magdalena. She insisted on going alone. Fermina maintained the same assertiveness of her youth; more often, she enjoyed the liberty of widowhood. She once said to her daughter-in-law: "if we widows have any advantage, it is that there is no one left to give us orders (324)". When Florentino and Fermina boarded the ship, Dr Urbino Daza understood the actual plan. While on the boat, she was sure their relationship would take a new turn. She sat confused about what fate will bring them and perplexed by the questions of morality. The novel's episodes aboard a ship are the most exemplary manifestation of senile love. She visited Florentino's cabin on the second day of their journey, and when he advanced to kiss her, she refused, saying, "I smell like an old woman (329)". The illusions of their youthful love have been broken. They appear like two grandparents in love. The next day she overcame her doubts and gained the courage to offer her lips to Florentino. She lost hearing in one ear during the journey, which she took as a natural happening. When they ultimately made love out of all the discomforts of ageing, Florentino and Fermina renounced their age and ageing and recognised the true nature of their love.

In *Work, Contentment, and Identity in Aging Women in Literature*, Rosalind Murphy stated that literature effectively forms recent ageing trends. Literature mirrors culturally accepted views of ageing and its foundation, new concepts of ageing, and varied paradigms for meaningful living in the last stage of life. When one examines

the cultural representation of ageing women, one can find a contemporary attitude towards ageing in twenty-first-century fiction. The ageing women in twenty-first-century novels written by women authors detail the stories of successfully aged women protagonists who established themselves and their identities.

In *New Passages: Mapping Your Life across Times*, Gail Sheehy identifies several literary works by women dealing with ageing women who age successfully. Most of the women in these works pursue new identities in the latter half of life and are involved in self-discovery, self-affirmation, and new commitments. These women possess some common characteristics; most are professionals and work outside their homes. They live carefully structured, inner-directed lives and realise the value of their lives during the last stage of their lives. Sometimes they enjoy a day-by-day sense of personal importance, sometimes pursuing greater self-awareness; these women go beyond societal stereotypes and misconceptions about ageing.

Murphy goes on to say the standard features of ageing females in literature. She identifies “troubling women” who are often not understood by the people around them, some of whom may be family members who should know them very well, some of whom are strangers, this tension between an elderly woman who sees herself living a satisfying and meaningful life and a world that sees little value in her life is important. (93). The conflict indicates that the young and the middle-aged are severely critical in their ageing treatment and do not anticipate the “quality of life possible to human beings as they age”. The young fictional characters often joke and ridicule the aged, reflecting contemporary culture's prejudice and negative attitudes. The essay “Self-Alienation of the Elderly in Margaret Laurence’s Fiction”, published in *New Perspectives on Margaret Laurence*, is a notable work on the representation of the elderly. Murphy comments on the results of Katherine Mansfield, Hilarie Bellow,

Doris Lessing, May Sarton, Margaret Laurence, and Alice Walker, who portrayed very successful elderly women protagonists. All of these women exemplify the notion that in old age, it is possible to escape from the conventions and become supreme one's self (Sibley, 1972, 135). Fermina Daza tends to line up with the women protagonists of these writers with her inherent aggressiveness and haughtiness she preserved and maintained throughout her life.

Contemporary fiction shows a growing number of women writers portraying the lives of ageing women who are central characters in their work. The writers are iconoclastic and represent counter-culture views on ageing women. Kathleen Woodward (1991) observed that older women are more disadvantaged regarding social opportunities and resources than men. Her most valuable possession, according to culture her body/ sexual allure diminishes more rapidly with age than that of a man. Sont, in 1972, also made a similar observation that growing older “afflicts women much more than it does with men” (92).

L. C. Mullins' article “Loneliness”, published in the *Encyclopedia of Gerontology*, looked at loneliness in the elderly and the aged as a social problem. He analysed both micro and macro perspectives of loneliness by placing them within social and psychological frameworks. Loneliness among the aged is a known fact. Recent researches show that 65% of the age are lonely and consider loneliness a severe issue. The case of the ninety-year-old bachelor, the journalist, is no less different. He lives alone and has few social contacts, and is lonely. His feeling of mediocrity may have induced his loneliness and resulted in deficits in social relationships. The journalist has a narcissistic mind; he is not flexible with his social contacts. This resulted in his social aloofness. He is often haunted by the feeling of

“dying alone”, which he overcomes after meeting the girl, and is sure he will live to a hundred.

Falls in the *novel Love in the Time of Cholera* is one grave physiological flaw the older generation face. Falls are both life-taking and life-changing in the case of two central characters of the novel; Dr Juvenal Urbino risked his life to catch the escaped parrot with the help of a ladder. He climbed the mango tree in their courtyard but miscalculated the height of the branch and tried to seize the parrot. The ladder slipped from under his feet, he was suspended in the air, and then he fell to the ground and died. After he met with Dr Urbino Daza, Florentino, who asked him to visit Fermina to reduce her loneliness, mounted the stairs of his office with a dance step in an extreme mood of happiness. He twisted his leg and ankle and fell backwards. Even from his youth days, he took great care while climbing up and down the stairs.

The doctor advised two months of convalescence. During this time, Fermina was affected by scandalous stories published in Justice, a newspaper, about her husband and father. The stories and Florentino's absence had a disastrous impact on her. Florentino took this as a golden opportunity to devise new ways to court her. He wrote to the newspaper criticising their publishing policy and reminding their ethical duties. The letter was published in another newspaper, and Fermina felt a kind of consolation after reading the letter. She welcomed him with renewed affection then onwards and after his convalescent period. When considering falls in a gerontological way, theories state that falls contribute to two-thirds of accidental deaths among older people, and older men are prone to have a higher mortality rate from falls than older women. Diseases- unidentified pain in several parts of the body experienced by most of the aged characters, asthmatic problems of the old lady in NOWC, gastrointestinal

issues of the old colonel, and the weariness of the old angel are other health issues portrayed in the select works.

The older individuals presented in the two novels belong to two categories. First, who escaped from ageist attitudes of others and negative age stereotypes through their effort, and second, typical images of the aged perpetuated by society. The ninety-year-old journalist Dr Juvenal Urbino, Florentino, and Fermina belonged to the first category. Jeremiah Saint de- Amour, Cousin Hildebranda, and Transito Ariza, Florentino's mother, belonged to the second group. The successfully aged characters are on account of how they coped with the physiological, psychological, and sociological aspects of ageing. They went beyond the notions of morality and had enough financial resources to sustain themselves later in life. Their resilience accelerated positive ageing experiences.

Raymond L. Williams, in his analysis of TAP, states that the story, with a series of anecdotes, depicts a despot's life. As Marquez once said, the central theme is the "solitude of power", as Marquez was intrigued by "the mystery of power". The Patriarch's life story: from birth to death, is presented through six anecdotes by an anonymous omnipresent narrator. The narrator explains him as a supernaturally powerful patriarch who can control even nature and weather as he feels. The Patriarch is the evil incarnated or manifestation of all the evilness; at times, horrifying and disgusting. His wickedness is evident when he serves his confidante, Major General Rodrigo, roasted on a silver tray decorated with almonds, parsley, cauliflower, laurels, leaves and spices. The Patriarch's political power is always associated with his physical power. The introduction of the Patriarch is "older than all old men and all animals on land and sea" (3), lying dead on the floor of his mansion inhabited by cows. Even his subjects are not sure about his appearance, for when he feels his health

declining in the autumn, he finds out his double and exhibits Patricio Aragonés. His double is later poisoned by the Patriarch himself to know his people's attitude toward his death. Those who celebrated were killed, and the mourners were protected.

The physical features of the Patriarch are magnified as a projection of the macho image. There is a transformation of his macho image when he is old. His herniated testicle, once a symbol of his power, has become troublesome. His ears are less audible; he suffers from incontinence. The work has many scatological references indicating the Patriarch's power loss. The mansion he lived in corresponds to his physical condition; the place is littered with cow dung and excrement of animals decaying objects, and so much waste. The only love-making episode other than numerous rapes in the Patriarch's life reveals his powerlessness because of his ageing. He defecates, and Leticia Nazareno has to wipe him clean like an infant. The 100th anniversary he celebrates is both his power and decadence. He finally dies in his solitude, unaware of his power and dictatorship.

In OHYS, most of the characters prefer to live in their solitude. When they aged, Colonel Aureliano Buendia, Amaranta, Fernanda, and Rebecca remained more secluded and confined to their intimate space and remained socially invisible. Only Ursula maintained contact with family members and others outside the family till she was ravaged by old age.

Like the aged men in OHYS, LTC and MMMW: Colonel Aureliano Buendia, Florentino and the Older Journalist, the Patriarch also exhibit paedophilic tendencies; he enjoyed seducing an adolescent girl. As Gerald Martin commented, the Patriarch corresponds to Colonel Aureliano Buendia if the Liberals have won the war in OHYS. His loss of sense is heightened when he sells off the sea to the Yankees to pay his

debts. There is a transformation from an omnipotent image to one agonised, terrorised, incontinent: physical and political. The Patriarch is depicted as a decrepit child in his relationship with Leticia Nazareno. He married her after the death of his mother, for whom he only possesses tender feelings. Leticia served the role of mother after that. She taught him to read and write like an infant.

Using a double, concealing his presence and substituting his speech with ventriloquists can be considered instances of *méconnaissance* of an aged dictator to establish his power and to enhance his social visibility. He is successful to some extent but ends in desolation and degradation. He is destined for the inevitable end of all dictators in history: a sense of scepticism and cynicism rules him, making him kill all his assistants and subject himself to a lonely life in his mansion until his death. In his analysis of TAP, Steven Bold commented that the story begins in decline, and in his autumn, the Patriarch alternates between senile impotence and biblical sodomy.

There is a significant difference in the portrayal of ageing males and females in literature. The most remarkable ageing figures celebrated in literature are all males like Gustav Aschenbach of *Death in Venice* by Thomas Mann, Willy Loman in Arthur Miller's *Death of a Salesman*, Dick Diven in F. Scott Fitzgerald's *Tender is the Night* moving back one can find Santiago in *The Old Man and The Sea*, *King Lear*, and Prospero in *The Tempest* to mention a few.

Literary texts can offer a platform for the theories of ageing which are emerging in contemporary society. They provide a ground for the growth of gerontology and treat ageing as a socio-cultural phenomenon, thereby unifying empirical findings of ageing. The older characters presented in the two novels challenge the social, moral, and even physiological assumptions and expectations on

age and ageing to create a positive ageing experience. Despite Dr Juvenal Urbino dying unnatural due to a fall, he is agile enough in his 81st year to climb a tree to catch a parrot. His death is an authorial invention to introduce the protagonist, Florentino. Fermina, with her assertiveness, stands together in the line of women protagonists created by 21st-century women authors. The 90-year-old journalist hopes to live up to a hundred. As Gerald Martin commented in the biography, “it is the young who die for love in Garcia Marquez’ books: love keeps the old alive (533)”. Thus, love keeps the characters successful and positive during their old age, and the feeling provides a sense of self-discovery and completion during the final year. The next part of the study focuses on the political-economic aspects of ageing.

Critical gerontology emerges as a good discipline when considering the interdisciplinary or multidisciplinary approach to ageing. This section of the study attempts to analyse the two works *No One Writes to the Colonel* and *A Very Old Man with Enormous Wings* in the light of the political economy of ageing, an approach in critical gerontology. Gerontology tries to answer two aspects of ageing: 1) the ageing process and 2) how to make it a satisfactory/enjoyable experience, trouble-free old age. Literary responses are rich sources of narration to provide knowledge about the issues of age and ageing. On the sociological plain literature enhances identifying stereotypes and received wisdom on ageing, creating awareness among professionals and others about the phenomenon. The degree to which older people and ageing are welcomed in the mainstream culture is debatable. The scope of gerontology arises to explain ageing and improve the experiences and life of the older generation. The vital goal that gerontology focuses on in the 21st century is expressing old age with good health. Gerontologists view healthy ageing not purely as an individual responsibility

but as social, physical and economic environments that play an essential role in creating such experiences.

Critical gerontology emerges as a discipline to provide theoretical insights into the ageing study from the aforementioned stances. Critical gerontologists provide a heuristic, vital and practical analysis of culture to reveal the social relations and ideological assumptions ingrained in gerontological knowledge. Philosophy and Literature are taken as repositories that provide interpretational principles that connect the empirical findings with social practices. Critical gerontology considers history as the most practical discipline in gerontology which evaluates social and scientific assumptions about ageing in the past to contextualise and broaden gerontological knowledge and understanding of the ageing communities.

The aspiration that led to the evolution of critical gerontology as a discipline of study was the *Conference on Critical Gerontology* held at The Institute for the Medical Humanities on January 19, 1991. The conference marked a shift from the human values approaches practised by humanistic gerontology. Critical gerontologists analysed personal, textual, historical and cultural perspectives of ageing. The turn was postmodern and took thoughts from thinkers like Nietzsche, Heidegger, Foucault, Deleuze and Guattari, Derrida, Baudrillard, Lyotard, and Rorty. The implications of Habermassian's philosophy and the philosophy of the Frankfurt School led to the evolution of critical gerontology as a new discipline of study.

Harry R. Moody came up with this basic definition of gerontology. Critical gerontology, as said earlier, is in line with the philosophical thoughts of the Frankfurt School. They have been concerned with problems of social justice, meanings of human experiences and analysing cultural inclinations inherent in politics, science and

everyday life. The critical theory tries to liberate older people from domination, thereby recognising possibilities of social change and creating positive ideals for the last stage of life, often having an opposition to authority by bureaucracy and the marketplace. The political inclination of critical gerontology is doubtful of the pragmatic liberalism promoted by mainstream thoughts on gerontology. Thus, the theory critiques ideology and ulterior interests and reveals conflicts and contradictions inherent in mainstream gerontology.

Critical theories focus on persistent domination structures and constraining to change those structures. The origin of critical gerontology started as Carroll Estes began to notify the 'medicalisation of gerontology'. This approach viewed ageing not from the positive images of old age but from disease models and biological reductionism. Among the public, there is a cherishing of nostalgic positive images of old age, which is evident through media in advertising and the publication of literature. Ideological discussions on "third age", "productive ageing", or "successful ageing" are also incorporated into the discipline of critical gerontology. When viewing the economic perspectives of ageing, the elderly is emerging as a powerful consumer with discretionary income in most developed countries. There is also the issue of cultural lag, which explains the nostalgic turn for a society with positive ageing ideals. Critical gerontology must make a detailed analysis of such problems and the meaning of life course perspectives which critical gerontology use as a tool to analyse ageing.

Critical gerontology's analysis of life course is specifically postmodern. They tend to restructure the life span and socialisation by the coming of an informative society which is post-industrial or the latest postmodern society. The post-modern society withered the cultural boundaries that separated youth and adulthood from old

age, and the notion of age appropriateness of behaviour has been overlooked.

Consumerism is the driving force in the postmodern life course. According to the post-modern life course, old age is an extension of middle age in two directions; downwards: disappearance and upwards: the third age. The postmodern culture attempts to escape the limitations imposed by stereotypes of age appropriateness. Critical gerontology discusses ageing scientifically concerning interpretations and understanding of communication, mutual understanding and coordinated social action and a study of science and hermeneutics.

Literary texts are used as referential tools without inquiring about the epistemological status. But this approach will make the endeavour empiricist as earlier. So critical gerontology comes up with an alternative method of reading text with literary theories to find inconsistencies, gaps and contradictions. The measurement of morale, retirement rates, caregiver's burden, and all issues that remain in social gerontology can be addressed using critical gerontology.

Another variant of critical gerontology is the left-wing position in the field known as radical gerontology. There are two versions of radical gerontology. One identifies the oppressed groups to make their voice heard. The second one explains how oppression occurs. The first is overt advocacy of the rights of the aged, while the second version leads to ideology critique and political economy. The prominent figures are Maggie Kuhn and Simone de Beauvoir. In most political gerontological analyses, the advocacy of oppression takes prominence over the inquiry. Thus political advocacy and social justice become fundamental for political gerontology as a mode of study.

The third version of critical gerontology revived the earlier humanistic or cultural gerontology. Humanistic gerontology is a perspective that combines history, philosophy and literary criticism. The critics tend to go beyond and criticise the ways of behavioural scientists. Their focus is on life narratives and how they serve the purpose of social criticism by exploring varied images of ageing. On one plain, the cultural elements contrast with the dominant social order, but they also integrate lives and celebrate shared meanings. Thus, humanistic gerontology offers a self-reflexive approach; the textuality of life stories then turns out to be multiple and contradictory readings of texts. The intertextuality of life interpretations appears to be subversive and an inferior substitute. This approach gives the consolation of coherence to old age in the postmodern life course. Barbara Myerhoff's notion of "bricolage" can denote it. The issues of age without demarcations of national, cultural and racial boundaries are assimilated. Humanistic gerontology also tries to unify political perspectives and literary evidence. This remains the scope of the future of critical gerontology.

Critical gerontology tries to recapture the moral dimensions of old age by analysing postmodern sensibilities as a social construction that can be changed. The studies reveal that unsuccessful ageing is also a possibility, a very real moral horizon. Earlier, this last stage of life and its inherent weakness has been considered something taken for granted. The task of humanistic gerontology is to keep on par with the questions that point towards, as Moody said, an "emancipatory ideal to inspire both old and young a sense of risk and hope (*Voices and Visions of Ageing: Towards a Critical Gerontology*, xxi)".

Critical gerontology offers a critique of the positive ideals of the age. It provides a platform to speak on the 'ideal' and contradicts egalitarianism prevalent in the contemporary academic milieu. A politicised version of gerontology is needed to

answer and provide a meaningful analysis of culture to account for political variations of ageing. Critical gerontology offers an alternative platform for theories of ageing to encompass the contradictory and emancipatory possibilities of late life. Social Sciences and Humanities are taken as resources for making theories of ageing, which parallel time, narration, and development over the life course. Critical gerontology provides a positive idea of the human predicament by conceiving ageing as a period of freedom beyond domination. The Habermasian concept of emancipatory knowledge plays a vital role in the practice of freedom in Critical Gerontology. The presence of an emancipatory ideal makes this mode of analysis different from the other theories of gerontology. The focus of critical gerontology is lifespan development. Critical gerontology extends further by rejecting the Utopian ideals of earlier gerontologists and challenging the binaries like fact and value, interpretation and explanation, etc., thereby increasing the scope of Critical gerontology.

This section of the study tries to analyse the lives of aged characters using the concept of the political economy of old age. The political economy of old age draws upon the principles of Marxism. It delineates the relationship between the state and economy in a capitalist society to explain the plight of the elderly. The concept looks at issues created by the political and economic conditions among the aged population. The perspective equips gerontologists to ask a crucial question “whose interests are served in the effort to help the elderly”. It also focuses on the extent to which the elderly is impoverished and disenfranchised in post-colonial societies. (Patricia M. Passuth & Vern L. Bengston, *Emergent Theories of Aging*).

The two works, NOWC and AVOMEW, have very poignant images of ageing. Both novels focus on human ingratitude at its height and show dialectical relations between the individual and an oppressive government; wealthy and the poor, human

and supernatural. The aged characters: the old Colonel, his wife and the old angel, live dejected in a cruel world that has nothing to do with them despite the government and the family these older adults live in benefitted from them. The old colonel lives in his quixotic dream world and waits for the promised pension for 15 years. His health has worsened, the family is impoverished, and they have nothing to sell except an old clock. The old colonel had sacrificed his youth as a soldier during the civil war years, and the government had executed his son in power for propagating clandestine literature.

The older woman is more practical and knew reality than the old Colonel. She is fed up with her husband's daydreaming. She is asthmatic and suffers like her husband. The older woman has conceived the reality that the world is corrupt. The story revealed Colombia's corruption and violence during the civil war years. The struggle is between the individual and the corrupt government. The waiting of the old colonel for his military pension revealed the corruption and inefficiency of postcolonial bureaucracy. The Treaty of Neerlandia was signed 15 years ago, and the old colonel still waits for the promised retirement benefits. He left his birthplace, Macondo, due to the new economic, social and political conditions boomed in Macondo by the establishment of The Banana Company. He believed his misfortunes started then onwards.

The old colonel exemplified injustice to the poor by an oppressive government. Sabas, the one-time leader of the liberal party, is seen as a manipulator and oppressor like the government he represented. He represented the affluent Latin American Liberal Party leaders who sacrificed their revolutionary ideals for material prospects and to escape persecution. Sabas appeared as a typical bourgeoisie, as the Old Colonel, the local gentry, moved to a proletarian state. The debate between

wealth and poverty is depicted through the two characters. The Old Colonel's wife accurately describes Sabas; "there is my friend Sabas with a two-story house that isn't big enough to keep all his money in, a man who came to this town selling medicines with a snake curled round his neck (46)". The doctor, too, emphasises this stand: "The only animal which feeds on human flesh is Sabas (55)". The whole system is antagonistic towards the old couple. The final resignation of the couple out of sadness and hopelessness on account of corrupt bureaucracy and poverty marks severe criticism against the whole political system.

The woman lost her patience.

'And meanwhile, what do we eat?' she asked and seized the colonel by the collar of his flannel nightshirt. She shook him hard.

It had taken the colonel seventy-five years- the seventy-five years of his life, minute by minute- to reach this moment. He felt pure, explicit, invincible at the moment when he replied:

Shit. (68)

The plight of the old angel is no less different from that of the old Colonel. The Pelayo family prospered only because of the arrival of this old angel. Still, the self-centred villagers and the Pelayo family enjoy seeing the old angel suffering and make all attempts to disturb him, even burning his sides. Elisenda and Pelayo, after prospering in wealth, hate his presence in the house and ignore him. Elisenda felt relieved when the old angel fled away from their home. The system's failure: political, cultural and social and lack of humanity contributed to the suffering of the

elderly in these two works. Marquez voices the inability of the government and society through these aged characters.

The political economy of old age is a way of analysing old age concerning the social and economic status of different groups of older adults and their relation with the younger generation. Carroll Estes, a public sociologist and a pioneering figure in the political economy of ageing, defines the approach as “ a systemic view” which considers old age only understood in the context of social conditions and issues of the larger social order”. Alan Walker in his Essay *Towards a Political Economy of Old Age* states the approach as analysing the “relative social and economic status of different groups of elderly people as well as the relationship between the elderly and younger generations (73)”. Earlier gerontological theories ignored the depressing social status of the elderly and the normalised poverty that accompanies most of the retired elderly population. The focus of the political economy of ageing is the social status of the older generation in industrial societies. Alan walkers essay studies the elderly in the stance mentioned above. All industrial organisations faced a growing number of retired elderly during the past few decades. Only one-third of the retired elderly are professionals, highly successful self-employed, and the elderly who work after retirement possess better living and have enough resources to derive satisfactory ageing experiences. Low income is accepted and legitimised as a natural consequence of old age, in line with functionalist theories like disengagement and activity theories of ageing.

The perspectives critique treating the elderly as a homogenous group. The policies and decisions made by the government for the benefit of the elderly are taken from a generalised standpoint without considering the specificities inherent in the homogenous grouping. The age stereotypes and ageism prevalent in society also

enhance this stance and determine the nature of public attitudes and policies directed towards the elderly. According to Alan Walker political economy of ageing /old age took an alternative stand by focusing on the “social creation of dependent status, the structural relationship between elderly and younger adults and between different groups of the elderly, and the socially constructed relationship between age, the division of labour and the labour- market (75)”. He further argues that the status of the elderly depends on the distribution of resources pre-existent with retirement and the class structure of society. Those with high income from employment are more likely to accumulate savings, property and pension rights.

On the other hand, the elderly with low-status jobs are paid less, even in the retirement benefits offered by the government. Another group exist beyond all these considerations. Thus, post-retirement benefits one receives from society determine the quality of the ageing experiences one receives. This difference is manifested through the aged characters of LTC, MMMW, NOWC and AVOEW. Dr Juvenal Urbino belongs to the elite class; his wife Fermina Daza, by birth a bourgeoisie, represents the typical Victorian middle class with wealth rising in status after marriage. Florentino Ariza, an illegitimate sailor’s son, also prospered in position after he made a fortune from the telegraph company.

The ninety-year-old journalist also belongs to an influential aristocratic family. Moreover, he is employed even in the last years of his life. All these characters possess considerable financial resources to attend to their needs for happy and successful ageing. This situation contrasts with the plight of the old colonel, his wife, and the old angel. These characters represent the marginalised, unbenefited and ignored group in society. The perspective further emphasises that the lower class are restricted or denied access to resources of people of advanced age. The political

economy of ageing calls for a strategic review in the policy-making for the elderly, considering the elderly as a heterogeneous group. This will reflect a radical change in the economic and social standards of the elderly. Alan Walker says in his essay that the depressing situation of the elderly is a social construction through its institutions and policies, division of labour and class structure which are the products of the social organisation of production and related processes.

Based on the postulates of psychologists like Frankl (1963), Maddie (1970) and Kelly (1955), Gary T. Reker and Paul T.P. Wong reemphasise the individual process of ageing. Frankl asserts the “will to meaning”. He believes it is a universal motive inherent in all human beings. The denial of meaning results in “noogenic neurosis”, outlined by boredom, hopelessness, depression and sadness towards life. The individual must pursue the ultimate meaning and purpose already existing in the world; it must be personally discovered.

Maddie envisages individuals creating their sense according to their mental processes of symbolisation, imagination, and judgment and creating meaning by making choices, taking actions, and entering into relationships. Kelly, too comes with the same perspective, “personal constructs provide the internal structure of personal meanings” (*Emergent Theories of Ageing* 223). From the postulates of the theorists above, it is evident that personal meaning functions as a variable that motivates, guides and enlivens one’s behaviour. The characters in the select works have associated their late life with personal purposes they tried to find out in their life tend to be successful and happy in their ageing. On the contrary, the personae having ordinary and unhappy ageing experiences: most often not by their choice, hardly have any meaning to associate life with. Exploration of personal meaning creates a

successful ageing experience and fulfilment within the constraints of ageing and dying.

In *Emergent Theories of Aging*, James E. Birren and Renner stated, “ageing is a major aspect of life onto which our metaphors project our uncertainties, fantasies, fears and unresolved ambitions (172)”. The images of happy ageing pictured by the writer show human being as self-programmed individuals in determining the experiences of ageing. As Birren puts it, “it is in this sense that the human as a meta-strategic animal can in part age the way it wants to age, as well as it has to age as a counterpart of many influences (174)”.

Contemporary theories of ageing emphasise the self-regulatory aspects of ageing. It posits that the organism is dynamic and goal-oriented and makes its own choices of behaviour in everyday life according to the state of the individual and awareness during the interaction; how one wants to grow old matters. The analysis of the fictional writings from social visibility of ageing and political economy emphasises misrecognition as a potent force in adapting to the new stage of life and making oneself visible or invisible in society. Economic class and financial resources enhance better life during the later stage of life. Mis-recognition can enlarge the boundaries of social experiences of ageing and deal with issues of the aged physical, emotional and social in a beneficial way.

Chapter IV

Memories Matter: Through the Life narratives on/ of Gabriel

Garcia Marquez

Literary studies on ageing took a new turn owing to the popularity of biography, autobiographies, life history, memoirs and reviews. These genres of literature provide insight into a writer's life, personality and experiences, starting from early childhood, youth, and adulthood. The incidents have modified their character, and they anticipate the following ageing experience. Robert N. Butler stresses the importance of life reviews in framing a new approach to ageing studies. The chapter tries to provide a life review of Gabriel Garcia Marquez by adopting a parallel reading of his autobiography, *Living to Tell the Tale* in relation to *Gabriel Garcia Marquez: A Life*, biography by Gerald Martin and *A Son's Memoir to Gabo and Mercedes* by Marquez' son Rodrigo Garcia and the approach is narrative gerontological analysis. The chapter also tries to find the relation between the personal and literary life of the writer by analysing the characters and events depicted in the select works.

In the *Narrative Imperative: Fiction and the Aging Writer*, Anne M. Wyatt-Brown stated that literary critics and gerontologists look forward to the interrelatedness of fiction, autobiography, biography and the life cycle. The critics try to find a reciprocal relationship as both gain immense. Gerontologists can understand valuable concepts from psychoanalysis, and poststructuralists, from their questions on ageing and the life cycle, will also be resourceful for literary analysis. Brown states, "to understand the work of a ... or an aged artist, one must examine the entire life, not just its end (55)". Literary gerontologists find this approach promising by combining new literary analysis trends with traditional research strategies using diaries, letters,

academic journals, and personal interviews. This kind of analysis can better apprehend the significance of the creative process in a writer's life and creates an awareness of changes in the writing process as the writer moves to ageing. This approach helps researchers in ageing studies recapitulate their reading methods. Freud said constructing a comprehensive, accurate narration of one's life needs two persons, many years of emotional pain and a great deal of money. Roy Schafer asserted that "the analytic relationship amounts to a meeting and development of two-second selves, defined to a larger extent by the narrator of the analytic project (*The Analytic Attitude* 522)". Literary scholars have begun to relate to the fictive element in most autobiographies. They are reading between the lines of an autobiography as we interpret a text. Donahue and Quandahl insisted on examining the textual language to see the thematic repetitions.

Viewing from a poststructuralist stand, the linguistic instability of text reinforces the thought that the search for meaning is an illusion. According to Tomkins poststructuralist perspective gives a reasonable account for those who study autobiographies of ageing people and the lives of artists. This approach enables gerontologists to ask crucial queries on ageing and creativity that literary scholars are interested in, like: Does the system ask specific questions like what ageing was like for the individual writer? How does it affect the creative process? How does the work of an ageing artist differ from that of a young one? (34) Answers to these questions help a researcher comprehend the complexities faced by the ageing artists differ from the youth. This also throws light on the ambiguities in the life of the artist. The scholars who connect biographical and autobiographical details with ageing believe that midlife/late life can only be better comprehended and explained by knowing what preceded it.

During a seminar on the Campus of the University of Florida, Harry Crews (1987) observed: “all novels are autobiographical, and all autobiographies are fiction”. He further extended that tremendous or good literature must grow from the writer’s consciousness. Autobiographies reveal the unresolved issues in his life and review the writer’s literary imagination. Bertram Wyatt Brown, in “Walker Percy’: Autobiographical Fiction and the Aging Process”, *Journal of Aging Studies* wrote “, the process of ageing is an experience that every writer would do well to ponder in whole or part for the benefit of their readers (88). Barbara Frey Waxman, in her work, *To Live in the Centre of the Moment: Literary Autobiographies of Aging* is concerned with the vivid experiences of ageing offered by autobiographies, biographies, memoirs, and illness narratives of older individuals. These genres attempted to receive ageing from contempt, reassure Waxman herself, and calm her fears about ageing.

In “Aging according to Biography”, published in *The Gerontologist*, Steven Weiland says:

Aging can no longer be considered an afterthought in biographies. How scholarly biographies treat their subject is considered in ... the work of Erik H. Erikson. In accounts of the subject’s last years, readers of memoirs can discover the same interest in developmental values typical of biographies’ attention to youth. Developmental theorists can observe in biography representation of the life cycle that adds meaning to ageing (191).

The potential of biographies and autobiographies has yet to be seriously discussed. But when ageing studies and literary gerontology progressed, scholarly and popular interest is now better spread across life reviews, biographies and autobiographies “biographies will likely reflect, for those who are their subjects at least, what we

know about adult development and ageing and also perhaps what we would like to know (192)". Leon Edel (1984), the admired biographer of Henry James, noted, "a writer of lives is allowed the imagination of form but not of fact". They bring it closer to the experience of ageing. Achenbaum (1987), Esposito (1987), and Kaufman (1986) stressed the need for methodological pluralism when reading biographies. Reading personal narratives like the earlier genres can comprehend the subject's last years with a developmental interest typical to youth and middle adulthood.

Anne Wyatt- Brown in "The Coming of Age of Literary Gerontology" in *Journal of Aging Studies* stated that even though the recollection of the lives of aged people seems repetitive and tedious, their reminiscence of the past serves a vital role in the lives of the aged people. She talks about Butler's notion of life review and its role in the life of older people. He held that life review helps an individual, especially an older person, face death with "equanimity and participating in the evolution of such characteristics as candour, serenity and wisdom among certain of the aged" (65). Bernice Neugarten contended that one could prevent the nature of one's ageing from the behaviour in midlife. They have begun focusing on transition in midlife creativity to look at the creative span. Wyatt- Brown stated that Elliot Jacques reverberated this view in his study on the life of male artists. He is on the point that men face death for the first time in their forties, and for some, that discovery marks the end of their work. However, those who can recover from the shock experience dramatic changes in their style and write or paint in a more carefully sculpted fashion (*Encyclopedia of Gerontology* 319).

In "Late Theory, Late Style: Loss and Renewal in Freud and Barthes", published in *Aging and Its Discontents*, Kathleen Woodward says that "the loss can be a force for change". She concluded that old age and its loss stimulated creativity

among these scholars. George H. Pollock, a psychologist who researched the field of mourning and ageing, linked creativity and the process of mourning. He insisted that “the successful completion of the mourning process results in the creative outcome” (96). In “Mirror Stage of Old Age: Marcel Proust’s *The Past Recaptured*”, Woodward considered Proust’s experiences of ageing manifested in *The Past Recaptured*. When Proust confronted advanced age, he was in new doubts and despair, as if he would never finish the work he had begun. In his new stage of life, the knowledge of growing old has a harmful effect on separating him from uniting past and present, thereby carrying him into a future destroyed by age. Woodward finds both fascination and repulsion of ageing in work, as Proust implied that no one could avoid the appearance of old age.

In her classic work on ageing, *The Coming of Age*, Simone de Beauvoir stated that the recognition of our old age comes from the Other, that is, society. In the essay *The Uncanny* (1911), Freud said it is not so much our death that is unimaginable as our old age. Woodward connects: “strangeness, the uncanny, old age, decrepitude, death, fear, danger- all are linked together in this momentary drama of the mirror stage of old age” (68). To Lacan, the mirror stage of old age is rooted in a given historical moment’s social and economic theatre. The mirror stage of old age is more problematic. It is a trio involving others and two images of self; one blocks the knowledge of others.

Literary gerontologists are excited with the recent advancements in the field as more scholars focus on the potentialities of narratives in studying ageing. The approaches and perspectives in narration for exploring the inner complexities of ageing are a new development in literary gerontology. The analysis tries to enrich the field by understanding the self, the changes undergone over time, and how one creates

ideals, invents and reinvents memory, emotion and meaning. Narrative gerontology is a multidisciplinary perspective owing to its connection to psychology, sociology, health care etc. Telling, sharing, and imagining are the three life event areas that constitute life narratives.

Narrative gerontology works with the assumption that the primary way one makes meaning of the events, situations and relationships that constitute our lives is through stories, as we said earlier- telling, sharing and imagining. The primary function of narratives is telling. Telling is an action that requires a speaker or writer to reveal something about themselves with the intention that a listener or reader will take up this revelation. Gay Becker, in *Disrupted Lives: How People Create Meaning in a Chaotic World* (1997), defined narratives as stories that people tell about themselves; they reflect people's experiences and wish others to see them.

From the perspective of literary theory, Seymour Chatman (1978), in *Story and Discourse: Narrative Structure in Fiction and Film*, said that a literary narrative is composed of "a story, the content or chain of events (actions, happenings) plus what may be called the existents (characters, item of setting) and discourse, that is, the expression; how the content is communicated. In simple terms, the story is 'what' in a narrative that is depicted, discourse the 'how'" (19). Standard terms in narrative gerontology are autobiography, biography, life story and life review. Listening/ telling, reading/ writing about other people's lives or accounts of life is gaining much attention these days. Academic scholars have begun to understand the significance of narratives in comprehending human experiences and the influence of society in shaping the experiences. Narratives can serve to understand the communication between individuals and the cultures of the time they grew up and grew old. Another

significant aspect of life histories is that they can contribute to the revealing and understanding of the historical period in an individual's life.

James E. Birren, in the foreword to *Storying Later Life*, states, “we could characterise this as ‘bottom-up- history’ - the history of events from the perspectives of the people who have lived them, in contrast to ‘top-down history’ - history from the perspectives of the leaders” (ix). Birren also stated reviewing and improving the stories about ourselves have a beneficial effect on our well- being. In the preface to the edition, he said, “the biographical side of human life is as complicated and as critical to fathom as, for instance, the biological side, about which gerontology has acquired an impressive range of knowledge” (ix) They stress the need of a balanced and more optimistic perspective on what ageing is about. Narrative gerontology brings to its attention the storied nature of human life on several levels, including ageing.

The roots of narrative gerontology lie in the work *Metaphors of Aging in Science and the Humanities* (1991) by Gary Kenyon, James E. Birren and Johannes J.F.Schroots. The term was coined by Jan Eric Ruth (1994). This theoretical discipline is again discussed in *Aging and Biography: Exploration in Adult Development* by Birren, Kenyon, Ruth, Schroots and Svensson in 1996. Narrative gerontologists do not expound on any specific method, but they all share an affinity for life stories, their richness and their effectiveness as life-as-story metaphors. The approach is hermeneutic, qualitative and quantitative, biological, psychological and historical, making it multidisciplinary.

William L. Randall, in *Memory, Metaphor and Meaning: Reading for Wisdom in the Stories of Our Lives* (2011), said about the ability of books to act as aids to memory. But Randall is more interested in autobiographical memory offered by

narratives; he quotes Rubin, “what we usually mean by the term memory in everyday usage? he then quotes Rosenblatt’s comment that “the meaning gets made in the intimate ‘transaction’ between the text per se and the text of memory in the reader’s mind”. When ageing is concerned Randall comes up with a new term ‘textistence’- what happens in the inner text is his point of consideration. He uses the term by Mark Freeman “the poetics of growing old”. Randall keeps the idea that “our lives are experienced and understood by us not as strings of raw events but as stories; a vast, open-ended texts; as flesh- and- blood novels that are unfolding over time, continually thickening with potential for meaning” (22).

Mark Freeman stated that memories serve a metaphorical function in an autobiographical sense, as there is a relationship between the past and the present.

Donald Polkinghore’s idea is that experiences make connections and enlarge themselves in *Narrative Knowing and the Human Sciences* (1988). Randall said our memories are thus odd blends of fact and fiction. They are edited and interpreted, accounting for past episodes, which are viewed through our ideas in the light of our future. The stories narrated serve as a metaphor for life lived across years.

Autobiography scholar James Olney thoughtfully discusses memory as a metaphor in *Metaphors of Self*; he writes, “metaphor is essentially a way of knowing..... to a wholly new sensational or emotional experiences, one can give sufficient organisation only in relating it to the already known, only by perceiving a relation between this experience and another experience already placed, ordered and interpreted. This is the psychological basis of the metaphorization” (30).

According to Kenyon, Birren and Schroots (1991) metaphorising process is “a means of entering the unknown through the gateway of the known” (8). The central thought of narrative gerontology is that humans are meaning-makers. In his later life,

Randall says meaning makers are essential. The older one gets, the more meaning one needs to cooperate with growing through the losses and challenges that ageing can bring- the late-life- crisis. Memory creates its meaning through metaphoric association. Thus, memories convey, evolve, reconfigure, condition, and facilitate the process of self-understanding.

Novels, movies, plays, biographies, and stories can serve as extended metaphors for analysing lives. They do this by rendering more of themselves available as sources of personal meaning. Autobiographical writings can take us from the known to the unknown. They help one regenerate one's past, restory it and rewrite memories. This is a therapeutic process by reconfiguring the self-consciously and intentionally. Chandler and Ray (2002) said that the presence of a compassionate listener could awaken one to innovative ways of framing old experiences. Randall says the need for an excellent story to understand ageing better. He says the changes associated with ageing can facilitate meaning-making (29). In *Narrative Events and Biographical Construction in Old Age* (2011), Jaber F. Gubrium stated that biography features many diverse experiences, from the knowledge of self to its varied meanings, from the personal to the cultural. The reading of the biography indicates that both interpersonal influences and social contexts are at play.

The chapter tries to capture the writer's life expressed in his memoir/autobiography and through the selected works for study. The study also revisits his life in his biography *Gabriel Garcia Marquez: A Life* by Gerald Martin and Marquez's son Rodrigo Garcia's memoir *A Farewell to Gabo and Mercedes a Son's Memoir*. The study tries to find instances of *méconnaissance* explained in chapter two in the works under consideration.

Marquez published his first short story, *The Third Resignation*, in *El Espectador* a year after finishing liceo. His life was totally under a monetary crisis; he did not even have the money to purchase a copy of the paper that published his story. By 1950 he had written and published more than half a dozen stories in line with Kafka. Kafka and his *Metamorphosis* significantly impacted the initial years of his literary career. He was inspired to employ an academic design which is realistic, credible and, at the same time, fantastic. He could fuse “modernism with regional costumbrismo, creating a local, original, and provocative; today, we know it as “magical realism.” (192) reviewed J.T. Townley. As his son Rodrigo Garcia states in his memoir, the work LTT was the first part of the autobiographic trilogy, which was given up due to Marquez’s loss of memory much sooner after the publication of LTT. Edith Grossman translated the work into English. The only work he produced after the memoir is MMMW which the readers received less.

The chapter traces the writer’s life review through the works selected for the study. Some glimpses of his gerontological interest may be evident from this life review. To better assess his autobiography and fictional writings, the study uses Marquez’s biography composed by Gerald Martin, *Gabriel Garcia Marquez: A Life* (2009) and the memoir written by his son Rodrigo Garcia *A Farewell Gabo and Mercedes* (2021). The works are discussed in chronological sequence.

Since he was writing *Leaf Storm*, Marquez’s first work, he had discussions with his father about the difficulty of writing when they could no longer remember anything. “Cuqui, just six years old, concluded with mastery for simplicity, then he said the first thing a writer ought to write is his memories when he can still remember everything” (400, LTT). From writing *Leaf Storm*, Marquez’s first successful work featuring the story of an old colonel and his grandson, this has been in his mind.

Colonel Arcadio Buendia in *OHYS* is inspired partly by the image of the old colonel in *Leaf Storm* and his grandfather, Colonel Nicolas Marquez. Gerald Martin writes in the biography:

in a lightning flash of inspiration, that instead of a book about his childhood, he should write about his memories of his youth, instead of a book about reality, it should be a book about the representation of reality and above all, emotionally instead of trying to raise the ghost of Nicolas Marquez, he should somehow become Nicolas Marquez (288).

Thus the real memories from his childhood to the time of writing have been fused. Gerald Martin states:

uniting his grandfather with his father and himself, Tranquilina with Luisa Santiaga and with Mercedes, weaving Luis Enrique and Margot in and out of several characters, turning his paternal grandmother to Pilar Ternera, smuggling Tachia in through the surface of Amaranta Ursula and fusing the history of his entire family with the history of Latin- America, uniting his Latin American literary ingredients- Borges, Asturias, Carpentier, Rulfo- with the Bible, Rabelais, the chronicles of Spanish Conquest and the European novels of chivalry, Defoe, Woolf, Faulkner, Hemingway. (288-89).

Writing the book had a therapeutic experience for the writer as it accurately recreated the incidents of his life as he remembered and rearranged all that he had heard and experienced.

No One Writes to the Colonel was published after *Leaf Storm*, when Marquez was in Caracas back from Europe. He arrived in Caracas with the manuscript of the work, and that was his first visit to a Latin American country other than Colombia.

The place aroused in him childhood memories and a “life of tropical gaiety and informality” (Gerald Martin, 226). He resided with Plinio Mendoza, and Mendoza commented on Marquez:

Everywhere I witnessed his work as a novelist, the way he always contrived to get on with his books. And I even shared in that strange schizophrenia of the novelist who manages, day by day, to live with his characters as if they were creatures with a life of their own. Before writing each chapter, he would narrate it to me. (Martin, 227)

The most significant thing that happened during his visit and stay in Caracas was the breaking out of a rebellion on 1 January 1958. it was put down after some days. When he started writing the novel, he was in Europe, Paris. After his first work, *In Evil Hour*, he wrote a piece which depicted Colombia’s ‘La Violencia’ period. Marquez led a miserable life during his stay in Paris, trying to make ends meet as the newspaper he worked for, *El Independiente* in Bogota, was closed. During his visit to Paris, he met Tachia/ Maria Concepcion Quintana, an actress from Spain. They engaged in a very intimate relationship. As the newspaper he worked for was closed, the management sent him a one-way air ticket to Colombia; instead of returning, he cashed it in. He had been working with *In Evil Hour* during his stay in Paris. And he wished to continue it as Bogota he found less conducive for writing. He also had other reasons, especially the relationship with Tachia, that made him stay back in Paris. As the days went by, he lost his grip on the work. But one of the secondary characters of the work began to develop and became autonomous, writes Martin. An old Colonel, a refugee, a man is waiting 50 years after the event for the pension because of his service in the war of Thousand Days.

The work appears as a projection of his life with Tachia. The very beginning of the relationship was struck by poverty, and the relationship turned tragic. His debts at the hotel he stayed in increased alarmingly. As Marquez's French was weak, he could not find any work to improve their financial resources. They didn't even have the money to buy food when the airfare was finished. Marquez even collected empty bottles and old newspapers and sold them in the local market to support them. He often wrote letters to his friends in Colombia seeking financial aid. He waited for hopeful news week after week as his grandfather waited for his pension, and the old colonel waited for his retirement benefit in the story. After two months, Tachia was pregnant, and by that time, their relationship had grown worse. When Gerald Martin interviewed Tachia, she said: it was hard and exhausting; we were destroying one another. Were we just sparring? No, really fighting" (201). She had a miscarriage, Marquez was troubled by the incident, and she finally left. Furthermore, before Marquez came to Paris, he had formally engaged Mercedes Barcha, a girl from his milieu, whom he thought would understand him better.

Marquez shared with Gerald Martin that the novel has got multiple inspirations. The first one is an image in his mind of a man he saw in the Barranquilla fish market years before, waiting for a boat with a kind of silent anxiety. Secondly, more personally, there was the memory of his grandfather waiting for his pension, although Marquez modelled Rafael Escalon's (a vallenato composer, and whom Marquez admired, whose song he used to sing to the composer himself) father; also a colonel but a slimmer man, who befits the starving protagonist Garcia Marquez imagined for the book. Thirdly more obviously, it was the political situation of Colombia during 'La Violencia'. Fourthly, in terms of artistic inspiration, De Sics's *Umberto D.* was scripted by Zavattini about a man with a cherished animal, a dog,

who lives in post-war Rome in the middle of indifference from his contemporaries. Martin says Marquez never acknowledged that the story reflects that part of his life with Tachia. Another event was the Suez crisis as a political backdrop in their life.

Similar to what happened in the life of Marquez and Tachia, the old couple in the story lost their child, whom they thought would make their life comfortable. In the story, the old colonel's wife says: we are the orphans of our son" (NOWC,10).

Marquez conceived writing the novel to get through the guilt and grief he experienced after Tachia's return.

The ending of the novel also has got an autobiographical connection. The story ends with the older woman asking:

And meanwhile, what do we eat? She asked and seized the colonel by the collar of his flannel nightshirt. She shook him hard.

It had taken the colonel seventy- five years- the seventy-five years of his life, minute by minute- to reach this moment. He felt pure, explicit, invincible at the moment when he replied:

Shit. (NOWC 69).

During his stay in Paris, his life after Tachia left him was utterly miserable. He is just like the old colonel who appears in the novel's opening lines, who scraps the bottle of coffee. Marquez's brother Gustavo recalls an incident with Gerald Martin that

Marquez told him once:

He told me that no one knows how I was reduced to eating garbage in Paris.

Once I was at a party at some friends' house who helped me out a bit. After the party, the lady of the house asked me to put the garbage out in the street

for her. I was so hungry that I salvaged what I could from that garbage and ate it there and then. (207).

Martin wrote in his biography about a vision Marquez had in those days; Marquez was extremely out of money and saw an image of a man with a sad expression of a person suffering poor economic conditions, hunger and sleepless nights and eyes filled with tears. Marquez felt the man looked like him. Later, he stated about the work that he experienced the same, and he knew: what it was to wait for mail meant begging and being hungry. This is how he finished the work, and the old colonel is he. The survival of the old colonel is his survival as his friends severely criticised Marquez for breaking his relationship with Tachia.

Twenty years later, Marquez wrote a strange narrative, *The Trail of Your Blood in the Snow*, which Gerald Martin said is a revised and corrected version of NOWC. The narrative is like self-criticism and belated vindication of Tachia. The representation of women in these works is noteworthy. The women in his life and his fiction managed to adapt to the selfishness or weakness of the men they lived with. Gerald Martin regarded the old colonel as one of the unforgettable personages of twentieth-century fiction and appreciates the lyrical quality of NOWC.

OHYS emerged as the story of a family migrated from the Guajira, a place like Aracataca, where Marquez spent his childhood and the time he remembered nostalgically for the richness of memories. The geographical location has been named Macondo, the banana plantation once owned by The United Fruit Company in Aracataca. Marquez himself said about the novel's writing like this: "this time I did not get up for another eighteen months"... he encountered the problem of getting started. Once he began writing, Gerald Martin recounted in the biography the words Marquez shared with Plinio Mendoza:

"getting started, I remember quite distinctly the day that, with enormous difficulty, I finished the first sentence, and I asked myself, terrified, what the

hell came next? In fact, until the galleon was discovered in the middle of the jungle, I didn't really think the book would get anywhere. But from that point on the whole thing became a kind of frenzy and very enjoyable as well. (286).

Marquez delineated the story of four generations of the Buendia family and the end of the clan whose members lived up to more than a hundred years of age. Ants ate the last of the line, and the town of Macondo was swept away by a biblical hurricane, as the family's matriarch feared when incest was committed.

Colonel Aureliano Buendia appears as the central character of the novel.

Marquez intertwined the history of Colombia he heard during his childhood, said by his grandfather, with two main events: the war of Thousand Days and the massacre of the banana workers in Ciénaga in 1928. He wanted the work to be a family saga, and its earlier name was *The House*- inspired by his stay at his grandparent's house at Aracataca. The family he portrayed in the novel was not only of colonel Nicolas Marquez alone but also that of Gabriel Eligio, Marquez's father. Marquez was forty when he started writing the book. He had read most of the world's literature, including more critical works of Defoe, Woolf, Faulkner, and Hemingway. He planned to write a novel equivalent to *Don Quixote*, combining mythical, magical, typical and carnival Latin- America.

TAP appeared as another major work Marquez published after *OHYS*. In 1971, Marquez and his family moved to Barranquilla after three years in Barcelona. Politically viewing, during the period, writers including Sartre, Beauvoir, Llosa, Cortazar, Mendoza, Goytisolo and Marquez organised a protest letter to Fidel Castro, published in Paris. Marquez himself had not signed the letter, but Mendoza assumed Marquez would support the protest and signed for him. Later, Marquez withdrew his name, but the letter had already damaged his relationship with Cuba and Castro.

Marquez was distraught and anxious during that time. He endured agony and indecision in accepting the invitation from Columbia University, New York, to award an honorary Doctorate. Eventually, his office declared that he was taking the award even though he was against the US Regime.

Several weeks later, during an interview with Spanish Journalist Ramon Chao, the 1967 Nobel Prize Winner Miguel Angel Asturias made a remark supporting the allegations regarding OHYS: OHYS as plagiarised version of Balzac's *The Quest of the Absolute*. In 1968 Garcia Marquez vowed that his new work would be about a patriarch, and he would teach Asturias, the author of *The President*, "how to write a real dictator novel" (341). He also wanted to write something more like a typical boom novel, and he incorporated Joycean and Woolfian features into TAP, wrote Martin. According to Gerald Martin, the story altered and deepened two central themes readers could find in Marquez's work; power and love: the love of power and power of love (351).

LTC was published in 1984, a better year for Marquez and worse for Colombia. His life underwent a transition during the period after winning the Nobel Prize. His return to Aracataca seemed paradoxical. His post-Nobel literary life came with grave responsibilities as he needed to rewrite his life and fill some gaps. He was still haunted by the childhood traumas, especially the oedipal strain- not incestual attraction towards mother but rejection of father continued to anguish his mind. He hated his father when Gabriel Eligio took him away from his grandfather. Now he wanted to picture his father in a more acceptable light than earlier. Gabriel Eligio had been to Aracataca for more than a year before the Nobel Prize-winning celebration, making himself in the limelight during the festival. He was sincerely enthusiastic about his son's achievement.

Marquez's routine during the time of writing the novel is like this:

He would get up at 6. a.m. and read the papers, sit himself preparing for writing from nine until about eleven, then slowly take off..... in the late afternoon; he would talk to his parents. Each evening he would walk the city or talk to friends and put it all in the novel the next day. (Martin, 433).

He also introduced an innovation to his writing by using a computer. The formidable transition in Marquez's life, especially his psychic life, was his relationship with his father. For most of their lives, they barely talked to each other. Now he had conciliated with him in his mind, which he needed to express through his writings. He drove to his parent's place to talk about their love life. He had announced that his next novel would be on love. The characterisation of Angela Vicario in *Chronicle of a Death Foretold*, whose sudden realisation of her poor mother made Marquez think of a less cruel assessment of his father. But he admits to Gerald Martin that this transition was not as easier as he imagined.

The image of Gabriel Eligio in Marquez's mind is like a man who had taken away his mother from him during his infancy when Marquez needed her most. Gerald Martin writes in the biography that the context of why Luisa left her son still a suckling under the care of her parents and accompanied her husband was unknown or remained between her and her husband. Marquez wrote in his memoir/ autobiography LTT that his relationship with his father was bitter from his early childhood days. He narrates the life of him and his sister Margot who was in his grandparents' house for most of their childhood and found it very difficult to adapt to their parents and siblings. Marquez wrote: "Margot, who barely remembered Papa, was terrified of him. I was too, but with me, he always was more wary. Only once did he take off his belt to whip me, and I stood firm, bit my lips, and looked him in the eye, prepared to

endure anything in order not to cry” (85). Marquez took refuge more than ever in the shadow of his grandfather. The relationship between Nicolas Marquez and Gabriel Eligio was less amiable. The hatred Nicolas Marquez bore in his heart against his son-in-law might have been slowly transferred to his grandson, which caused Marquez to reject him outright. But by the time he wrote his memoir/autobiography, he traced occasional glimpses of happiness and warmth of love shared by them: “in our long conversations as adults, he confessed that it hurt him a great deal to hit us, but perhaps he did it because of his terror that we would turn out to be crooked. In his good moments, he was amusing. He loved to tell jokes at the table, and some were very good” (85). “I was surprised that when we were alone, he treated me as an older person, with affection and respect, and even assigned me tasks that did not seem easy for someone my age, but I did them well and was pleased, though he did not always agree” (127). Marquez said in LTT that when his father left home searching for fortune down the river Magdalena, he realised his love for his father and felt an inner desire to cry. His father deceived his mother sexually and emotionally. He made her suffer from a line of children, legitimate and illegitimate, without enough financial resources while he was away with his waywardness.

Marquez finished three chapters of the work by August 1984, and he talked purposefully with his parents to get ideas on the era and their courtship. Gerald Martin, in the biography, quotes the interview Marquez gave to *El Paiz*, where he explained the novel in a sentence: “It is the story of a man and woman who fall desperately in love but can’t get married at the age of twenty because they are too young and can’t get married at the age of eighty after all the twists and turns of life because they are too old” (435). Another incident that stirred his emotion was the sudden death of his father, Gabriel Eligio Garcia, which turned the family upside

down and left chaos. Marquez, the elder son, could not decide to tackle the situation. The home turned into hell; no one agreed with anyone else. No sooner did Marquez develop a close relationship with his father than he lost him forever. But his mother turned out to be a strong woman. This inspired the episode of Fermina's widowhood in the novel.

The sudden death of his father and the sorrowful widowhood of his mother made Marquez contemplate that his new novel must be about love and sex and more about old age and death. The trauma of these incidents cast the trauma in his mind while he composed later chapters of the book. In the late summer of 1982, Marquez published an article "The Youthful old age of Luis Bunuel", which dealt seriously with old age, senile love and sex. He also had read Simone de Beauvoir's classic work on old age, *The Coming of Age*, which provided insights into ageing. He often said he used to write about older adults because his grandparents were the people he best understood and anticipated his ageing. In LTT, he writes:

My best sources of inspiration were the conversations older people had in my presence because they thought I did not understand them, or the ones in intentional code in order to prevent my understanding them. Just the opposite was true: I soaked them up like a sponge, pulled them apart, rearranged them to make their origins disappear, and when I told them to the same people who had told the stories earlier, they were bewildered by the coincidence between what I said and what they were thinking. (83)

His grandparents were ardent listeners of his imaginary stories. His grandmother considered him a fortune teller.

Gerald Martin writes that the first image of the story appeared to Marquez when he read about the news of an old couple murdered by a boatman when they were

fleeing in a boat. Then the line from Yasunari Kawabata's *The House of Sleeping Beauties* (1961) haunted and inspired him to comprehend ageing and acted as a force to write about ageing in his later works: "old people have death, and young people have love and death comes only once and love many times". Marquez also wanted to write about his love relationship with his wife, Mercedes. When the novel appeared, it was dedicated to Mercedes, but in French translation, he dedicated the work to Tachia.

The story's main characters closely resemble Marquez's other work to him and his family. One of the main characters, Juvenal Urbino, has traces of Nicolas Marquez, Henrique de la Vega, Marquez's family doctor who attended Gabriel Eligio on his last days, and Gabriel Eligio. Dr Juvenal Urbino represents the upper-class Marquez envied, admired, resented and despised, writes Gerald Martin. Florentino, the protagonist, has elements of Marquez himself and his father, Gabriel Eligio. Fermina is the fusion of Mercedes, Tachia and Luisa Santiaga.

Viewing the political background, 1985 was a lousy year for Colombia. The political tension with M19 was growing. The M19 leader Jaime Baleman had been killed by the police. On 6 November 1985, the M19 guerillas seized the Palace of Justice, the Supreme Court building in Bogota, initiating horrible events. A week later, the volcano Nevado de Ruiz erupted, buried the town of Armero in Colombia and killed approximately twenty-five thousand people. When the novel was published on December 5, 1985, writes Martin: "it astonished readers and critics around the world because it represented a new Garcia Marquez, a writer who had metamorphosed himself into a sort of 19th-century novelist for modern times, a man no longer writing about power but about love and the power of love" (443). *El Tiempo*, before its

closing, predicted the novel would bring love to a choleric country (Colombia).

Martin quotes Marquez's own words about the book:

I've been looking at *Love in the Time of Cholera* lately, and truly, I was surprised. My guts are in there; I don't know how I managed to do it, to write about all that. Actually, I felt proud of it. Anyway, I went through..... I've been through some very black times in my life..... No in the years after the Nobel. I often thought I was going to die; there was something there, in the background, something black, something under the surface of things. (444).

Gerald Martin, in the biography, wrote that Marquez proved through LTC that he was not a writer whose literary career was going to end by the pressure created by the award of the Nobel Prize. He established that his writing emphasised love, peace, democracy, and political commitment. The period after the publication of the work found Marquez engaged more actively in politics and friending with many world leaders, including Fidel Castro, Salinas and Perez. Meanwhile, he wrote some political writings, and as he was obsessed with cinema, he started writing for that purpose. He published another novel, *The General in His Labyrinth*, which was highly political and depicted the life of Simon Bolivar, the Liberator, at 46 years of age, ailing, disillusioned, and in a self-imposed exile. The title also refers to his grandfather- powerful, protective, influential and respectable. Gerald Martin stated that Marquez might suggest "even the powerful cannot control fate and destiny" (460) and his realisation of the death of his grandfather.

He published several significant works like *Of Love and Other Demons*, *Strange Pilgrims*, and *News of a Kidnapping*. He was past sixty then. By that time, Marquez was exasperated by contemporary politics. The books were received well

and turned into bestsellers. He found his creative urge to comfort his dissatisfaction with politics. Gerald Martin wrote about Marquez's life during the time: "the sixty-nine-year-old writer was still full of energy, still full of plans, still fascinated by politics and committed to "making a difference" as Americans would say" (505). He wanted to go on with his vocation. But this time, he wanted to try something new and said to his interviewers that he wanted to go back to fiction. And more importantly, he was beginning to lose his memory. When he was back in Bogota attending the honorary enrolment of Carlos Fuentes and *El Pais* owner Jesus de Polanco in Colombia's Caro y Cuervo Institute of Philology, he looked older and more tired than he had been ever before, recounts Gerald Martin. He was diagnosed with lymphoma shortly. He only wrote occasional articles. He felt he must concentrate on memoirs in his writings, which he started sometime earlier. He felt the urge to finish it off before his memory failed. He tried to keep himself out of politics except for some crucial interventions. This was in 1999; by 2002, Garcia Marquez was about to publish his memoir/ autobiography. He slowly and gradually returned to his public life as his health improved.

Gerald Martin points out that Marquez said his memoir is the story of his life from birth to age 25, even though he wrote it when he was 75. the central theme was his rebirth. The day he got his mother back when they travelled to Aracataca. That was all he wanted. He also survived the disease physically and mentally while completing the first volume of his memoir. He felt he lived to tell the tale. (Martin, 523). there is also reconciliation with his father and a balanced portrayal of him which started in LTC.

Gabriel Garcia Marquez's autobiography *Living to Tell the Tale* starts when he is. 25. His mother has come to Barranquilla for her lost son. Marquez, during the time,

had quit studying law and searching for new prospects as a writer and was doing some journalistic writing. The book is the longest one published by the writer. When he published it, readers were eagerly waiting for the publication of his memoir. Marquez shared memories of the incidents that happened from his birth to 1955. The book is divided into six parts. The story moves gradually to his childhood, then an account of Marquez's parents' and grandparents' life. The memoir starts with the journey. His mother, Luisa Santiago, comes in search of her son to accompany her to sell their ancestral home in Aracataca. Reaching the place, he revived the memories of his idyllic childhood experienced together with his grandparents, especially grandfather Colonel Nicolas Marquez. He said the journey had been a significant one that decided his future. In this journey, he decides to be a writer. The story began from Aracataca to Barranquilla, then to Bogota, where he established his journalistic life, serving as a foundation for the writer. He also referred to his emotional and personal relations, like meeting Mercedes Barcha, whom he married later.

The first part of Marquez's memoir is about his childhood experiences and nostalgic memoirs that were resourceful to offer the raw material for writing most of his famous works- *Leaf Storm*, *One Hundred Years of Solitude*, *No One Writes to the Colonel*, *Chronicle of A Death Foretold*, *The Autumn of the Patriarch*, *Love in the Time of Cholera* to mention a few. His grandparents enriched his childhood with fantastical stories on Latin American history, culture and beliefs, which induced a spirit of magic realism in his mind from early childhood. The memoir looms around the conflict in his mind about whether to live and work according to his family's wishes or defy them and move ahead with his goal to become a writer. The two-day trip with his mother to Aracataca helped make his aim clear in his mind. His mother has also come to ask him to pursue his degree in law than wasting time trying

something less valuable. Marquez says: “the simple two-day trip would be so decisive that the longest and most diligent lives would not be enough for me to finish recounting it” (5).

William Faulkner cast a profound influence on his artistic life. He was also inspired by Shaw’s statement, “from a very early age, I’ve had to interrupt my education to go to school” (8). This prompted him to leave the university with a flickering hope that he could earn a living in journalism and literature without any need to learn them. When he and his mother embarked on the journey, and as they crossed the swamp of Ciénaga Grande, he remembers his maternal grandparents, Colonel Nicolas Ricardo Marquez and Tranquilia Iguaran- Mina. He was reclaiming the lost childhood he had felt. The memoirs he shared in the work are the stories readers can find in several of his fiction. The time during his youth before the journey was sordid and poverty-ridden, and he was saved from this dreadful state by the unexpected arrival of his mother. Luisa wanted Marquez to come with her to sell the house to cope with the economic difficulties, as his father’s new pharmacy was also a failure. J. T. Townley finds a similarity between LTT and *The General in His Labyrinth*, which accounts for Simon Bolivar’s last river voyage. The autobiography comprises movement from infancy to youth until he establishes himself as a writer. The book ends with Marquez embarking on a journey to Europe to find prospects as a writer.

Marquez’s childhood and youth memories furnished with magic realism made him a viral writer of the 20th century. Marquez considered the childhood he spent in Aracataca as the happiest time. His stay and early education in a Montessori school prompted him to be a voracious reader. He read *The Arabian Nights*, *Don Quixote*, *The Count of Monte Cristo*, and *Treasure Island*. His literary sensibilities deepened

when he turned to Colombian and Latin American writers like Pablo Neruda, Borges, and Carpentier, to mention a few. In his youth, he was influenced by western modernist writers: Huxley, Woolf, Hemingway, Joyce and Kafka; he writes in his autobiography. He identified himself with William Faulkner and created a fictional town, Macondo, similar to Faulkner's, who created Yoknapatawpha County. These writers moulded his literary career. Politically he was influenced by the historical events in Colombia: the coming of the United Fruit Company, the massacre and the period 'La Violencia'. All these moulded his literary career. Marquez talked to journalists in 1981 like this quotes Martin:

Garcia Marquez has been talking about his memoirs, which he hopes to write soon and which will be 'False Memoirs' because they won't tell what his life was, nor what it might have been, but what he thinks his life was. Twenty-one years later, he would be saying exactly the same thing. What on earth did it mean? Well, now he had an epigraph to clarify it "life is not what one lived but what one remembers and how one remembers it in order to recount it" (524).

Martin wrote that the work contains Marquez's public life, his false invented life, not much of his private life and very little of his secret life. The narrator has become the writer, and it appears that Marquez is quite uncomfortable with this genre. Marquez seemed more energetic and hopeful after publishing his memoir/autobiography. He and Mercedes were in Paris. They changed their apartment. He set aside his memoirs and worked on a novel entitled *Memories of My Melancholy Whores*. The book has been in his mind long before writing his autobiography LTC. The first version of the work was finished before the publication of LTC. After some considerable changes, the book was published as a novel even though Marquez initially considered the work a long short story. When readers were

expecting the workaround in Latin- America, he returned to Colombia. The press photographs featured him with a look of being lost and confused. He did not look at himself thoroughly. When the novel appeared in 2004, the readers were bewildered.

The novel and its title have been an issue on moral grounds, and the title has no connection with the story that follows. Some television and radio stations in Colombia refused to utter the word ‘whores’ by their presenters. The theme of senile love explored in LTC is celebrated dramatically in MMMW. Marquez acknowledged the source of inspiration and added the epigraph from the work- *The House of Sleeping Beauties* by Yasunari Kawabata. Gerald Martin, in the biography, discusses two social circumstances that led to the composition of the work: “the first is the attraction men feel for the woman as “girl”, the adolescent barely old enough or even (in case of Remedios in *One Hundred Years of Solitude*, for example) not old enough to have sexual relations” (530). this kind of relationship has also been explored in LTC; Florentino has been attracted to an adolescent girl America Vicuna. The second one is explored in his earlier work, *The Chronicle of a Death Foretold*.

Gerald Martin writes that the obsession with the undiscovered and unexplored is a common theme in Latin American Fiction. Moreover, the tendency of Latin American men to experience intercourse with an innocent, ignorant adolescent may be the drive behind this selection of themes, which is best explored in Nabakov’s *Lolita*. There is also a reference to Marquez’s life; Marquez decided to marry Mercedes when she was hardly 13. Martin also came up with two other possible analyses. The first reading is the treatment of the older adult with contempt who plays with his pornographic and paedophiliac fantasies. In the second reading, Martin found a connection between the older adult and the writer owing to Marquez’s life experiences. The first traumatic experience of intercourse haunted the older adult and

the writer. Both of them were abused by prostitutes during their adolescence; in Marquez's case, his father organised such an experience during his adolescence. Marquez also cohabited with prostitutes when he worked in *El Heraldito*. Marquez again returns to his reasons for loathing his father: "the father who took his mother away when he was a baby subsequently perverted his sexual being when he was just beginning adolescence" (540).

The novel was one of the least successful works of Marquez. The work marked the end of Gabriel Garcia Marquez's literary journey. When Marquez reached sixty, he felt he would die and wanted to do everything fast. He contracted lymphoma when he was seventy, and the impulse was more vital. He prioritised writing his memoir LTT. His memory began to diminish much faster after he completed his memoir. He took things as they came to him, like the nonagenarian of MMMW. He realised the ultimate reality and wanted to live as long as possible, like the older adult. Martin included John Updike's comment on MMMW, published in *The New Yorker* in 2005, that Marquez has nothing more to write.

When attempting to analyse the writer's life through his works, his early childhood life and nostalgia for life in Aracataca cast an indelible impression in his mind. In the memoir, *A Farewell to Gabo and Mercedes*, Rodrigo Garcia, Marquez's son, shared an incident during the writer's last days. When bedridden for some days before his death in his delirium, he said: "This isn't my home. I want to go home—home to my dad. I have a bed next to my dad's (19). Rodrigo writes that his father may be referring to the ancestral home in Aracataca where he has been given a bed, and the father must be his grandfather whose memories he cherished although his life. Marquez's ageing and the ageing experiences of his grandparents and parents were resourceful for portraying aged characters in his fiction and memoirs. His literary life

tends to be fruitful during his middle and past middle age. The novels like *The Autumn of the Patriarch*, *Love in the Time of Cholera*, *The General in His Labyrinth*, *Of Love and Other Demons*, *Chronicle of a Death Foretold*, *Memories of My Melancholy Whores*, many of his collections of short stories and other journalistic writings, his memoir/ autobiography *Living to Tell the Tale* was written and published when he was in mid-life.

In Joyce's "The Dead" and the Midlife Crisis, Thomas Rendall opens up the idea of midlife crisis developed by Elliot Jacques in his 1965 article "Death and the Midlife Crisis. Researches show that a midlife crisis occurs between 40 and 60, commonly described as an unaccountable depression, a puzzling negativity one never experienced before. A desire to escape from one's present life and recapture youth also characterises the mid-life transition for many people (Rendall, 263). the emotional crisis is heightened by the death or impending death of a family member; the most traumatic in this regard is the death of a parent. This results in a troubled relationship among family members. After publishing *Big Mama's Funeral*, Gerald Martin says Marquez felt a kind of block and had reached the end of his realist phase. His escape to Mexico from New York made him acquainted with Latin American Boom Writers, and he tried new angles in his literary career. He began writing fantastic stories about his old project. The tale *A Very Old Man with Enormous Wings* was published in 1968. It seemed that Marquez managed and escaped the midlife crisis relatively well. When he was 69 years old, the writer was full of enthusiasm and plans. He was fascinated by politics and the social commitment to make some change. He also felt some gaps in his memory. He seriously thought about death when he wrote *The Autumn of the Patriarch*. Gerald Martin writes, through *The Autumn of the Patriarch* Garcia Marquez; a man always predisposed to reflections on old age should

bring forward his mid-life crisis and begin his autumn earlier than anyone else so that the mid-life crisis in Barcelona was mingled in his case with the crisis of fame that surrounded it.

By 1971 Marquez decided to break from the stressful life and set off to Latin America. Marquez's family arrived in Colombia. While writing the novel, he encountered the death of his two intimate relations, Pablo Neruda and Alvaro Cepado and was depressed. He told journalists, "the death of my great friend Alvaro Cepado last year hit me so hard that I realised I can't cope with the disappearance of my friends. 'hell, 'I thought, if I don't face up to this business it's me that'll die one of these days the next time I get this kind of news" (Martin, 348).

Again after, two years of the novel's publication, he declared to his reviewers that the work is a kind of autobiography, a book of memoirs, a personal confession. He asked the reviewers whose was critical of the work on account of the sympathetic portrayal of a dictator: "instead of seeing a dictator, you see a very famous writer who is terribly uncomfortable with his fame, well, with that clue, you can read the book and make it work" (354). Moreover, his mother's memory diminished as she showed the signs in her talk. Martin narrated Marquez's feelings when he was seventy: "he had a lot of friends suddenly turning seventy, and it had come as a surprise. I'd never asked them how old they were" (508). Marquez's personal feeling toward death is fury.

Behavioural gerontologists believe that specific environments can operate to sustain creativity well into old age. They say that individuals involved in a high intellectual activity open to outside influences can maintain their creative productivity at higher levels. The gerontologists state that this involvement may be why great

artists display multiple periods of creativity according to their style. Once they feel exhausted, they move to another and refresh their creativity.

The study now tries to analyse the reason behind the writer's admiration towards his grandfather, his rejection of his father during the early stage of his life, and his final acceptance of him in the light of the concept of *méconnaissance* as conceived by Leni Marshall discussed in Chapter 2 and 3 of the thesis. Lacan said the first mirror stage experience occurs during the 6-18 months of an individual's life. This creates selves- the ideal, the lived, and the social self. Kathleen Woodward illustrates that many people during a specific period experience a disruption of their image created during the first mirror stage. This happens most often when a person reaches middle age and beyond. This can deconstruct some illusions created during the first mirror stage and open up possibilities for making a lived self and social self different from those created during the first mirror stage.

The early childhood life of Gabriel Garcia Marquez has had a profound influence on his literary, emotional, social and political life. Marquez once, in an interview, remarked, "nothing important happened to him after eight years" he is referring to the period he spent at his grandparent's house. When he was eight, after the death of his grandfather, he and his sister Margot was taken to live with their parents. Life there was disheartening to both. Their life with their grandparents, to Marquez, was enriching and nourishing, with a house full of people giving special care to his needs. His grandmother instilled the flame of magic realism with her superstitious and ghostly stories. With his stories of the war of Thousand Days, his grandfather, the colonel, added historical and political colouring to it. In an interview in *The New York Times* on December 5, 1982, Marlise Simons Marquez said, " I

would say that the relationship with my grandfather was the umbilical cord that kept me in touch with reality until I was eight years old". Gerald Martin writes:

Gabito and Margot were being brought up by older adults and had developed quite a different world-view, obsessive, superstitious, fatalistic and fearful but also diligent and efficient; both were perfectly behaved, rather timorous, spending more time in the house than in the street. Gabito and Margot must have felt inexplicably abandoned by their parents- Why me? Why us?- yet privilege to be cared for in the house of the much-respected and much-loved grandparents. It was these two outsiders, Margot and Gabito, who, in later life, would keep the Garcia Marquez family's collective head above water. (56)

The house with many people, especially women; Gabito and his grandfather were the only male members, making his life comfortable. Their lives there influenced his relationships with other people, mainly with women. He said he always felt more positive and safer in the company of women than men.

Marquez's memoir/ autobiography and the biography by Gerald Martin provide numerous instances and events in the writer's early childhood, which makes readers acknowledge the depth of the relationship between the writer and his grandfather. The nostalgic memories of the time he spent with his grandparents always made their appearance in his mind; he says, "I needed this old age without remorse to understand that the misfortunes of my grandparents in the house in Cataca was that they were always mixed in their nostalgic memories and the more they insisted on conjuring them, the deeper they sank" (LTT, 64). His grandfather celebrated Marquez' birth. He called him "little Napoleon" and Marquez, in turn, referred him "Papalelo". Both of them admired each other. Marquez considered the

colonel the patriarch of the town. He felt his grandfather was the only person who understood him better and cared about his future vocation.

Marquez's sister Margot recalls the relationship between Gabo and their grandfather: "Gabito was always by my grandfather's side listening him to all the stories" (Martin, 48). Martin quotes Marquez's mother, Luisa Santiaga's words: Gabito was always old; when he was a child, he knew he seemed like a little older man. That's what we called him, the little old man" (48). Gerald Martin writes that one of the most vital impulses in Garcia Marquez's later life was the desire to restore himself to his grandfather's world. Once Colonel Marquez took little Gabo to the company store to see the fish frozen in ice. Many years later, Marquez recalled, "I touched it and felt as if it was burning me. I needed ice in the first sentence of *One Hundred Years of Solitude* because, in the hottest town in the world, ice is magical. If it wasn't hot the book wouldn't work. That made it so hot it was no longer necessary to mention it again; it was in the atmosphere" (49). The relation and the image of the grandfather holding the hand of the child and leading him is one among the recurring image celebrated right from his early works. Martin contains Marquez's grandfather was also the father he felt he never had. Their favourite walks were on Thursdays to the post office to see if there was any news regarding the colonel's pension, thus inspiring the work of NOWC. By then, he had been with his grandparents for almost a decade which augmented his literary life.

The stay with grandparents conditioned Marquez and Margot's relationship with their parents. They were perplexed and terrified when their mother returned to Aracataca to see them after some years. Marquez could barely remember her face. About his father, it seemed to Marquez that their relationship would never be easy or close. After Nicolas Marquez fell from the ladder in an attempt to catch the family

parrot, his health declined. Colonel Marquez was never the same. The walks around the town stopped, and the magic of the boy's relationship with his grandfather faded. Furthermore, Nicolas and Tranquilina pension less began to face poverty as they stepped into inevitable old age. Thus the children were taken to their parents and allowed Gabriel Eligio to reclaim his right to two of his children.

Colonel Nicolas Marquez contracted throat cancer in the meantime. His health deteriorated considerably. He got pneumonia, and on 4th March 1937, he died. Gabo was away with his father and one of his brothers Luis Enrique, because of his father's adventure. Margot recalled the funeral: "I cried and cried the whole day..... I don't remember his reaction. But it must have been one of deep sadness because they adored one another, they were inseparable" (Martin, 60). Garcia Marquez learned about his grandfather's death by overhearing the conversation between his father and paternal grandmother. Marquez says to Martin: "he was unable to cry at the news, and only realised the old man's importance to him after he had grown up" (60). In April 1971, to a reporter's question about his grandfather's death, Gabo said: "I was eight when he died. Since then, nothing important has happened to me. Everything has just been flat". (Martin, 60). Their life thenceforth was miserable to an extent. Gerald Martin writes what Margot accounted to him:

To move from a quiet environment to live with those devils, my brothers and sisters, added to the character of our father, who was rough and noisy. He never let anything go. He used to give Aida tremendous thrashings, and she would take no notice. I thought, if he ever touches me, I'll throw myself in the river. Neither I nor Gabito ever stood up to him, we always did as we were told" (64)

Marquez found it very hard to adapt himself to his family. Gerald Martin narrated the time of writing two novels with some significant autobiographical connections *One Hundred Years of Solitude* and *The Autumn of the Patriarch*. The central characters of these two novels are modelled Colonel Aureliano Buendia, and the Patriarch was modelled on his grandfather Colonel Nicolas Marquez. After writing the death of Colonel Aureliano Buendia:

At two in the morning, when the deed was done, he went up to the bedroom, where Mercedes was fast asleep, lay down and wept for two hours. It requires little biographical insight to suppose that in killing off his central character, he was brought to confront not only his mortality and the end of this novel but also the end of a uniquely euphoric experience- indeed, the end of an entire era of his life and of a person he had been, and the end of a particular inexpressible relationship with the most important person in his life, his grandfather (300).

In LTT, Marquez wrote that it took many years to realise what death meant. The later childhood with their parents was quite traumatic for both Marquez and Margot.

Gabriel Eligio could never replace Marquez's admiration for his grandfather regarding his relationship with his father. Since Gabriel Eligio moved from one place to another, trying new businesses and setting up new pharmacies, each proved unprofitable sooner or later. His inconsistency made the life of the whole family wretched. His mother, Luisa Santiaga's resilience, practicality, and common sense, which Gabriel Eligio lacked and never developed, saved the family from turning into chaos, state Marquez and Martin in their memoir and biography. Gabriel Eligio would search for new places to start his new pharmacy most of the time. The son and the father never tried to understand each other. Eligio's regular absence increased the gulf

between him and his son. Both Margot and Marquez equally feared their father. When Marquez was admitted to San College to continue schooling, he dreaded going home, and the children developed a special bond that Marquez lacked with his other brothers and sisters.

Gerald Martin wrote in the biography that Gabriel Eligio's professional and economic failures and his sense of inferiority increased his problems with Gabito. Gabo was sceptical about the stories his father shared with them, while other children admired their father's achievements. In turn, Gabriel Eligio considered Gabo a liar, inventing stories from the places they visited. The first annual vacation during his schooling at San Jose was another traumatic experience for him that accelerated his father's loathing. A prostitute abused him. Gabriel Eligio asked Gabo to take a letter to the whore house. Martin conceded that Gabriel Eligio set up what Brazilians used to call "sending a boy to buy the candy" (70).

During his adolescent years, Marquez was petrified by the influence he exerted on him and even his father's presence in the family. The emotional gap was only bridged during his mid-life after he composed *The Chronicle of a Death Foretold*. He felt a need to write about his father in a balanced way. A more positive portrayal of his father is seen in his later works published during his later mid-life- *Love in the Time of Cholera*, *Living to Tell the Tale* and *Memories of My Melancholy Whores*. The protagonists of the novels LTC and MMMW transformed their mid-life; during childhood, both the characters rejected their fathers. When they reached the age of forty, they realised that their visage resembled their fathers in the mirror. The transformation his characters had is also the change of Marquez's attitude towards his father once he realised the death of his grandfather through his works manifested in OHYS and TAP.

The realisation made him cherish the glimpses of moments of happiness he shared with his father in his memoir/ autobiography *Living to Tell the Tale*. During his post-Nobel years, he wanted to revive the image of his father. Thus, his new novel on love, announced soon after receiving the Nobel prize, must concentrate on the love relationship between his father and mother. The admiration Marquez felt for his grandfather might have diminished the image of his father during his early childhood. Moreover, the old colonel never accepted Gabriel Eligio as his son-in-law because he was an illegitimate son, a man with no fortune, a womaniser and a conservationist. Marquez said he occasionally felt compassion for his father when he once understood from his father how he had been treated when his father's life was miserable during his youth. He had to go to the colonel's house with his friends, where everyone was asked to sit except Gabriel Eligio. Dona Tranquilina also accounted the same story to him once in a slip of memory. The negativity with which Marquez's grandfather treated his father may have influenced Marquez's and his father's waywardness added to his negativity towards Gabriel Eligio. *Méconnaissance* during his midlife, like the characters he created, helped Marquez view his father more sensitively than earlier. His admiration for his grandfather as an older adult and towards his ageing is the resource of Marquez's creativity for making formidable aged characters in the selected novels.

The instances from Marquez's personal life ranging from his childhood towards death and his literary and public life, provided ample evidence to prove that memories matter in his fictional writings. Marquez, like his characters, has experienced misrecognition to make his mid-life and old age agreeable and cheerful until he lost his memory irrevocably.

Chapter V

Conclusion

Age lies at the heart of all scholarly discussions on ageing. The prime message gerontologists forward to society is that age is something to be embraced more than it is to be transcended. Age is addressed as the property of individuals and groups. The phenomenon is discussed within the concepts of self and identity by comparing oneself and through facets of subjective age. Person-centred theories of age further advance the studies on age. The progress in theories of ageing provided a stronger foundation and methodological treatment of age and ageing. They reconsider age as a dimension for individuals or groups, comparing age-related differences and processes across age groups. Some issues are also discussed, like age discrimination, age stereotype, age integration and age segregation. Another group of theorists view age as a social dimension and age dynamics. The theories describe the social construction of life phases, how social roles and activities are allocated, how age determines social interactions and expectations and the organisation of institutional and social levels of age analysis. The study found that through *méconnaissance* individuals can attain happy ageing as exemplified through the characters of Marquez.

Settersen and Angel account for a thirty-year review of scientific journals on ageing-related observations and terms like ‘old people’, ‘aged’, and ‘elderly’ being replaced by neutral language like ‘older’ to avoid ageism. The word old is considered taboo in contemporary science and society, and age has become central in all gerontological practices. There are different views on what ageing is; when it begins, changes in life expectancy, on the proportion of older people and attitudes towards ageing.

Current investigation is a gerontological analysis to probe into elements that affect the quality of ageing. The first among the feature is life expectancy. Several studies conducted over the years conclude that women tend to live longer than men, and life expectancy has increased over the years owing to the improvements in the medical field, eradication of deadly communicable diseases, advancements in public sanitation, more excellent food hygiene, higher quality of housing etc. The longevity studies suggest a steady increase in the aged population, which will manifest by 2050. This surge in the proportion of older adults increases the scope of gerontological analysis in various disciplines making the field of study multidisciplinary. Gerontological theories aim to eradicate the collective ignorance of ageing issues and inform individuals about ageing and the prejudicial stereotypes perpetuated on ageing, ageism, age appropriateness and more topics related to ageing.

Gerontological theories critically examine traditional theories of ageing, like the disengagement theory by Cummings and Henry and the activity theory by Robert Butler, to maximise the potentialities of ageing. The ideas reviewed stereotyped and received knowledge that limits comprehensive understanding of ageing. The collective ignorance is so high that even the professionals in health care for the elderly are not immune to falsified notions of ageing. A study by Nash, Stuart- Hamilton and Mayer (2009) suggests that nursing students who care for aged patients hold more negative attitudes towards ageing and the elderly. Even older people's perceptions of ageing are influenced by society's ageist and negative stereotyped images. The greying population is rising, and early research focused on coming to terms with toner conflicts and debates on ageing in a psychoanalytic fashion. The premise of this mode of analysis is how older adults are confined to a miserable old age by failing to resolve their internal battle during the latter half of life. Some psychoanalytic theories

provided an optimal solution, like Erikson's Stage theory of life which borrowed some elements of Freudian theory and advanced them by positing that as one progresses in life, one needs to resolve a series of eight conflicts beginning in the early years and culminating in old age; by settling the disputes properly results in ego integration. A person without this resolution goes into grave anxiety and depression. Other scholars in this field expanded Erikson's theory; Peck (1968) categorised final conflict and stated that individuals have first to shed concerns and preoccupations with the status that belonged to their earlier lives and must learn to accept themselves as essential beings and must not be concerned too much with their ageing bodies. They must also receive that they will die. The self must be only in the second position against spiritual consideration and must ensure that what they leave behind in this world is as resolved and peaceful as possible to create (13).

Further, gerontologists are concerned with the relationship between economics and ageing. Activity theory which came as a quick response to Disengagement theory proposed to allow active participation and involvement of older people in society. Caution had been taken to treat self-induced isolation. Whether they differ in their ideas and perspectives, all gerontologists come to a general understanding that the ageing population is on the rise; it not only requires examination, but also people have to be educated about what ageing is and must save from misconceptions about the latter stage of life.

Gerontologists provide a comprehensive heuristic study of old age and the process of ageing. The discipline tries to encompass all aspects of age and ageing. Each theory in this field of gerontology has its independent contributions to make. The critical academic disciplines that explain and improve understanding of ageing and gerontological research are biology, medicine, nursing, social care, education,

psychology, sociology, retirement studies on sexuality and relationships, government policy-making, technology, cross-cultural studies, artistic portrayals and studies of dying etc. Each of these key roads has its independent contribution, but combining them produces a comprehensive picture of age and ageing. The majority of studies in gerontology tend to be interdisciplinary or multidisciplinary as the theory advances and grows in new directions. Artistic portrayals and interpretations of ageing stand as a separate discipline from scientific gerontological theories. Still, one requires a certain amount of scientific knowledge to analyse the literary or artistic portrayals in the respective fields.

When viewed from a gerontological stance, the study of ageing through literature caters to the demands for methodological pluralism with its accompanying epistemological scepticism and other critical theories. Literary discussions on ageing started when Erik H. Erikson remarked about Ingmar Bergman's film *Wild Strawberries*. Erikson is credited for mythologising ageing as a progressive and hopeful stage of life. He demonstrated how stories of ageing could be used to analyse the phenomenon within empirical and humanistic methods.

Narratives are seen as potential sources in many discourses on ageing by conjoining personal narratives with literary criteria for gerontological inquiry. With his highly influential essay on life review, Robert Butler initiated the application of narrative models to gerontology. Butler presented first-hand voices of the aged (some are his patients) and fictional ones from Henry James with equal authority. Butler contented expressive power and utility give value to narratives of ageing. Narratives of ageing, with their intrapsychic principles of selection and order, present this goal to interpreters, to developmental psychologists or literary critics who find overlapping cognitive, adaptive, formal and aesthetic results" (Weiland 84). Harry Moody

identified the need for a critical theory of aged, “historicising the content of emancipation means looking for concrete lived experience: at the life events and life chances of particular age cohorts” (28-29).

During the post-war years, there was a consensus on the need for detachment in scholarship and teaching due to different political reasons. Relevance became the new slogan that could bind further academic inquiry in private and public fields. Gerontology evolved as a new discipline with its obligation to biology, social sciences, public policy and humanities. Literary study can provide images of ageing which evokes critical consciousness. Literature is a volatile resource for gerontology; gerontologists are tempted by the referential quality offered by literature for a humanistic view of ageing. Tye’s advancement offered to gerontology by literary inquiry aims at narrative contextualisation of academic study.

The new theories on ageing focus on the metatheoretical worldview of critics, like attitudes towards ageing, social issues, meaning and purpose of life. The literary, psychological, cultural, historical, sociological or a combination is adopted by critics to extend the scope of gerontological theories. The critics find two significant foci in gerontological ideas. A level of analysis examines negative portrayals of ageing in literature throughout history. The study mourns how popular literature reinforces negative stereotyping of ageing, as their goal is to disprove the myth of a “golden age of age”. The second category focuses on literature as an individual’s creative response to ageing. The approach evolved from the tradition of humanistic gerontology founded in Eriksonian psychology of life course. Woodward and Schwartz developed a psychoanalytic framework for analysing ageing and its premises depending on prevailing social, economic and cultural conditions. This implies the need for a sociological model of ageing within the individual level of analysis in context. This

approach springs from hermeneutic dialectical perspectives in social theory. Thus early views on ageing got supplemented by more dynamic interpretations for apprehending the complex system of structural factors and personal intentions.

The approach intertwines the intended and objective meaning of ageing by interpreting within the framework of sociology and widening the horizon to change one's interpretation of self and others. Gerontologists find diverse levels of analysing of ageing representation in literary works. Some will concentrate on the mention of the author, focusing on the text's meaning for them. Another group divorces the author from the text and finds a sense of their own which will be revealed to only those who explain it. Other scholars interpreted the text in terms of its meaning within the culture in which it was created. The approach takes diverse ways of analysing ageing and enhances understanding of the interaction between structure, culture and individual.

The thesis examined how literary works can be considered a means to comprehend an inevitable stage in an individual's life, traditionally considered a period of decline. Even though it is a period of decline, this stage of life can provide immense resources to make the experience of this stage positive and experience successful ageing. Gerontologists envisage this concept of successful ageing as the end of all gerontological inquiry. Literary works on ageing, similar to personal accounts of ageing, can offer multiple meanings; psychological, social, political etc. the present study focuses on select fiction of Gabriel Garcia Marquez and the writer's life narratives like autobiography, biography and son's memoir to apprehend the images of ageing forwarded by him. *Méconnaissance*- a psychoanalytic term that forms the central concept discussed in the thesis. *Méconnaissance* corresponds to the English word misrecognition. The chapters of the thesis are divided according to the

individual and social aspects of ageing and show how the misrecognition of one's self can contribute to positive ageing. Misrecognition can remove the sense of abjection or the othering an individual feels in his psychological realm to create a desirable image during the last stage of life. The second chapter reviews the manifestations of ageing in the select fictional works using the concept of *méconnaissance* and is categorised accordingly. The study finds that misrecognised groups are contented and happier than the second-recognised group. The misrecognised attached some objectives to their late life and figured out how to overcome the personal, familial, social and moral confinements that hindered their successful ageing.

The third chapter provides multiple social, economic and political aspects of ageing. Social visibility of the aged community is determined by the attitudes, especially of the youth and adult of the community they live in. Politics and governmental policies also play their part in creating ageing as a positive or negative experience. The analysis of characters in the selected fictional works reveals that the misrecognised transcended the social confinements for a better life. Their class social and economic complemented their ageing experience. The privileged groups stand in contrast with the less favoured due to their personal, social and political choices and the recognised experience of dejected, bleak and sorrowful ageing. The group remains invisible to the authorities, who must stand for their care and benefit.

The political economy of ageing tries to combine individual experiences with macro-level- structural factors by investigating the nature and constitution of structures themselves. The focal point of this kind of analysis is the relationship between the distribution of power and the form of economic organisation. The framework opens a new way for examining the life of older people. The specific political context must be carefully explained and analysed. Changes that come over time are not as

evolutionary concomitants of modernisation but as shifts in relationships between individuals and groups as socioeconomic beings. The approach is well suited for the analysis of socio-political aspects in the life of older individuals. The theory holds the notion of “structural dependency of the elderly” and “use value as producers or consumers” (Townsend 199). The idea examines the situation of the elderly in terms of the interactive processes manifested in values, behaviour or potential core to that stage of life.

The approach of political economy raises questions that can be used to set literary images of ageing in a sociological context. Social psychologists of ageing draw attention to how social structure is created by and created by the individual. Marshall finds a constant conflict between stability flowing from structural constraints and social consensus and instability flowing from human intentionality (200). “Economic factors, political power, and social norms create actual but not always apparent boundaries in the lifeworld of the elderly. (Keith 1982).

Narratives occupy a significant place in gerontological analysis. Personal records like memoirs, biography and autobiography are considered potential resources for comprehending the life review of artists. Writers often provide life reviews of characters through their fictional narratives, like Wallace Stegner in *Crossing to Safety*, Marilyn Robinson in *Gilead*, and Stanley Middleton’s *Necessary Ends*, to mention a few.

Age and ageing have been raised as critical cultural concepts like race, class and gender, which probe more profound and multifaceted analysis. The thesis examines Marquez’s select works from the stances mentioned above. The introductory chapter of the thesis introduces age ageing as a cultural concept; age is

not something to be embraced but something to be transcended. This notion forms the underlying focus of most gerontological analyses. It was in the 1990s that severe inquiries about age and ageing surfaced and mapped the meaning of the concepts. The critics of this research are eager to discuss age as a matter of self and identity and how age makes its way into the experience of time in family life, organisation, and history. The advancement of scholarly research on age enhances the study of ageing in all its fashion, even though age is a conspicuous concept in gerontology. Gerontology is now in a position to overcome the centrality of chronological age and build new theories on the relationship between age and ageing, holding the view that one must liberate oneself from age to understand ageing. Dynamic perspectives on ageing founded in political economy and social psychology offer s novel perspectives on ageing in multiple circumstances. Thus recent sociological theories on ageing attempt to understand the social realities of ageing through artistic representations. A cross-cultural analysis of ageing provides a new stance to view age and ageing in diverse structural, historical and cultural conditions, aiming to enrich perspectives on ageing gradually.

The fictional works *Love in the Time of Cholera* and *Memories of My Melancholy Whores*, revolve around senility and senile love. The two works are life reviews of the protagonists Florentino Ariza and the unnamed 90year old Journalist. Life review is the most common technique writers employ to analyse the life of protagonists and supporting characters. Reviewing life provides a chance for the characters and readers to know the psychic growth in the most crucial period of their life. Life review is done either by the protagonist, or the story is narrated from a third-person point of view. Reflections on one's life can transform the lives of characters. Both the novels LTC and MMMW are considered *vollendungsroman* in the third

chapter. In LTC, Florentino's whole life prepares him to declare his love again to Fermina, and the relationship's consummation happens in their old age. On the other hand, in MMMW, it is after falling in love with Delgadina that the 90-year-old protagonist transforms his life of mediocrity into a self-satisfying and self-fulfilling experience.

The aged experiences of characters, both individual and social, are explained using the concept of *méconnaissance* conceived by Leni Marshall, who modified the same used by Kathleen Woodward. Similar to Woodward, Leni Marshall finds the term used by Lacan can be used to explore the subject and sociological aspects of ageing as well. Lacan contended that forming the ideal self is *méconnaissance* as one begins the perfect self about the other. This misrecognition is taken as a critical concept by Woodward in her essay "The Mirror Stage of Old age", published in *Aging and Its Discontents*. The fictional characters portrayed in the select novels accept their ageing with shock and go beyond the shock by improving their experiences aged positively. Dr Juvenal Urbino, a medical practitioner, could easily detect ageing early in his body. His lifestyle from then onwards was to reduce the effects of ageing. The agony and anxiety he felt during his midlife found a way out when he started an affair with Miss Lynch. But he dissolved it when it cost his inner peace and harmed his family's life. Several earlier quarrels with his wife, Fermina, were resolved during his age. Till his death out of a fatal fall, he is contented in his ageing.

As gerontologists and Leni Marshall suggested, Fermina grew more adamant and affirmative in her later years. She productively overcame the ageist attitudes forwarded by her children. Her decision to take a trip down the river is an act to establish herself during the inevitable stage of life. This self-affirmation reduced the guilt of discarding their youthful love of Florentino for no specific reason. To

Florentino, his love for Fermina is the life force that has kept him alive since her rejection. Love is the driving force for him to rise in class and wealth to court her again. His numerous relationships with other women and his way of adapting and improving on age helped him become an acceptable gentleman at age 76. Similar is the life of the 90-year-old Journalist in MMMW. The love relationship he found during the time of year between his 90th and 91st birthdays provided him with the hope to live for 100.

Another character who experienced positive ageing is Ursula Iguaran in OHYS. She is around 120 years old at the time of her death. She ignored the physical changes that happened to her, even the very significant ones, the losing eyesight. She adapted to it very quickly and only went wrong a few times. Ageing made her realise more about her children. When she reached an advanced age, she was reduced to the stature of a doll, and her great-grandchildren carried her like a plaything. Although she lost control of her mind, she never revealed where she hid the chest of gold given by Chinese merchants. Memories of her parents haunted her, and she talked to her dead mother. When she realised the signs of age, Ursula could not recognise them. She was busy setting up and settling the family and the clan. Leni Marshall stated that the unrecognition of one's self is another aspect of *méconnaissance*.

The old Colonel in NOWC also tried to go beyond the aged experiences of his lived self, but economic constraints owing to his lack of pension made his and his wife's late-life bleak and sorrowful. Even though he suffers from gastric discomforts and stiff bones, he never consults the doctor who regularly visits to treat his asthmatic wife. Government and policymakers' irresponsibility and ingratitude make him aggressive and a narcissist. This is evident when he declares he will not plea the

government for his pension, but he has every right to get it. The government must fulfil the promise it offered during the treaty of Neerlandia.

The Old Woman in NOWC is more practical, and she accepts ageing. She is not an idealist like her husband. She had asthma, the loss of their only son, financial constraints and poverty, which made her feel dejected. Moreover, she could not stand her husband's idealism and a false sense of hope. The final part of the story vividly explains the depth of her desperation. At the same time, the old colonel has attained resilience similar to that of Maurya in *Riders to the Sea*. He confronts their fate with self-respect and strength arising out of aggression. The plight of the old angel AVOMEW is no less different than that of the elderly couple in NOWC. The ingratitude of human beings who used his presence to make their life comfortable turned his life into hell. The only thing that perplexed the Pelayo family was what to do with the old angel when he died. Elisenda was relieved when he fled. The responses of all these characters towards their ageing can be considered as resistance and resilience within oneself and out with social expectations imposed by the outer world. Crossing the borders helped them to age positively with self-respect even though the result of self-respect is not happiness in all cases.

The characters who recognised their agedness did not find the potentialities of aged bodies and remained secluded is another category in the select fictional works. The characters themselves or their circumstances forced them to experience a sorrowful late life. The individual characters like the older woman in NOWC; Jose Arcadio Buendia, Colonel Aureliano Buendia, Amaranta Ursula, Aureliano Segundo, Santa Sofia le Piedad, Rebecca, Meme from OHYS; Jeremiah Saint de Amour of LTC, the Patriarch/General in TAP reflect stereotypical images of ageing traditionally perpetuated through literature.

Ageism and stereotyping play significant roles in the select works of fiction. The characters of adolescence, youth and adulthood possess these tendencies in their treatment meted out to the elderly. Even though being a medical professional, Urbino Daza represents a modern man who values people based on utility. Hence, he devalues the old. His sister Ophelia also holds the same notions when she vehemently objects to the relationship between Florentino and Fermina. The adolescent girls America Vicuna of LTC and Delgadina on MMMW love old Florentino and the 90year old Journalist but hold negative attitudes towards ageing.

Marquez portrayed diseases as a crucial entity which determines life during ageing. Many physical discomforts like gastric problems, arthritis, blindness, and falls are discussed concerning individual characters. Other issues like loneliness, sexuality, and widowhood are treated progressively. *Méconnaissance* helped positively aged characters to go beyond traditional conceptions of ageing and adapt to the physical changes during the time for a better and contended ageing.

Financial problems of retirement communities are forwarded through the story in NOWC. The plight of the old colonel, waiting on all Fridays for the postman to receive the pension order, is analysed using the political economy of ageing. The social acceptance of the elderly found in AVOEW is also analysed using the concept where the populace gathered to see the old angel suffer and made him suffer more by their cruel actions when they tried to push him to wake from his slumber—ignoring the elderly communities. At the same time, government policy-making stems from the belief that low income and poverty during old age are inevitable consequences of this stage, and hence aged must adjust. The fate of the elderly couple in NOWC vividly explains this. The government in NOWC and the human beings in AVOEW act as the agency that limits the experience of positive ageing for the old couple and the old

angel. As in *King Lear*, the ingratitude and neglect of the once-benefitted are also recurring in these works.

Narrative gerontology is characterised by approaches and perspectives to explore the less researched- inside of ageing. William Randall stated, "weaving and reweaving within us of memory, emotion and meaning" (ix). The field views Human as hermeneutical beings- makers of meaning and sharing knowledge with narrative psychology, narrative sociology, narrative theology and life. Narrative gerontologists look for unstoried aspects of ageing embedded in a given culture that affects and informs to make it better or worse. Narratives are considered symbols of the self through language; the relationship and the meaning of the speaker and writer have to do with the report. Narrative forms, the way they are delivered and the cultural expectation and rules that shape them are also analysed in this approach. Narrative gerontology looks at how older adults have a much bigger voice in their narration as the ethics of storying becomes the heart of all narrative work.

Chapter IV of the thesis discusses the author's personal life expressed in select fictional narratives, biography, autobiography and memoir. The chapter also traces the connection between creativity and ageing. Many of the aged characters and incidents depicted hold an intense and profound autobiographical relationship with the writer. His great admiration for his grandfather created aged characters similar to his grandfather's. He blended his parent's and his character traits and magic realism to make the most formidable images of the aged in his works. The works have been discussed in the order of their appearance.

NOWC appears as the story of his grandparents from the first reading, but reading the personal life of Marquez in the biography connects the story to Marquez's

emotional life; his relationship with Tachia, the loss of their child and the final breaking of the relationship, financial issues that pressed his life then. OHYS is received as a continuation of *Leaf Storm*. The fiction is the story of a clan destroyed; the destruction announced earlier out of incest, as the matriarch feared. Most of the characters lived up to, or more than 100, who are lonely and enjoy solitude. The matriarch- Ursula Iguaran, is the most powerful character in her late life. AVOEW portrays a sympathetic story of an old angel who accidentally falls into the human world. Humans mistreat him, and he escapes. TAP is the story of a powerful general who lost his mind, power and all fortunes and was doomed to unpleasant life. LTC and MMMW are romantic fantasies celebrating senility and senile love. Thus agedness becomes a recurring theme in Marquez's works. The lives and experiences he portrayed revolve around the issues contemporary gerontologists are concerned with. The works can serve as a reference for medical professionals in geriatrics to comprehend the inevitable period of life and for policymakers to form better policies considering issues of the aged knot. Moreover, Marquez teaches how to experience positive ageing.

Progressive perspectives on ageing grounded in individual and social aspects can offer innovative insights into what it is meant to be old in varied circumstances. The new approaches enabled multifaceted and simplistic emphasis on earlier theories of ageing. Psychological and sociological aspects of ageing focus on the arena in which individuals play their self and socially constructed roles. How individuals react and shape their interest forms the central concern in gerontological theories. The part of power, economic problems, and individual ageing patterns contribute to a comprehensive view of ageing within and personal responses to the outside world. Profound analysis of literary perspectives on ageing, historical circumstances and

individual meaning can furnish contemporary literary criticism with a deeper analysis of the last stage of life. This variety of academic perspectives using the earlier paradigms widens the scope of the field by exposing the readers to heterogeneous ageing in various social, cultural and historical conditions. Contemplating the author's social and historical background, the work's objective and to whom it is dedicated gradually nourish our perspectives on ageing in our societies and others. All the gerontological researchers come to the notion, as Marquez observes in his last work, MMMW, "age isn't how old you are but how old you feel" (60). The images of ageing portrayed by the author augmented the creation of comprehensive knowledge on successful ageing and how one can transcend age expectations to enjoy positive ageing.

Recommendations

The emergence of new theories on ageing strengthens the vicissitude of ageing as a scholarly field. Multidisciplinary and transdisciplinary discussions on ageing look forward to a comprehensive precision on the phenomenon. The most fruitful arenas that gerontologists muse for further inquiry in a decade are successful and positive ageing; longevity, health and well-being in the ageing; Environment and transactions among individuals and environment; the life course and its effects on ageing etc. successful ageing is the most widely practised concept in the history of gerontology. The theories point to positive ageing as an essential theoretical dimension. Optimal ageing, coping and resilience, religion and spirituality and other related topics needed to be discussed about this approach.

Biological, psychological and social aspects of health form another focus among the contemporary studies on ageing. Theorists are led by the questions like social inequality and its effect on health, differences in social relationships and support, account for health inequalities to explain the health and well-being of elders and its results in personal and family relationships; retirement institutions, neighbourhoods and communities, intergenerational concerns etc. another major discipline among gerontology is environment/ ecology/context/social structure. The analysis considers a unique place in the background as crucial for understanding the ageing process; the intrinsic and extrinsic factors that contribute to the experience of ageing can be analysed. The complexity of this kind of analysis is increasing over time and as people vary. Another advancing study area is environment gerontology, which probes why and how the environment shapes ageing experiences and outcomes. The scholars who investigate this area analyse traditional environment: family,

residence, neighbourhood, community and work environment can be studied with new domains like digital media, the new everyday world, post-pandemic situations etc.

Recent theories on ageing analyse the concept as a lifelong process and attempt to study life course and its effect on ageing. The theorists believe that to explain ageing; one must demonstrate the influence of earlier processes and outcomes of later life. Dannefer and Settersten (2010) termed the aspect a "personological" paradigm. Early life experiences are used to predict and to explain later life events. Recent theorists working in psychology featured new efforts to understand age-related changes in emotional processes and age-related changes in cognition. Furthermore, transdisciplinary research is growing for the inevitable maturation and refinement as a science. Reading young-old age with successful ageing enhanced marginalising negative perspectives and aspects of ageing to a bygone era. A new term, fourth age, improved revisiting the diversity of ageing experiences among the oldest of old.

Studies of ageing from humanistic perspectives flourished during the past decade. Literature emerged as an enriching repository for gerontological research. Literature and literary studies can contribute considerably by creating and analysing individual narratives of ageing. Barbara Frey Waxman articulates her understanding of the role of literature and literary criticism: "literary texts not only entertain, not only reflect the society in which they are produced but also are capable of changing people's attitudes and politics of influencing the world"(84). Literary critics and gerontologists are beginning to understand the different stages of old age and the particularities of advanced old age. The gains and losses an individual experience concerning sociocultural and historical conditions opens a new field of study. Besides literature, history, philosophy and religion are explored for an extensive understanding of the meaning of ageing. The scope of humanistic analysis falls into a

broad spectrum of media encompassing fine arts, cinema, and television; literary genres- poetry, drama, the novel, the short story, the essay, and biography; periods- early ages to modern and postmodern and ethnicities.

Culture forms another dynamic element in contemporary studies on gerontology. Cultural gerontology focuses on the epistemological construct of old age and the historic-cultural elements which construct and reconstruct ageing. Cultural gerontology developed out of a desire to overcome the dominant and traditional understanding of ageing as frailty and burden. The discipline presents and locates the older generation's experiences of problematic old age by adopting life course perspectives and reconnecting them with the mainstream young. Cultural gerontology can also initiate interest in concepts like identity and subjectivity- life in society. This thought can enhance understanding of ageing as a process rather than a state and liberate old age and its boundaries by opening plurality in comprehending the concept. More research can be turned up on this broad aspect of ageing to refresh gerontological imagination.

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