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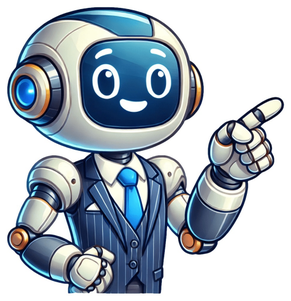

Audie Award Finalist, Classic, 2014From the Nobel Prize-winning author of One Hundred Years of Solitude comes a masterly evocation of an unrequited passion so strong that it binds two people's lives together for more than half a century. In their youth, Florentino Ariza and Fermina Daza fall passionately in love. When Fermina eventually chooses to marry a wealthy, well-born doctor, Florentino is devastated, but he is a romantic. As he rises in his business career, he whiles away the years in 622 affairs - yet he reserves his heart for Fermina. Her husband dies at last, and Florentino purposefully attends the funeral. Fifty years, nine months, and four days after he first declared his love for Fermina, he does so again. With humorous sagacity and consummate craft, Gabriel García Márquez traces an exceptional half-century of unrequited love. Though it seems never to be conveniently contained, love flows through the novel in many wonderful guises - joyful, melancholy, enriching, and ever surprising. By NASRULLAH MAMBROL on May 25, 2025 By NASRULLAH MAMBROL on July 17, 2020 • (0) By NASRULLAH MAMBROL on July 12, 2020 • (0) By NASRULLAH MAMBROL on July 4, 2020 • (0) By NASRULLAH MAMBROL on June 27, 2020 • (0) By NASRULLAH MAMBROL on July 18, 2018 • (14) By NASRULLAH MAMBROL on May 25, 2025 By NASRULLAH MAMBROL on May 25, 2025 By NASRULLAH MAMBROL on May 25, 2025 By NASRULLAH MAMBROL on May 25, 2025 By NASRULLAH MAMBROL on May 25, 2025 By NASRULLAH MAMBROL on May 25, 2025 By NASRULLAH MAMBROL on May 25, 2025 By NASRULLAH MAMBROL on May 24, 2025 By NASRULLAH MAMBROL on May 24, 2025 By NASRULLAH MAMBROL on May 24, 2025 By NASRULLAH MAMBROL on May 24, 2025 By NASRULLAH MAMBROL on May 24, 2025 By NASRULLAH MAMBROL on May 24, 2025 By NASRULLAH MAMBROL on May 24, 2025 By NASRULLAH MAMBROL on May 24, 2025 By NASRULLAH MAMBROL on May 24, 2025 By NASRULLAH MAMBROL on May 24, 2025 By NASRULLAH MAMBROL on May 24, 2025 Ask the publishers to restore access to 500,000+ books. L'amore ai tempi del coleraUn amore romantico e infinito, capace di pazientare, con fede incrollabile, per "cinquantatré anni, sette mesi e undici giorni, notti comprese". Tanto deve infatti aspettare Florentino Aziza, poeta e proprietario della Compagnia Fluviale del Caribe, prima di poter finalmente vedere realizzato il suo sogno con Fermina Daza, la più bella ragazza della Colombia. La cronaca di una lunga e fiduciosa attesa, di un desiderio che non si sopisce ma viene accresciuto dagli anni, superando tutti gli ostacoli. Una storia d'amore e di speranza con la quale, per una volta, Márquez abbandona la sua abituale inquietudine e il suo impegno di denuncia sociale, per raccontare un'affascinante epopea di passione e di ottimismo. Un romanzo atipico e splendido da cui emergono il gusto intenso per una narrazione corposa e fiabesca, le colorate descrizioni dell'assolato Caribe e della sua gente.Come faccio ad annullare l'abbonamento?È semplicissimo: basta accedere alla sezione Account nelle Impostazioni e cliccare su "Annulla abbonamento". Dopo la cancellazione, l'abbonamento rimarrà attivo per il periodo rimanente già pagato. Per maggiori informazioni, clicca quiÈ possibile scaricare libri? Se sì, come?Al momento è possibile scaricare tramite l'app tutti i nostri libri ePub mobile-friendly. Anche la maggior parte dei nostri PDF è scaricabile e stiamo lavorando per rendere disponibile quanto prima il download di tutti gli altri file. Per maggiori informazioni, clicca qui.Che differenza c'è tra i piani?Entrambi i piani ti danno accesso illimitato alla libreria e a tutte le funzionalità di Perlego. Le uniche differenze sono il prezzo e il periodo di abbonamento: con il piano annuale risparmierai circa il 30% rispetto a 12 rate con quello mensile.Perlego è un servizio di abbonamento a testi accademici, che ti permette di accedere a un'intera libreria online a un prezzo inferiore rispetto a quello che pagheresti per acquistare un singolo libro al mese. Con oltre 1 milione di testi suddivisi in più di 1.000 categorie, troverai sicuramente ciò che fa per te! Per maggiori informazioni, clicca qui.Perlego supporta la sintesi vocale?Cerca l'icona Sintesi vocale nel prossimo libro che leggerai per verificare se è possibile riprodurre l'audio. Questo strumento permette di leggere il testo a voce alta, evidenziandolo man mano che la lettura procede. Puoi aumentare o diminuire la velocità della sintesi vocale, oppure sospendere la riproduzione. Per maggiori informazioni, clicca qui.L'amore ai tempi del colera è disponibile online in formato PDF/ePub?Sì, puoi accedere a L'amore ai tempi del colera di Gabriel García Márquez, Claudio M. Valentinetti in formato PDF e/o ePub, così come ad altri libri molto apprezzati nelle sezioni relative a Letteratura e Letteratura generale. Scopri oltre 1 milione di libri disponibili nel nostro catalogo. Era inevitabile: l'odore delle mandorle amare gli ricordava sempre il destino degli amori contrastati. Il dottor Juvenal Urbino lo sentì non appena entrato nella casa ancora in penombra, dove si era recato d'urgenza a occuparsi di un caso che per lui aveva smesso di essere urgente già da molti anni. Il rifugiato antillano Jeremiah de Saint-Amour, invalido di guerra, fotografo di bambini e suo avversario di scacchi più compassionevole, si era messo in salvo dai tormenti della memoria con un suffumigio di cianuro d'oro. Trovò il cadavere avvolto da una coperta sulla branda da campo dove aveva sempre dormito, vicino a uno sgabello con la bacinella che era servita per vaporizzare il veleno. Sul suolo, legato a una gamba della branda, c'era il corpo disteso di un grosso danese nero col petto niveo, e accanto a lui le grucce. La stanza soffocante e composita che serviva sia da camera da letto sia da laboratorio iniziava appena a illuminarsi col bagliore dell'alba attraverso la finestra aperta, ma era una luce sufficiente a riconoscere subito l'autorità della morte. Le altre finestre, come qualsiasi fessura della stanza, erano imbavagliate con stracci o sigillate con cartoni neri, e questo aumentava la densità opprimente. C'erano un bancone zeppo di flaconi e boccette senza etichetta, e due bacinelle di peltro scrostato sotto una lampadina comune ricoperta di carta rossa. La terza bacinella, quella del liquido fissante, era vicino al cadavere. C'erano riviste e giornali vecchi ovunque, pile di negativi su lastre di vetro, mobili rotti, ma tutto era preservato dalla polvere grazie a una mano attenta. Sebbene l'aria della finestra avesse purificato l'ambiente, rimaneva ancora, per chi fosse in grado di identificarlo, il sentore tiepido degli amori sventurati delle mandorle amare. Il dottor Juvenal Urbino aveva pensato più di una volta, senza spirito premonitore, che quello non era un luogo propizio per morire in grazia di Dio. Ma col tempo aveva finito coll'immaginare che quel disordine obbediva a una risoluzione cifrata della Divina Provvidenza. Un commissario di polizia era già arrivato insieme a uno studente molto giovane che faceva pratica come medico condotto nell'ambulatorio municipale, ed erano stati loro ad aerare la stanza e a coprire il cadavere finché non fosse arrivato il dottor Urbino. Tutti e due lo salutarono con una solennità che questa volta era più di condoglianze che di venerazione, perché nessuno ignorava il grado della sua amicizia con Jeremiah de Saint-Amour. L'eminente professore strinse la mano di entrambi, come faceva da sempre con ogni allievo prima di cominciare la sua lezione quotidiana di clinica medica, e poi prese l'orlo della coperta con i polpastrelli di indice e pollice, come se fosse un fiore, e scoprì il cadavere palmo a palmo con una flemma sacramentale. Era tutto nudo, rigido e sbilenco, con gli occhi aperti e il corpo blu, e lo si sarebbe detto più vecchio di cinquant'anni rispetto alla sera prima. Aveva le pupille diafane, la barba e i capelli giallognoli, e il ventre solcato da una cicatrice antica cucita con punti da imballaggio. Il torace e le braccia avevano una larghezza da galeotto tanto si era affaccendato con le grucce, ma le gambe inermi sembravano quelle di un orfano. Il dottor Juvenal Urbino lo contemplò per un istante col cuore addolorato come pochissime altre volte nei lunghi anni della sua lotta sterile contro la morte. «Stronzo» gli disse. «Ormai il peggio era passato.» Lo ricoprì e riassunse la sua prestanza accademica. L'anno prima aveva festeggiato gli ottant'anni con un giubileo ufficiale di tre giorni, e nel discorso di ringraziamento aveva respinto ancora una volta la tentazione di ritirarsi a vita privata. Aveva detto: «Avrò tutto il tempo che vorrò per riposare quando sarò morto, ma questa eventualità non rientra ancora nei miei progetti». Sebbene ci sentisse sempre meno dall'orecchio destro e si appoggiasse a un bastone con l'impugnatura d'argento per nascondere l'incertezza dei passi, continuava a indossare col portamento dei suoi anni da ragazzo il vestito intero di lino, col panciotto attraversato dalla catena d'oro dell'orologio. La barba alla Pasteur, color madreperla, e i capelli dello stesso colore, ben stirati e con la riga netta in mezzo, erano tratti fedeli del suo carattere. L'erosione della memoria sempre più inquietante la compensava nei limiti del possibile con appunti scritti in fretta su foglietti sparsi, che finivano per confondersi in tutte le sue tasche, al pari degli strumenti, delle boccette di medicine, e di tante altre cose alla rinfusa nella valigetta zeppa. Era non solo il medico più vecchio e più illustre della città, ma anche l'uomo più elegante. Tuttavia, il suo sapere troppo ostentato e il modo nient'affatto ingenuo di usare il potere del suo nome gli erano valsi meno affetto di quanto meritasse. Le istruzioni al commissario e al praticante furono precise e rapide. Non occorreva fare l'autopsia. L'odore della casa bastava a indicare che la causa della morte erano state le esalazioni del cianuro reso attivo nella bacinella da qualche acido fotografico, e Jeremiah de Saint-Amour era troppo esperto in questo campo perché fosse stato un incidente. Davanti a un dubbio del commissario, lo bloccò con una stoccata tipica del suo modo di essere: «Non si dimentichi che sono io a firmare il certificato di morte». Il medico giovane rimase deluso: non aveva mai avuto la fortuna di studiare gli effetti del cianuro d'oro su un cadavere. Il dottor Juvenal Urbino era rimasto sorpreso di non averlo visto alla facoltà di Medicina, ma capì subito il perché dal suo facile rossore e dalla pronuncia andina: probabilmente era arrivato da poco in città. Gli disse: «Qui non le mancherà qualche pazzo d'amore che gliene fornisca l'occasione uno di questi giorni». E gli bastò dirlo per rendersi conto che fra gli innumerevoli suicidi che ricordava, quello era il primo col cianuro che non fosse causato da un infortunio d'amore. Qualcosa cambiò allora nei modi della sua voce. «Quando l'avrà trovato, stia molto attento» disse al praticante: «di solito hanno sabbia nel cuore». Poi parlò col commissario come avrebbe fatto con un subalterno. Gli ordinò di sveltire la procedura affinché il funerale avesse luogo quel pomeriggio stesso e col massimo riserbo. Disse: «Ne parlerò poi col sindaco». Sapeva che Jeremiah de Saint-Amour era di un'austerità primitiva, e che guadagnava con la sua arte più di quanto avesse bisogno per vivere, sicché in qualche cassetto della casa doveva esserci denaro in abbondanza per le spese del funerale. «Ma se non lo trovate, non importa» disse. «Mi faccio carico io di tutto.» Ordinò di comunicare ai giornali che il fotografo era morto di morte naturale, anche se pensava che la notizia non li avrebbe interessati affatto. Disse: «Se proprio bisogna, parlerò io col governatore». Il commissario, un funzionario serio e umile, sapeva che il rigore civico del professore esasperava persino i suoi amici più cari, ed era stupito davanti alla facilità con cui sbrigava le formalità legali per accelerare il funerale. L'unica cosa da cui si astenne fu parlare con l'arcivescovo affinché Jeremiah de Saint-Amour venisse seppellito in terra consacrata. Il commissario, a disagio per la sua stessa impertinenza, cercò di scusarsi. «Credevo che quest'uomo fosse un santo» disse. «Una cosa ancora più strana» disse il dottor Urbino: «un santo ateo. Ma questi sono affari di Dio». Remote, dall'altra parte della città coloniale, si udirono le campane della cattedrale che chiamavano alla messa solenne. Il dottor Urbino si infilò gli occhiali a mezza luna con la montatura d'oro, e consultò l'orologio con la catena, che era quadrato e sottile, col coperchio a molla: rischiava di perdere la messa di Pentecoste. Nel salotto c'era un'enorme macchina fotografica su ruote, come quelle dei giardini pubblici, e un fondale con un crepuscolo sul mare dipinto a pennellate artigianali, e le pareti erano tappezzate di ritratti di bambini nelle loro circostanze memorabili: la prima comunione, il travestimento da coniglio, il compleanno felice. Il dottor Urbino aveva visto quelle pareti ricoprirsi a poco a poco, un anno dopo l'altro, durante il cavillare assorto dei pomeriggi di scacchi, e aveva pensato spesso con un palpito di desolazione che in quella galleria di ritratti casuali c'era il germe della città futura, governata e pervertita da quei bambini incerti, e nella quale non sarebbero più rimaste neppure le ceneri della sua gloria. Sulla scrivania, accanto a un barattolo contenente diverse pipe da lupo di mare, c'era la scacchiera con una partita incompiuta. Malgrado la fretta e l'umore cupo, il dottor Urbino non resistette alla tentazione di studiarla. Sapeva che era la partita della sera prima, perché Jeremiah de Saint-Amour giocava tutti i pomeriggi della settimana e almeno con tre avversari diversi, ma arrivava sempre alla fine e poi riponeva la scacchiera e le pedine nella scatola, e la scatola in un cassetto della scrivania. Sapeva che giocava con le pedine bianche, e quella volta era evidente che sarebbe stato sconfitto senza rimedio in quattro mosse. «Se fosse un delitto, qui ci sarebbe una buona pista» disse tra sé. «Conosco solo un uomo capace di organizzare un'imboscata così perfetta.» Non avrebbe potuto vivere senza scoprire perché quel soldato indomito, abituato a battersi fino all'ultimo sangue, non avesse portato a termine la guerra finale della sua vita. Alle sei del mattino, mentre faceva l'ultima ronda, la guardia notturna aveva visto il cartello affisso sulla porta: «Entrate senza bussare e avvisate la polizia». Poco dopo era accorso il commissario col praticante, ed entrambi avevano ispezionato la casa in cerca di qualche prova che contraddicesse l'odore inconfondibile delle mandorle amare. Ma nei brevi minuti che richiese l'analisi della partita incompiuta, il commissario scoprì fra le carte sulla scrivania una busta indirizzata al dottor Juvenal Urbino, e protetta da così tanti sigilli di ceralacca che fu necessario lacerarla per estrarne la lettera. Il medico scostò la tenda nera della finestra per avere più luce, diede dapprima un rapido sguardo agli undici fogli scritti da tutt'e due le parti con una calligrafia attenta, e non appena ebbe letto il primo paragrafo capì di essersi perso la comunione di Pentecoste. Lesse col respiro agitato, tornando indietro di più pagine per riprendere il filo che aveva smarrito, e quando ebbe terminato sembrava che tornasse da molto lontano e dopo lungo tempo. La sua prostrazione era visibile malgrado lo sforzo per impedirlo: sulle labbra aveva lo stesso colore blu del cadavere, e non riuscì a dominare il tremore delle dita quando ripiegò la lettera e la ripose nel taschino del panciotto. Allora si ricordò del commissario e del giovane medico, e sorrise loro dalle brume del dolore. «Nulla di particolare» disse. «Sono le sue ultime volontà.» Era una mezza verità, ma loro la credettero completa perché lui ordinò di sollevare una mattonella non cementata del pavimento e lì trovarono un libro dei conti molto usato insieme alle chiavi per aprire la cassaforte. Non c'era tutto il denaro che pensavano, ma ce n'era d'avanzo per le spese del funerale e per pagare altre faccende minori. A quel punto il dottor Urbino era consapevole che non sarebbe riuscito a raggiungere la cattedrale prima del Vangelo. «È la terza volta che perdo la messa della domenica da quando ho l'uso della ragione» disse. «Ma Dio capisce.» Sicché preferì indugiare qualche minuto di più per mettere a posto ogni dettaglio, sebbene faticasse a sopportare l'ansia di dividere con sua moglie le confidenze della lettera. Si impegnò ad avvertire i numerosi rifugiati dei Caraibi che vivevano in città, qualora avessero voluto rendere gli ultimi onori a chi si era comportato come il più rispettabile di tutti, il più attivo e radicale, sia pure dopo la chiara evidenza che aveva ceduto alla remora del disincanto. Avrebbe pure avvertito i suoi amici di scacchi, fra i quali c'erano professionisti insigni come manovali senza nome, e altri amici meno assidui, ma che forse avrebbero voluto partecipare al funerale. Prima di leggere la lettera postuma aveva deciso di essere il primo, ma dopo averla letta non era sicuro di nulla. Comunque avrebbe mandato una corona di gardenie, qualora Jeremiah de Saint-Amour avesse avuto un ultimo minuto di pentimento. Il funerale avrebbe avuto luogo alle cinque, che era l'ora propizia nei mesi più caldi. Se avessero avuto bisogno di lui l'avrebbero trovato a partire da mezzogiorno nella casa di campagna del dottor Lácides Olivella, suo amato discepolo, che quel giorno festeggiava con un pranzo di gala le nozze d'argento con la professione. Il dottor Juvenal Urbino aveva abitudini facili da seguire, dopo essersi lasciato alle spalle gli anni tormentosi delle prime armi, e aver raggiunto una rispettabilità e un prestigio senza pari nella provincia. Si alzava al primo canto del gallo, e a quell'ora cominciava a prendere le sue medicine segrete: bromuro di potassio per rinfrancarsi l'umore, salicilati per i dolori delle ossa nei periodi di pioggia, gocce di segale cornuta per i capogiri, belladonna per un buon dormire. Prendeva qualcosa a ogni ora, sempre di nascosto, perché nella sua lunga vita di medico e di professore era stato sempre contrario a prescrivere palliativi per la vecchiaia: gli era più facile sopportare i dolori altrui che i suoi. In tasca teneva sempre un sacchettino di canfora che aspirava a pieni polmoni quando nessuno lo vedeva, per allontanare la paura di tante medicine alla rinfusa. Rimaneva per un'ora nel suo studio, a prepararе la lezione di clinica medica che tenne alla facoltà di Medicina tutti i giorni dal lunedì al sabato, alle otto in punto, fino alla vigilia della sua morte. Era pure un lettore attento alle novità letterarie che gli mandava per posta il suo libraio di Parigi, o a quelle che ordinava da Barcellona tramite il suo libraio locale, sebbene non seguisse la letteratura in lingua spagnola con la stessa attenzione che quella francese. Comunque, non leggeva mai di mattina ma dopo la siesta, per un'ora, e la sera prima di addormentarsi. Finito lo studio, faceva quindici minuti di esercizi respiratori in bagno, davanti alla finestra aperta, respirando sempre dalla parte in cui cantavano i galli, dove c'era l'aria nuova. Poi faceva il bagno, si sistemava la barba e si impomatava i baffi in un ambiente saturo di vera acqua di Colonia di Farina Gegenüber, e si vestiva di lino bianco, con panciotto e cappello floscio, e stivaletti di capretto. A ottantun anni aveva sempre i modi facili e lo spirito festoso di quando era tornato da Parigi, poco dopo la grande epidemia del morbo colera, e i capelli ben pettinati con la riga in mezzo erano uguali a quelli della gioventù, tranne che per il colore metallico. Faceva colazione in famiglia, ma seguendo un regime personale: infuso di fiori di assenzio, per il benessere dello stomaco, e una testa d'aglio i cui spicchi pelava e mangiava a uno a uno masticandoli con scrupolo insieme a una pagnotta di pane, per prevenire gli affanni del cuore. Dopo la lezione era raro che non avesse qualche impegno relativo alle sue iniziative civiche, alle sue milizie cattoliche o alle sue invenzioni artistiche e sociali. Pranzava quasi sempre a casa, faceva una siesta di dieci minuti seduto sulla terrazza del giardino, ascoltando in sogno le canzoni delle domestiche sotto le fronde dei manghi, ascoltando le grida dei venditori ambulanti della strada, il fragore di olio e motori della baia, i cui effluvi aleggiavano dentro la casa nei pomeriggi caldi come un angelo condannato al marciume. Poi leggeva per un'ora i libri più recenti, soprattutto romanzi e saggi storici, e dava lezioni di francese e di canto al pappagallo domestico che da anni era un'attrazione locale. Alle quattro usciva a visitare i suoi malati, dopo essersi bevuto una brocca grande di limonata con ghiaccio. Malgrado l'età non gli piaceva ricevere i pazienti in studio, e continuava a seguirli a casa loro, come aveva fatto sempre, da quando la città era così tranquilla che poteva andare ovunque a piedi. Tornato dall'Europa per la prima volta, girava sul landò di famiglia con due sauri dorati, ma allorché questo era divenuto inutilizzabile l'aveva cambiato con una vittoria a un solo cavallo, e aveva continuato a usarla sempre con un certo sprezzo per la moda, quando le carrozze cominciavano ormai a sparire dalla circolazione e le uniche che rimanevano in città servivano solo per portare a spasso i turisti e le corone ai funerali. Sebbene rifiutasse di ritirarsi, era consapevole che lo chiamavano solo per casi disperati, ma riteneva che pure questo fosse un genere di specializzazione. Era in grado di capire cos'aveva un malato solo dal suo aspetto, e diffidava sempre più delle medicine alla moda, e guardava con allarme alla volgarizzazione della chirurgia. Diceva: «Il bisturi è la prova maggiore del fallimento della medicina». Pensava che seguendo un criterio rigoroso ogni medicina fosse un veleno, e che il settanta per cento del cibo consueto affrettasse la morte. «Comunque» era solito dire durante le sue lezioni, «la poca medicina che si conosce la conoscono solo pochi medici.» Dai suoi entusiasmi giovanili era passato a una posizione che lui stesso definiva umanesimo fatalista. «Ognuno è padrone della propria morte, e l'unica cosa che possiamo fare, arrivato il momento, è aiutarlo a morire senza paura né dolore.» Ma nonostante queste idee estreme, che facevano parte del folclore medico locale, i suoi antichi allievi seguitavano a consultarlo anche quando erano ormai professionisti affermati, perché gli riconoscevano quello che allora si chiamava occhio clinico. Comunque era sempre stato un medico caro ed esclusivo, e la sua clientela si era sempre concentrata nelle case avite del quartiere dei viceré. Le sue giornate erano così metodiche, che sua moglie sapeva dove mandargli un messaggio se si presentava qualche motivo urgente nel corso del pomeriggio. Da giovane si attardava al Caffè della Parrocchia prima di rincasare, sicché aveva perfezionato la sua esperienza negli scacchi complice suo suocero e alcuni rifugiati dei Caraibi. Ma fin dagli albori del nuovo secolo non era più tornato al Caffè della Parrocchia e aveva cercato di organizzare tornei nazionali patrocinati dal Circolo Sociale. A quell'epoca era arrivato Jeremiah de Saint-Amour, con i suoi ginocchi già morti e senza ancora il mestiere di fotografo di bambini, e di lì a tre mesi chiunque sapesse muovere un alfiere su una scacchiera lo conosceva, perché nessuno aveva saputo vincergli una partita. Per il dottor Juvenal Urbino era stato un incontro miracoloso, in un momento in cui gli scacchi si erano trasformati per lui in una passione indomita e non gli rimanevano più molti avversari per saziarla. Grazie a lui, Jeremiah de Saint-Amour aveva potuto essere quello che era stato fra noi. Il dottor Urbino si era trasformato nel suo protettore incondizionato, nel suo garante per tutto, senza neppure prendersi la briga di controllare chi fosse, né che cosa facesse, né da quali guerre senza gloria venisse in quelle condizioni di invalidità e disordine. Infine gli aveva prestato il denaro per aprire il laboratorio da fotografo, che Jeremiah de Saint-Amour gli aveva restituito con un rigore puntiglioso, fino all'ultimo soldo, da quando aveva ritratto il primo bambino impaurito dal lampo di magnesio. Era accaduto tutto per gli scacchi. All'inizio giocavano alle sette di sera, dopo cena, con giusti vantaggi per il medico a causa della superiorità notevole dell'avversario, ma sempre meno, finché non si erano ritrovati alla pari. In seguito, quando don Galileo Daconte aprì in un patio il primo cinema, Jeremiah de Saint-Amour fu uno dei suoi clienti più puntuali, e le partite a scacchi si ridussero alle sere in cui non c'erano prime. A quell'epoca era diventato così amico del medico, che questi lo accompagnava al cinema, ma sempre senza la moglie, in parte perché lei non aveva la pazienza di seguire il filo delle vicende difficili, in parte perché gli era sempre sembrato, a puro fiuto, che Jeremiah de Saint-Amour non fosse una buona compagnia per nessuno. La sua giornata diversa era la domenica. Assisteva alla messa solenne nella cattedrale, e poi rincasava e lì rimaneva a riposare e a leggere sulla terrazza del giardino. Di rado usciva a visitare un malato in una festa comandata, a meno che non fosse di estrema urgenza, e da molti anni non accettava impegni mondani che non fossero inevitabili. Quel giorno di Pentecoste, per una coincidenza eccezionale, si erano prodotti due eventi rari: la morte di un amico e le nozze d'argento di un suo discepolo eminente. Tuttavia, invece di rincasare subito, come aveva previsto dopo aver...CopertinaFrontespizioL'amore ai tempi del coleraCopyright Novel by Gabriel García Márquez For the 2007 movie, see Love in the Time of Cholera (film). Love in the Time of Cholera First edition (Colombia)AuthorGabriel García MárquezOriginal titleEl amor en los tiempos del cóleraTranslatorEdith GrossmanLanguageSpanishGenreRomance novelSet inNorthern Colombia, c. 1875–1924PublisherEditorial Oveja Negra (Colombia)Alfred A. Knopf (US)Publication date1985Publication placeColombiaPublished in English1988Media typePrint (hardback and paperback)Pages348 pp (first English hardback edition) Love in the Time of Cholera (Spanish: El amor en los tiempos del cólera) is a novel written in Spanish by Colombian Nobel Prize-winning author Gabriel García Márquez and published in 1985. Edith Grossman's English translation was published by Alfred A. Knopf in 1988. The main characters of the novel are Florentino Ariza and Fermina Daza. Florentino and Fermina fall in love in their youth. A secret relationship blossoms between the two with the help of Fermina's Aunt Escolástica. They exchange love letters. But once Fermina's father, Lorenzo Daza, finds out about the two, he demands his daughter stop seeing Florentino immediately. When she refuses, he moves with her to another city where they live with relatives of his deceased wife. Regardless of the distance, Fermina and Florentino continue to communicate via telegraph. Upon her return, Fermina realizes that her relationship with Florentino was nothing but a dream since they are practically strangers; she breaks off her engagement to Florentino and returns all his letters. A young and accomplished national hero, Dr. Juvenal Urbino, meets Fermina and begins to court her. Despite her initial dislike of Urbino, Fermina gives in to her father's persuasion and the security and wealth Urbino offers, and they wed. Urbino is a physician devoted to science, modernity, and "order and progress". He is committed to the eradication of cholera and to the promotion of public works. He is a rational man whose life is organized precisely and who greatly values his importance and reputation in society. He is a herald of progress and modernization.[1] Even after Fermina's engagement and marriage, Florentino swore to stay faithful and wait for her; but his promiscuity gets the better of him and he has hundreds of affairs. Even with all the women he is with, he makes sure that Fermina will never find out. Meanwhile, Fermina and Urbino grow old together, going through happy years and unhappy ones and experiencing all the reality of marriage. Urbino proves in the end not to have been an entirely faithful husband, confessing one affair to Fermina many years into their marriage. Though the novel seems to suggest that Urbino's love for Fermina was never as spiritually chaste as Florentino's was, it also complicates Florentino's devotion by cataloging his many trysts as well as a few potentially genuine loves. As an elderly man, Urbino dies in a fall. After the funeral Florentino proclaims his love for Fermina once again and tells her he has stayed faithful to her all these years. Hesitant at first because she is only recently widowed, and finding his advances untoward, Fermina comes to recognize Florentino's wisdom and maturity. She eventually gives him a second chance, and their love is allowed to blossom during their old age. They go on a steamship cruise up the river together. Fermina Daza – Florentino Ariza's object of affection, and wife of Dr. Urbino, very beautiful and intelligent. Florentino Ariza – businessman who is in love with Fermina Daza. Dr. Juvenal Urbino – highly respected, wealthy doctor and husband of Fermina Daza. Lorenzo Daza – Fermina Daza's father, a mule driver; he despised Florentino and forced him to stop meeting Fermina. He is revealed to have been involved in some illicit businesses to build his fortune. Jeremiah de Saint-Amour – The man whose suicide is introduced as the opening to the novel; a photographer and chess-player. Aunt Escolástica – The woman who attempts to aid Fermina in her early romance with Florentino by delivering their letters for them. She is ultimately sent away by Lorenzo Daza for this. Tránsito Ariza – Florentino's mother. Hildebranda Sánchez – Fermina's cousin. Miss Barbara Lynch – The woman with whom Urbino confesses having had an affair, the only one during his long marriage. Leona Cassiani – She starts out as the "personal assistant" to Uncle Leo XII at the R.C.C., the company which Florentino eventually controls. At one point, it is revealed that the two share a deep respect, possibly even love, for each other, but will never actually be together. She has a maternal love for him as a result of his "charity" in rescuing her from the streets and giving her a job. Diego Samaritano – The captain of the riverboat on which Fermina and Florentino ride at the end of the novel. América Vicuña – The 14-year-old girl who toward the end of the novel is sent to live with the elderly Florentino; he is her guardian while she is in school. They have a sexual relationship, and after being rejected by Florentino and failing her exams, she kills herself. Her grooming and subsequent suicide provides a counterpoint to the novel's grand romantic themes. The story occurs mainly in an unnamed port city somewhere near the Caribbean Sea and the Magdalena River in Colombia. While the city remains unnamed throughout the novel, descriptions and names of places suggest it is based on an amalgam of Cartagena and the nearby city of Barranquilla.[2] The fictional city is divided into such sections as "The District of the Viceroys" and "The Arcade of the Scribes". The novel takes place approximately between 1880 and the early 1930s.[3] The city's "steamy and sleepy streets, rat-infested sewers, old slave quarter, decaying colonial architecture, and multifarious inhabitants" are mentioned variously in the text and mingle in the lives of the characters.[4] This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources in this section. Unsourced material may be challenged and removed. (March 2020) (Learn how and when to remove this message) Some critics choose to consider Love in the Time of Cholera as a sentimental story about the enduring power of true love. Others criticize this opinion as being too simple.[5] This is manifested by Ariza's excessively romantic attitude toward life, and his gullibility in trying to retrieve the sunken treasure of a shipwreck. It is also made evident by the fact that society in the story believes that Fermina and Juvenal Urbino are perfectly happy in their marriage, while the reality of the situation is not so ideal. Critic Keith Booker compares Ariza's position to that of Humbert Humbert in Vladimir Nabokov's Lolita, saying that just as Nabokov's Humbert, despite being a "pervert, a rapist, and a murderer," is able to charm the reader into sympathizing with his situation with his first-person account, Márquez's Ariza is able to garner the reader's sympathy, even though the reader is reminded repeatedly of his more sinister exploits through the charming third-person narration.[5] The term cholera as it is used in Spanish, cólera, can also denote passion or human rage and ire in its feminine form. (The English adjective choleric has the same meaning.) Considering this meaning, the title is a pun: cholera as the disease, and cholera as passion, which raises the central question of the book: is love helped or hindered by extreme passion? The two men can be contrasted as the extremes of passion: one having too much, one too little; the central question of which is more conducive to love and happiness becomes the specific, personal choice that Fermina faces through her life. Florentino's passionate pursuit of nearly countless women stands in contrast to Urbino's clinical discussion of male anatomy on their wedding night. Urbino's eradication of cholera in the town takes on the additional symbolic meaning of ridding Fermina's life of rage, but also the passion.[citation needed] It is this second meaning to the title that manifests itself in Florentino's hatred for Urbino's marriage to Fermina, as well as in the social strife and warfare that serves as a backdrop to the entire story.[citation needed] Jeremiah Saint-Amour's death inspires Urbino to meditate on his own death, and especially on the infirmities that precede it.[6] It is necessary for Fermina and Florentino to transcend not only the difficulties of love but also the societal opinion that love is a young person's prerogative (not to mention the physical difficulties of love when one is older).[7] The novel received critical acclaim. The literary critic Michiko Kakutani praised the book in a review for The New York Times, saying: "Instead of using myths and dreams to illuminate the imaginative life of a people as he's done so often in the past, Mr. Garcia Marquez has revealed how the extraordinary is contained in the ordinary ... The result is a rich, commodious novel, a novel whose narrative power is matched only by its generosity of vision."[8] The writer Thomas Pynchon, also for The New York Times, argued: "This novel is also revolutionary in daring to suggest that vows of love made under a presumption of immortality – youthful idiocy, to some – may yet be honored, much later in life when we ought to know better, in the face of the undeniable. ... There is nothing I have read quite like this astonishing final chapter, symphonic, sure in its dynamics and tempo, moving like a riverboat too ... at the very best it results in works that can even return our worn souls to us, among which most certainly belongs Love in the Time of Cholera, this shining and heartbreaking novel."[9] Main article: Love in the Time of Cholera (film) Stone Village Pictures bought the movie rights from the author for US$3 million, and Mike Newell was chosen to direct it, with Ronald Harwood writing the script. Filming started in Cartagena, Colombia, during September 2006.[10] The $50 million film, the first major foreign production filmed in the scenic walled city in twenty years,[10] was released on November 16, 2007, by New Line Cinema. On his own initiative, García Márquez persuaded singer Shakira, who is from the nearby city of Barranquilla, to provide two songs for the film.[11] In the 2000 film High Fidelity, the main character, Rob (played by John Cusack) owns a record store. While recounting tales of past lovers he says: "I'm not the smartest guy in the world, but I'm certainly not the dumbest. I mean, I've read books like The Unbearable Lightness of Being and Love in the Time of Cholera, and I think I've understood them. They're about girls, right? Just kidding." At the end of Jeanine Cummins' novel American Dirt, the protagonist Lydia re-reads Amor en los tiempos del colera, first in Spanish, then again in English. The final two sentences of the novel reference the protagonist's love of the book: "No one can take this from her. This book is hers alone."[12] In the British sitcom Bad Education, the text is used in the after school book club Rosie Gulliver attends, and Alfie Wickers decides to join them to impress Rosie and attempts to read the book in six hours. However, he finds the book boring and gets his class to read one chapter each and bring him their versions of the summary. In the episode "Milk" of the first season of the American sitcom How I Met Your Mother, the novel is mentioned as being the favorite of the show's protagonist, Ted Mosby. He is also shown reading the book at the Farhamptom Train Station right before he meets the titular Mother in the finale episode "Last Forever". In "Lisa's Rival" (The Simpsons' second episode of season 6), Marge Simpson is seen reading Love in the Time of Scurvy, a clear reference to the novel. In the Gossip Girl episode "New Haven Can Wait" (season 2, episode 6), Jordan, a Literature professor at Yale University, asks Nate what he thinks of the book. However, he has never read it and clearly does not understand the reference. In the film Playing It Cool, Topher Grace plays the character Scott. Scott is a writer and is deeply moved by the book so much that he often leaves copies of the book in public places for others to find and read. He leaves a note in the book for the assumed reader explaining how this book changed his life. Chris Evans, the main character/narrator, finally picks up the book to read. After reading the book, the narrator applies it to his own life. He says that there are people in our lives that are so important, they dwarf everything else. In the Chris Rock film Top Five, Rosario Dawson quotes the novel, saying, "Too much love is as bad for this as no love at all" when talking about her favorite authors. In the 2014 entry to the Sims franchise, The Sims 4, an in-game book Love in the Time of Sandwiches serves as an allusion to the real world novel. The book was a major part of the plot of the movie Serendipity, where Sara writes her number in the book in the hope that Jon will one day find it.[13] Sales of Love in the Time of Cholera increased during the COVID-19 pandemic.[14] The title of the 2020 television show Love in the Time of Corona is a play on the title of the novel, replacing "cholera" with a reference to the coronavirus disease that caused the ongoing pandemic. Multiple musical artists have recorded songs with titles inspired by the book, including Danny Elfman ("Love in the Time of Covid"), AJJ ("Love in the Time of Human Papillomavirus") and Oneohtrix Point Never ("Love in the Time of Lexapro"). In episode 4 of the 2021 Korean drama My Roommate Is a Gumiho, the male lead character Shin Woo-yeo (Jang Ki-yong) references the novel by saying, "You could be Fermina Daza in someone's eyes." In episode 3 of English Teacher, Mr. Marquez assigns his class to read the book. However, his student Kayla insists that it is too difficult for her to read a book about disease when she is struggling with her own disease (Kayla Syndrome, which she has made up for attention). 1985, Colombia, Spanish edition, Oveja Negra, 1985, hardback ISBN 958-06-0000-7 and paperback ISBN 958-06-0001-5 (first edition) 1985, Argentina, Spanish edition, Editorial Sudamericana, 1985, hardback ISBN 950-07-0321-1(E) (first Argentine edition) 1985, Mexico DF, Spanish edition, Editorial Diana, 1985, hardback ISBN 968-13-1547-2 (first Mexican edition: 100,000 copies) 1986, The Netherlands, Meulenhoff, ISBN 978902909048-3, translated into Dutch by Mariolein Sabarte Belacortu. Title: Liefde in tijden van cholera 1988, US, Alfred A. Knopf ISBN 0-394-56161-9, Published 1 January 1988, hardback (first English-language edition) 1989, US, Penguin Books ISBN 0-14-011990-6, Published 7 September 1989, paperback 2003, US, Vintage International ISBN 1-4000-3468-X, paperback ^ Morana, Mabel (winter, 1990). "Modernity and Marginality in Love in the Time of

part of his noble name: The doctor’s full name is Juvenal Urbino de la Calle, with a capital C. There are also many secondary characters whose presences contribute to the changes the main characters go through. Aunt Escola´stica is a loving, illiterate spinster who raises Fermina as if she were her own until the day her brother realizes that she is responsible for letting Florentino come close to his daughter. Then he sends her, penniless, back to San Juan de la Cie´naga. Lorenzo Daza, Fermina’s father, is an upstart who leaves Spain looking for a better future. In the Colombian mountain region, in San Juan de la Cie´naga, the illiterate Spaniard’s good fortune begins when he marries Fermina Sa´nchez, a rich farm girl whose parents are against her love for Lorenzo Daza. Lorenzo Daza’s wife gives birth to a girl called Fermina, like her mother. After his wife’s death, Lorenzo, his daughter, and his sister, Escola´stica, move to the coastal city of Cartagena de Indias. Although lacking social skills, Lorenzo Daza buys and remodels an old colonial house in the Park of the Evangelists. A strong disciplinarian, he rules his house with an iron fist. He lacks the company of friends, enjoys drinking, and gets involved in illegal business. Among the long list of 622 lovers are several worth mentioning, including Leona Cassiani, Sara Noriega, Olimpia Zuleta, Prudencia Pitre, Angeles Alfaro, and Ausencia Santander. Leona Cassiani represents, by far, the longest of the 622 affairs. Sara Noriega, who is overweight but happy, can be best described as a “Fat Venus.” She is particularly important as a lover because she is Florentino’s projection as a poet. He stays with her for several years, and records in his diary that he loved her. She is forty years old, ten years older than Florentino, yet she cannot climax unless she sucks on an infant’s pacifier (238). Olimpia Zuleta is among the shortest-lived affairs. She is a married woman whom it took Florentino six months to seduce. Olimpia finally gives in to desire and goes to bed with him, on a beautiful afternoon in one of his riverboats. However, an obscenity written by Florentino on her belly causes the story to end in tragedy. That same night, when Olimpia goes to bed, “having forgotten what was scrawled there,” she undresses in front of her husband, who, with a single slash of his razor, cuts her throat (263). Prudencia Pitre is a widow like many of the women whom Florentino recorded in his diary. However, Prudencia Pitre is known as the Widow of Two because she has outlived two husbands. Like all his lovers, Angeles Alfaro, a music teacher whom Florentino describes in his diary as “the ephemeral one,” teaches Florentino something about love. He records that with her (although he had already experienced this before), “one can be in love with several people at the same time, feel the same sorrow with each, and not betray any of them” (328). Ausencia Santander, like many of the female characters in Love in the Time of Cholera, displays a total independence regarding her sexuality. It is unclear, says the narrator, whether her husband left her or she left him. Hers was a conventional marriage. They had three children, the children got married, and she began to see men at her own desire. Besides teaching him about love, all his lovers, argues Florentino Ariza, contributed to his need for being loved, for understanding love itself. Florentino’s long list of lovers seems to contribute more to Love in the Time of Cholera than the character development of Fermina’s son and daughter; Marco Aurelio Urbino Daza and Ofelia Urbino Daza. THEMATIC ISSUES It may seem obvious that love is the central theme in Love in the Time of Cholera. However, the theme of love in this novel is multifaceted; it can be looked at from different perspectives. Among other thematic possibilities are the evils of a socially divided city and the implicit acts of reading and writing. All these themes, however, are intertwined and, as a result, it is difficult to separate one from the other. The theme of love, however, is the only one that encompasses them all, and it is therefore examined in the most detail. The impetuous, idealistic, strong, and youthful love between Florentino and Fermina is totally platonic. It starts with a look, which soon turns into a gaze. Theirs is certainly the “look of love.” Florentino, at that time an apprentice at the Postal Agency, takes a telegram to Lorenzo Daza’s home address and sees the young girl reading. Fermina raises her eyes to see who is coming “and that casual glance was the beginning of a cataclysm of love that had not ended half a century later” (68). Florentino’s love is awakened first. When it starts, he is content to sit in the park by her house, to see her walk by four times a day, always in the company of her aunt, Escolastica. As Florentino feels his love grow stronger, he moves from the passive mode of seeing to a more active mode, that of writing. To declare his love to her, he writes a sixty-page letter using both sides of each page. Thus starts an epistolary love affair of immeasurable frequency and intensity. It is precisely the letter writing, and not the physical encounters, that makes their love possible. In fact, over a three-year period they only have the opportunity to talk three times. The first time is an afternoon at the end of January when Florentino wants to give Fermina a letter but she rejects it, arguing that she does not have her father’s permission. The second time is a week later, when she accepts the letter and they exchange only a few words. The third time is to receive an answer to his letter; since she has none, he insists, saying that it is a lack of courtesy to accept a letter and not to answer it. That is the last time they talk for over fifty years. Their epistolary is all they have and is what causes her expulsion from her school. Fermina’s father tries to convince her that love at her age is an illusion; he wants her to beg for forgiveness to get back into the Academy and offers her help finding happiness with a worthy suitor (99). However, Fermina, as her name implies, remains firm in her love for Florentino and does not give up. In despair, after talking with Florentino, who has also decided not to give up, Lorenzo Daza decides to take his daughter away to make her forget. They go back to the small town where they came from, San Juan de la Cienaga. Paradoxically, although their postal contact does not stop while she is away, a love that seemed eternal crumbles when she, once again, sees him. After coming back from her trip, Fermina writes Florentino a two-line letter asking him to please “forget it” (126). Another facet of love, no less interesting than the first, is that of love between the married couple, Fermina Daza and Dr. Juvenal Urbino. Although the omniscient narrator suggests that Fermina married for convenience, there are ample suggestions that this sentiment changes over time. She enjoys her wedding trip, lovemaking, and living in Paris. After sixteen months, upon returning to Cartagena de Indias pregnant with her first child, she feels like “the happiest woman on earth” (194). After some years, the couple goes back to Europe to renew a love that was beginning to decay because of the drudgeries and sameness of the daily routine. As a result of this second honeymoon, Fermina comes back pregnant once again. The instances of love that she shows for her husband are many, particularly the gestures of love in their old age. In the last few minutes before his death, the omniscient narrator discloses that between them there was indeed a true love, a love that Dr. Juvenal Urbino seemed to realize he had failed to communicate to her, when he speaks his last words, “only God knows how much I loved you” (56). Dr. Urbino is more a spiritual man than a physical one. He loves Fermina conceptually, for being his wife and the mother of his children, rather than for being the woman she is. He is rather incapable of looking at sex without pondering the scientific insight regarding how the human body functions. His moral and religious values do not allow him to be a good lover, at home or elsewhere. With the sensuous and sexual, young, beautiful Miss Lynch, the sex act becomes comical but sad. He spends the exact amount of time needed to give an injection during a routine visit (298). However, for Fermina, being conceptually happy is not enough. After returning from the honeymoon happy and remaining so for six years (until they move to their own house), she feels like a prisoner in a strange house and, even worse, that she is with a man who was not her dream (249). During that time, Fermina comes to believe that behind the professional authority and worldly charm of her husband there is a hopeless weakling (250). When they move into their own house, things are not much different. While she is loved, catered to, and even feared in public, at home she feels like a deluxe servant, not a loved wife (268). While discussing this second facet of love—the love between Fermina and Dr. Urbino—it is worth noting what Fermina feels for Florentino. Although she represses any feeling toward him, the narrator reveals that she often thinks of him. During the fifty-one years while she is married to Juvenal Urbino, she thinks of Florentino with compassion and nostalgia; she even feels tormented by guilt (247). The third facet of love is described in the last chapter of the novel. Fermina is now seventy-two years old and Florentino is seventy-seven. He feels he has the right to make up for lost time and on the very day of her husband’s burial, he expresses once again his vow of everlasting love, but again she rejects him. Although Florentino and Fermina are now an elderly couple, their ability to deal with love seems unchanged. Once again, the means of bringing them together is letter writing, which is how they express their feelings. This time it is Fermina who writes first, sending a three-page letter full of insults. Over the following year, Florentino writes her 132 letters. He starts writing once a week, then twice a week, and then every day. While Fermina does not answer any of the letters, she keeps them to find solace and to reflect upon Florentino’s writing. On the first anniversary of her husband’s death, Florentino attends the memorial mass, without being invited. This is his chance to talk to Fermina again. She greets him and thanks him for coming. Two weeks later Florentino comes to visit her. Although he is uninvited and unannounced, she receives him, nevertheless. Hereafter, their Tuesday visits are as frequent and consoling as the letters, and they become great friends. Fermina’s son approves of their relationship, but her daughter does not. Ofelia tenaciously opposes, arguing that love at their age “is revolting” (392). Neither Ofelia, the rumor of Florentino’s homosexuality, nor anything else convinces Fermina to stop seeing him. Instead, she accepts Florentino’s invitation to go on a riverboat cruise along the Magdalena River. Playfully, Garcıa Marquez gives the boat the name New Fidelity. The couple’s unstoppable drive to be together is finally realized. A different facet of love that the novel brings to the reader’s attention is unfaithfulness. Violating the marriage vows, Dr. Juvenal Urbino embarks on an extramarital affair. Contrary to his impeccable correctness at home, in public, and in his profession, Dr. Urbino breaks social and racial codes and, after thirty years of marriage, falls in love with Barbara Lynch. Thirty years younger, the beautiful twenty-eight-year old mulatta causes the marriage to crumble. Dr. Urbino’s desire for Ba´rbara Lynch is out of control. He thinks of her all day and, incapable of stopping his passion, he feels the torment of guilt. After six months he ends the affair, but Fermina leaves him and stays away for two years. Florentino Ariza enjoys yet another kind of love, if, indeed, promiscuous affairs with over 600 women can be described as a form of love. As a kind of hunter, Florentino engages in casual love. Florentino responds to raw desire. His sex partners are simply outlets to appease his desire and ward off his desperate solitude. Regardless, however, he feels they all teach him something. The second theme in Love in the Time of Cholera is the division of classes in society. The difference between rich and poor in the novel is remarkable. Although the novel does not suggest the existence of any turmoil or open conflict between the different social classes, the disparities are obvious to the reader. The social, economic, and racial scenery of the novel brings to the forefront a small group of rich, white people, among which the Urbino de la Calle family is one of the most prestigious. This group constitutes the ruling class: it includes civil authorities, the high ranks of the military, and a few impoverished aristocratic families. Different racial groups make up the balance of the classes and represent the majority: Chinese immigrants, blacks, mulattos, and Indians, many of whom live in abject poverty. A good number of these people work as slave-like servants in the households of the wealthy. The novel repeatedly takes notice of the differences between the rich and the poor. While the rich live in the ancestral homes in the district of the Viceroys and the residential district of La Manga, the aspiring middle classes live elsewhere. The poor live in a section of the city where the landscape includes pestilence, unnumbered houses, loud music, and children running around nude—a part of the city not surprisingly known as the old slave quarter—which is a death trap for the poor (23). The rich in the novel attend lavish parties. They accompany their celebrations and dances with string quartets, bands, and orchestras playing music by Mozart and Schubert. Although the poor are seen everywhere, the rich do not mingle with them. Upward mobility can be achieved through economic success, but entrance to social clubs of the elite is reserved for legitimate descendants, born into families with an ancestral name. The marked stratification of class is observed everywhere. At the cathedral, for example, the first few pews are reserved for their lifetime owners, whose names are engraved on copper nameplates on the back of the seats (360). The rest of the congregation can sit elsewhere; however, the poorest, being mostly mulattos and blacks, must sit in the back. The novel also suggests that the boundary between rich and poor is not insurmountable. It is interesting to note that Lorenzo Daza, although a plebeian by birth, changes his fortune in life, as well as that of his daughter. Fermina, who because of her manners seems to define a new type of societal class, is the product of a well-thought-out, well-executed plan. First, Lorenzo Daza moves from the countryside to the coastal city to provide his daughter Fermina with the formal instruction she would need. He registers her in a religious school for rich girls. Then he manages to marry her to Dr. Juvenal Urbino. With this marriage, Fermina enters a social and economic world totally different from her own—a world she is not prepared to move into. Upon her return from her honeymoon and for six consecutive, painful, and hateful years, Fermina undergoes the “training” that her mother-in-law puts her through. While she learns and adapts to her new social class, she never fully abandons her roots, and she maintains her spontaneity, her love for nature, and a touch of crudeness in her speech. Florentino Ariza is another example of someone who successfully changes his lot in life. Unlike Fermina’s change of fate, his is the result of a decision of his own, made, not for upward mobility, but to make him worthy of Fermina’s love. For thirty years, he works at all types of jobs within the River Company of the Caribbean, ending up as president of the Board of Directors, general manager, and, eventually, owner. He restores his house to reflect his new social economic status but also to be prepared to be worthy of Fermina Daza when his next opportunity comes along. Another salient aspect on the theme of class division is the incorporation of mulattoes into different subplots within the novel. Jeremiah Saint-Love, the mulatto who kills himself at the outset of Love in the Time of Cholera, is Dr. Juvenal Urbino’s friend. Two mulattas presented in the novel are alternately treated both as object and subject. Barbara Lynch, some may argue, is the object of an elderly, powerful man who wants her for sexual favors. However, Dr. Urbino also expresses love for her. Leona Cassiani, also a mulatta, goes to all public functions with Florentino Ariza. She gains the respect of those with whom she works at the River Company of the Caribbean and moves into the highest ranks of the company. Florentino falls in love with her but she rejects him. In spite of this, however, they remain good friends. An interesting aspect of the theme of a socially divided society is that it appears to be deteriorating. Fermina Daza, Florentino Ariza, and Leona Cassiani seem to signal a change in the social order, and to offer the availability of upward mobility. The old, rich, aristocratic, and insulated world of the elite, the highest social level (represented by families like the Urbinos de la Calle), is disappearing. Although the instances are many, the reader notices that the actions of Dr. Juvenal Urbino de la Calle seem to make the loudest statement of this change. First, he marries a woman outside his social class. Second, he moves from his former palace of the Marquis de Casalduero to a new house in a neighborhood of the nouveaux riches (the new rich). Third, and probably most significant, his family name will no doubt die with his children. His children, says the narrator, were two undistinguished ends of a line. His son, Marco Aurelio, continues the narrative, has done nothing worthy of note—he has not even produced a child. His daughter, Ofelia, has three daughters but no sons. Thus, the name, the tradition, and the old social order symbolically die with Dr. Urbino’s children. SOCIAL AND HISTORICAL CONTEXT The reader may have the feeling that this is just a strange love story, but it is far more: the civil unrest, superstition, civil wars, disappearance of a colonial power, and birth of a new middle class that surround the love story are of significance in themselves. Garcıa Marquez goes to considerable efforts to document the historical setting of this novel. He uses actual historical figures such as the president of Colombia at the time of the tale, Rafael Nunez, a statesman and writer born in Cartagena de Indias (a favored physical setting of Garcıa Marquez’s work), and several liberal generals in the Colombian armed forces, including Ricardo Gaitan Obeso, who, in fact, fought against the government of President Rafael Nunez. President Rafael Nunez and General Gaitan Obeso represent the two great opposing political forces in Colombia’s government and in Garcıa Marquez’s writing. The president was a member of the Conservative Party and the general was in the Liberal Party. The setting of Love in the Time of Cholera also includes, although as mere references, actual historical events such as the War of a Thousand Days and the massacre of striking banana workers in 1928. Love in the Time of Cholera, on a much smaller scale than One Hundred Years of Solitude, is concerned with the Colombian civil wars of the last part of the nineteenth century and the violence of the first two decades of the twentieth century. These historical and political concerns, however, may pass unnoticed by the reader because that indeed is the intent. If One Hundred Years of Solitude disguises these concerns through the uses of myth, fantasy, hyperbole, and magic realism, Love in the Time of Cholera disguises them through its depiction of a long, sometimes exasperating, love affair. However, the cholera that appears like a sign in the title of the novel is, in fact, a bad omen and can be seen as a symbol of the historical violence that Colombia continues to undergo. The superabundance of information in Love in the Time of Cholera will go unnoticed unless the reader is inquisitive and meticulous. For example, when Garcıa Marquez describes Fermina’s bird, he says that it was bought right before the last civil war based on a rumor of an upcoming visit by the Pope. The government spread the rumor to scare the liberals. The reader, on the one hand, has to understand that the concept of a civil war is used to describe the ongoing political wars of liberals against conservatives that lasted through the 1960s; and, on the other hand, that the papal visit is indeed fictional, for no Pope ever visited Colombia until 1973. If the reader pays attention to references like this, then the novel can be seen to denounce what the government wanted to hide: the killings of people who appeared floating in the Magdalena River. There are allusions of discontent against the conservative government throughout the novel. Even the parrot, the indirect cause of Dr. Juvenal Urbino’s death, shouts, “long live the Liberal Party damn it, a reckless cry that had cost many a carefree drunk his life” (33). The time frame of the narrative pays close attention to a bygone era, some readers may say, and pays no attention to the violence that Colombia was undergoing in the mid-1980s, when Love in the Time of Cholera was published. There are readers, though, who may see the many references to violence, political turmoil, corruption, and the devastation of nature, along with the cholera in the title, as a way of pointing out that violence is a constant element of both social and political life in Colombia. If Love in the Time of Cholera were to be seen as irresponsible for not dealing with the oppression, violence, and the social and economic disparities that Garcıa Marquez is known to denounce, then the reader would still have to consider the treatment that Garcıa Marquez gives to love in this novel. Love in the novel is not carefree, easy flowing, spontaneous, and idealized. Although Florentino idealizes Fermina and the love he feels for her, everything around him is hostile. The narrative does not make life easy for an illegitimate child, Florentino, just because he is in love. As literary critic Jose Luis Mendez wrote, the social conventions, the economic ambitions, the ideological and political prejudices, and even the twisted understanding of patriotism, interfere with everyday life and the way the characters love and make love (Mendez 196). While it is true that love triumphs in the novel, Garcıa Marquez is not providing a model where love escapes social and biological laws, but rather the opposite. Love in the Time of Cholera refuses to accept the conventional time frame for falling in love and ignores the limitations thought to be imposed by aging; it rejects the fact that prestige and social rank must, in the end, destroy love, but furnishes the narration with the social and economic components that interfere with the love between Florentino and Fermina and between Dr. Juvenal Urbino and Fermina. Florentino has to undergo the transitional changes both socially and economically that make him deserving of Fermina’s love, and Fermina has to learn the manners of the social group that she marries into when she marries Dr. Juvenal Urbino. The comparison between One Hundred Years of Solitude and Love in the Time of Cholera observed by many readers and critics is perhaps inevitable. Almost everything Garcıa Marquez has written since the publication of One Hundred Years of Solitude in 1967 is compared to it. One of the best comparisons is that of sociologist and literary critic Jose´ Luis Me´ndez who points out that in One Hundred Years of Solitude there is no hope for starting anew, but in Love in the Time of Cholera there is hope for salvation through the power of love. The universe described by the narrative voice in One Hundred Years of Solitude is, in the end, completely destroyed “because races condemned to One Hundred Years of Solitude did not have a second chance on earth,” as the narrator explains in the closing paragraph of the novel (448). In Love in the Time of Cholera, however, in the end, the characters that inhabit the novel do not perish. The novel does not end with the total destruction of the universe it has created. A second chance on earth, which was denied to the characters of One Hundred Years of Solitude, is given to those who love in Love in the Time of Cholera. Love is seen as the redeeming force that saves both humanity and its history. Love, then, appears as a driving force that defies everything. As if in biblical terms, the narrator seems to state that it is not yet too late to stop the end of humanity and to reach out for justice and happiness. However, there is no naive idealism in the narrative voice of the novel. Nothing is taken for granted, and the narrator is ready to remind us that the world around the characters of Love in the Time of Cholera is too oppressive to ignore. That is why the riverboat in which Fermina and Florentino travel, although utopian in its intent, sports a flag signaling cholera and cannot find a secure port to dock. The novel ends with the reader wondering if Fermina and Florentino will ever be able to come ashore and exercise their second chance. Love, to Garcıa Marquez, is a kind of philosophical tool, a way of looking at the world. As the sociologist and literary critic Jose Luis Mendez pointed out, Garcıa Marquez expressed this philosophy “on love” three years before the publication of Love in the Time of Cholera when he addressed the Nobel Academy in Stockholm. On the occasion of accepting the Nobel Prize, Garcıa Marquez delivered a speech that argued against the scientific possibility of a nuclear disaster. In closing, Gabriel Garcıa Marquez spoke of a new utopia: Where no one will be able to decide for others how they die, where love will prove true and happiness possible, and where the races condemned to One Hundred Years of Solitude will have, at last and forever, a second opportunity on earth. (Garcıa Marquez 1988, 91) If the reader fails to see the political turmoil behind the story it is understandable, for once again, as in all of Gabriel Garcıa Marquez’s writings, Love in the Time of Cholera is multilayered and can be read from multiple perspectives, depending on the reader. The art of storytelling is in the foreground, and this time readers of Garcıa Marquez will come away feeling they understand the book: it is a love story where reality is all around. It is a novel that is both romantic and realist. ALTERNATIVE READING: FEMINIST THEORY When a reader first hears the term feminist, he or she may immediately think in terms of the status of women. Feminism can be studied from different viewpoints: linguistic, political, economic, sociological, psychological, biological, or other. For some critics from developed nations of the Western world, it is nearly canonical that feminist literary criticism began with the women’s movement that followed World War II. For such critics, the two most commonly referenced authors are Simone de Beauvoir and Kate Millett. However, dating the origin of feminism to these two authors seems rather simplistic if the reader realizes that the two books selected by such critics were not published until 1949, for Le Deuxième Sexe (The Second Sex) by Beauvoir; and 1970, for Sexual Politics by Millett. In The Second Sex, Beauvoir examines how male authors have developed female characters in literary texts. The fight for equal rights for women, in whatever manner, however, goes back much further than 1949. By the turn of the twentieth century there was already a movement for women’s suffrage (the right to vote). In fact, the struggle for women’s rights may have started as early as the eighteenth century. Indeed, Mary Wollstonecraft published A Vindication of the Rights of Woman in 1792. Nowadays, and as early as the late 1960s, those interested in feminist theory approached it as a subject of study in colleges and universities around the world. In a general way, feminist theory aims to accomplish the following: • To review, expose, and critique those standards where the orientation is patriarchal, whether in literature, politics, civil rights, power, sexuality, race, and other aspects of life; • To recover texts written by women that have been either forgotten, lost, or neglected; • To understand the cultural parameters involved in the construction of gender and identity. Many feminist critics, to some degree, continue to be misunderstood in the belief that the issues investigated by feminist theory not only have to be women centered, but also have to be seen from a woman’s point of view. This not only excludes women who may look at a text from a viewpoint that disregards gender issues, but also prevents men from doing a feminist reading of any given text. From a pedagogical point of view, feminist theory can be accepted as a method or technique to study a text. As such, the critic questions longstanding, dominant, male ideologies and patriarchal attitudes and interpretations of literature. Is such an approach more or less feminist because a male rather than a female critic carries it out? There is debate among feminists themselves on this question. According to American feminist writer and celebrity of the women’s movement in the early and mid-1990s, Naomi Wolf, feminism “should be broadly understood as a humanistic movement for social justice” (139). Feminists in Latin America, possibly to gain support, sponsor the values of maternity and wifehood. They believe that these two roles bring reforms, first within the family, and thereafter within society as a whole. In literature, the Mexican writer Sara Sefchovich observes this in her novel La senora de los suenos (1993). A feminist reading of Love in the Time of Cholera would show how the female characters are portrayed in the space and time where they live in the novel. Clearly, not all the female characters in the novel are alike, nor are the central female characters treated alike. A feminist reading might consider whether they reacted and responded in a manner often described as feminine (not feminist), regardless of social class, race, and education. The rich and educated women of the novel are not necessarily the ones with the strongest character or the women whom the male characters desire sexually, but they do exercise their own sexuality. The female characters in Love in the Time of Cholera are in control of their sexuality. They are developed as free, strong, and independent. They do not correspond to a stereotype, a ready-made model repeated by both male and female writers, where Latin American women are voiceless and submissive. While Love in the Time of Cholera depicts such disparate female roles as those of mother and prostitute, neither one of the two characterizations lacks voice or will. The world of the novel is a matriarchal one. Without his mother, Fermina Daza, and all the women that come in and out of Florentino’s life, the novel could not develop in the manner it does. Florentino Ariza and Juvenal Urbino are not sexist; they do not see women as inferior beings. Although, in itself, this is not a novel that shows the battle of the sexes, the roles played by women are the strongest. Even though written by a male, the novel points out significant signs of a matriarchal universe. To this extent, Gabriel Garcıa Marquez has expressed, in an interview with Ana Cristina Navarro, that women are the strong being, and thanks to them history is able to continue its normal course. My women, says the Colombian author, are more in touch with reality. They have their feet firmly planted on the ground. They are solid, patient, true. And Garcıa Marquez adds, men are creatures of dreams, capable of the most crazy and magnificent actions, but unable to be patient or trustworthy. They are weaklings in the face of adversity. They search for support in women, who are as firm as rocks. This, he concludes, is how the world is in Macondo and elsewhere. Fermina Daza is certainly Florentino’s sweetheart, and at the time of their youth, around the mid-1800s, she believes in romance and the power of the written word. To Fermina Daza, Florentino’s letters carry more meaning than her own studies, her father, or even the Church. Her world, at the age of seventeen, is interrupted by her interfering father but never completely dominated by him. Garcıa Marquez provides her with a voice of her own. It is hard to imagine a young woman of the nineteenth century more independent than Fermina Daza. It is she who ends the relationship between herself and Florentino. She was fully aware when it started, and she calls it off without a tear or a fight, remaining in complete control. To neither of the two loves of her life— Florentino Ariza or Juvenal Urbino—is she an object. At all times she projects herself as a subject. She is a woman who is aware of her roles as mother, wife, friend, and public person. Fermina is stable, strong, confident, and poised. She knows exactly where she has been and where the winds of life are taking her. She fights for what she wants, and against a social world she does not embrace, old and decaying traditions of the noble families, hypocrisy and gossip, Ofelia, her own daughter (to defend Florentino), and her right to love and be loved. Whereas the strength of Fermina is observed throughout the length of the book, the novel opens with the weakness of a male character who kills himself because he cannot endure the prospect of getting old. Jeremiah Saint-Amour, a photographer of children, commits suicide because he is turning sixty years old. Saint-Amour (the name translates into English as Saint of Love) is, without a doubt, the opposite of Fermina. Love in the Time of Cholera contorts the roles of male and female characters that we are used to observing, but it does so without being biased or judgmental. Whereas the reader makes the association of a “Saint of Love” with Jeremiah’s last name, Garcıa Marquez describes the black Haitian character as a saint but, he adds ironically, “An atheistic saint” (10). Another instance of contorting roles comes with the violence and sexual abuse inflicted on women during rape. Feminism looks at rape as a form of cultural oppression. In rape, women are treated as sex objects. The psychological scars of rape are so deep that most women have difficulty ever seeing themselves as subjects of love again. In Love in the Time of Cholera, this situation is inverted. The sexual assault is on a man, Florentino Ariza, whose rape is the result of a plan elaborated by the perpetrator in its smallest detail. As is expected in any rape, Florentino is desperate to know the identity of the violating mistress. It is interesting to note that the object of the rape, a male, feels gratitude. This version of rape, which inverts the structure of oppression in which the victim hates the perpetrator, is also observed in a female character. Leona Cassiani, like Florentino Ariza, is also raped in the novel. The circumstances for them both are similar. The victim is taken by surprise, the clothes are ripped off, and, in a forceful, frenetic fashion, he or she is raped. Florentino Ariza never sees the face of his perpetrator, nor does Leona Cassiani. However, both Florentino and Leona long to see that person again. Leona Cassiani goes on to say that she could recognize him in a crowd of a thousand men because of his shape and size and his way of making love (313). Leona spends years looking for him, not to turn him in to the authorities but to love him. Garcıa Marquez not only inverts, but also subverts, the traditional way of looking at rape. The inversion comes from having women rape men, and the subversion by changing the feeling of hate into one of love. Neither Leona Cassiani nor Florentino Ariza develops a form of hatred of the opposite sex, as is expected to occur with rape. In fact, the two of them triumph in their own right and fall in love with each other. Leona, however, is the stronger of the two. While it is true, according to feminist author Simone de Beauvoir, that “all oppression creates a state of war” (717), the war that these two fight is one of self-growth, self-love, and self-respect. In Love in the Time of Cholera the female characters are active beings in control of their own lives. There is no need to change from oppressed to oppressor, as some feminists would want, because there is no feeling of inferiority among the women characters. As the tone of the novel is ruled by love, the women do not have to dominate the men in order to defend themselves. There is no room for what Naomi Wolf calls “victim feminism” because there is no hatred within the female characters. In victim feminism, women look at themselves as weak beings, subjugated by men, and therefore must deny and attack the values and truths of what might be considered patriarchal. The women characters of Love in the Time of Cholera do not show such a reaction. In achieving economic independence (a basic feminist principle), none of the female characters resorts to victim feminism. Victim feminism, states Naomi Wolf, “depends on influence or persuasion rather than on seeking clout in a straightforward way” (Wolf 136). Tra´nsito Ariza, a single parent and Florentino’s mother, manages to single-handedly buy and restore a colonial house, run a small private business, and even lend money to the rich. In addition, she spends time with Florentino, sharing with him her love for reading. The best example of a triumphant woman and the antithesis of victim feminism is Leona Cassiani. She is, without a doubt, a self-made woman. Black, young, and pretty, she is first taken for a prostitute. However, what she wants is employment. The head of personnel at the River Company of the Caribbean, where Florentino works, gives her the lowest-level job, and Leona Cassiani performs that job with seriousness, modesty, and dedication for three years (222). Meanwhile, driven by self-pride and obvious self-assurance, she studies English at home and takes an evening class in typing. This ambition comes from a woman whose only formal education is elementary school and the School of Millinery (where one learns to make hats). Her determination pays off; Leona Cassiani eventually becomes economically independent, a homeowner, socially active, and the personal assistant to Leo XII, president-owner of the River Company of the Caribbean. Florentino Ariza falls in love with her, but the night he declares his love, she answered “it was too late” (207). From that night on, “Florentino Ariza understood at last that it is possible to be a woman’s friend and not go to bed with her” (227). This exemplifies the right of exercising complete control of one’s sexuality and the right to be heard, two valued aspects of feminist theory. The female characters of Love in the Time of Cholera (some more than others) all have a voice of their own and control over their bodies, and they all look at themselves as subjects. Women like Fermina Daza, Leona Cassiani, and the Widow Nazaret are all capable of breaking away from the state of affairs they are in—the social order in which they are born. They manage to overcome inner conflict and even trauma in order to live a life of fulfillment and, better yet, a life where the love they feel rules. Love in the Time of Cholera fares well under a feminist reading because it vindicates the possibilities of women triumphing over the prejudices of age, race, and social class. There are instances of violence against women and women who are voiceless and weak, common traits of patriarchal writing, but those instances are not the focus of the novel; they are peripheral. They confirm the fact that, although both males and females have the possibility to overcome everything and anything before them, there are obstacles that not all can surpass. Just as Jeremiah Saint- Amour committed suicide to keep his promise of never getting old, so does Ame´rica Vicun˜a, who is young and beautiful and leaves no note. However, their deaths seem to reaffirm the thirst for love of Fermina and Florentino. Bibliography America, September 3, 1988: 159. Bell, Michael. “Not Flaubert’s Parrot: Love in the Time of Cholera.” In Gabriel Garcıa Marquez: Solitude and Solidarity. Ed. Michael Bell. Modern Novelists. New York: St. Martin’s Press, 1993. 106–26. Bell-Villada, Gene H. “The Novelist of Love.” In Garcıa Marquez: The Man and His Work. 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Source: Rubén Pelayo – Gabriel García Márquez A Critical Companion (2001, Greenwood) Categories: Latin American Literature, Literature, Novel AnalysisTags: Analysis of Márquez’s Love in the Time of Cholera, Bibliography of Márquez’s Love in the Time of Cholera, Character Study of Márquez’s Love in the Time of Cholera, Criticism of Márquez’s Love in the Time of Cholera, Essays of Márquez’s Love in the Time of Cholera, Feminism in Love in the Time of Cholera, Gabriel García Márquez, Latin American Fiction, Latin American Literature, Literary Criticism, Love in the Time of Cholera, Love in the Time of Cholera Analysis, Love in the Time of Cholera Critical Reading, Love in the Time of Cholera Criticism, Love in the Time of Cholera Essay, Love in the Time of Cholera Feminist Criticism, Love in the Time of Cholera FeministTheory, Love in the Time of Cholera Guide, Love in the Time of Cholera Lecture, Love in the Time of Cholera PDF, Love in the Time of Cholera Summary, Love in the Time of Cholera Themes, Magical Realism, Magical Realism in Gabriel García Márquez's Novels, Notes of Márquez’s Love in the Time of Cholera, Plot of Márquez’s Love in the Time of Cholera, Simple Analysis of Márquez’s Love in the Time of Cholera, Study Guides of Márquez’s Love in the Time of Cholera, Summary of Márquez’s Love in the Time of Cholera, Synopsis of Márquez’s Love in the Time of Cholera, Themes of Márquez’s Love in the Time of Cholera