

CHAPTER III

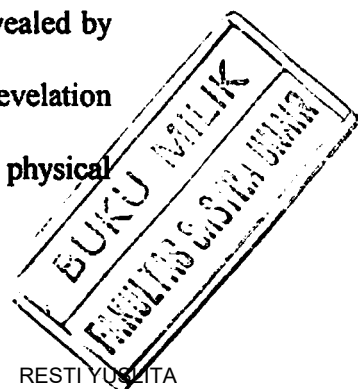
ANALYSIS

The analysis of this chapter will be divided into four sections. The first section will disclose the characterization of Florentino Ariza. Within this section, the character of Florentino will be valued from some aspects that significant information concerning this character may be obtained. The second section will spotlight some symbols that are attributed to Florentino. These symbols are assumed to express Florentino's psychological problems and they have been chosen due to their frequent appearances and the way they make the character of Florentino unique.

The content of the third section will be emphasized on the significance of the symbols within Florentino's life. In this section, the information concerning Florentino's thoughts about the symbols will be uncovered. The fourth section may provide correlation of the symbols attributed to Florentino as they presumably represent Florentino's love fulfilment. George Kelly's "personal construct" theory will be utilized within the section.

A. The Characterization of Florentino Ariza

There are many ways of interpreting the term characterization. Harry Shaw in his *Dictionary of Literary Terms* believes that a character may be revealed by several basic means. Several basic means which may contribute to the revelation of a character are to mention his action, his speech, his thoughts, his physical



appearance and what other characters say or think of him (Shaw 71). Compared with the other characters in the story, Florentino Ariza is not such a glaring character. His physical appearance is not that ideal as well as the condition of his health.

He was very thin, with Indian hair plastered down with scented pomade and eyeglasses for myopia, which added to his forlorn appearance. Aside from his defective vision, he suffered from chronic constipation, which forced him to take enemas throughout his life. (67)

Florentino's physical appearance and his health condition are likely to be the main features in describing about this character. Through these two ideas, Florentino seems to be a rather weak character whose life may be considerably depended on others. Nevertheless, the character's physical appearance becomes somehow unique to be revealed since Florentino loves to wear the kind of suit which has made him older than his true age. In addition to this, Florentino also loves to wear the clothes descended from his dead father with the identical black colour. So interesting it is to notice that the existence of Florentino in the story is actually not that glaring unless a further attention is given towards his physical appearance.

Among so many oddities originating in so many places, Florentino Ariza was certainly among the oddest, but not to the point of attracting undue attention. (316)

Florentino's bitter experience with his dead father has presumably caused him to overvalue the term of love. It is mentioned in the story that Florentino does not receive a decent affection from the father in his childhood time. The loss of father's love has made Florentino eager to figure what is actually the meaning of loving and being loved. Love is likely to play an important role within Florentino's life. Not only once, but many times Florentino is recounted as he is overwhelmed with the love matter, and he seems to be a sort of hero over it.

"Shoot me," he said, with his hand on his chest. "There is no greater glory than to die for love." (102)

The condition of being lack of affection from the father is even exaggerated by Florentino's failure to marry Fermina. Fermina Daza is believed to be Florentino's first love, yet, due to the discrepancy of their family's backgrounds, Florentino cannot live together with Fermina. To Fermina, Florentino is such a mysterious personality, though she actually loves Florentino.

He was not the kind of man she would have chosen. His foundling's eyeglasses, his clerical garb, his mysterious resources had awakened in her a curiosity that was difficult to resist, but she had never imagined that curiosity was one of the many masks of love. (82)

Florentino's eager demand of love does seem to find its final destination since Florentino often fails to figure out the appropriate understanding about the

term love itself. This character has to undergo the countless liaisons with women as the alternative to release his love demand. The liaisons have somehow manipulated the vow of keeping the virginity only for Fermina as Florentino proclaims it during his reunion with her.

It was always without pretensions of loving or being loved, although always in the hope of finding something that resembled love, but without the problems of love. (183)

However, Florentino has shown a strong determination to pursue his sole purpose in life, i.e. to live together with Fermina. Florentino is likely to be aware of the condition of his family background as well as the social status as the obstacles which have blocked him from marrying Fermina. Here, Florentino exhibits a fierce determination to improve his life and therefore to be eligible to live with Fermina.

No work could defeat him, no matter how hard or humiliating it was, no salary, no matter how miserable, could demoralize him, and he never lost his essential fearlessness when faced with the insolence of his superiors. But, he was not an innocent either: everyone who crossed his path suffered the consequences of the overwhelming determination, capable of anything, that lay behind his helpless appearance. (202)

B. The Revelation of Some Symbols Attributed to Florentino Ariza

B.1 Florentino's Distinctive Manner of Dress

In the previous chapter, it has been mentioned that clothing is one of the effective ways for a person to communicate with others. Additionally, the symbols of self - in this case the clothes- contribute to the person's individuality and to his sense of distinctiveness. Regarding this idea, the way Florentino exhibits a distinctive dress manner is likely to be interesting in order to figure out what this character is actually trying to communicate. Florentino's manner of dress is considered to be distinctive from two aspects, i.e. its style and colour. In terms of the style, Florentino has been accustomed with a sort of dress which is more suitable to those men older than his age. When Florentino spends his education in the elementary school, he often comes to school by wearing the attire which size bigger than his own body. As the additional attributes, Florentino also appears with the ministerial hat and tie.

As Florentino reaches the adolescent years, the distinctive manner of dress is apparently kept. Florentino still loves to equip his dress manner with hat, tie, and a further addition of umbrella that he uses as a walking stick. Though, the most significant identity performed by Florentino through his dress manner is his fondness for black colour. It is somehow interesting also to notice that Florentino always appears in black-coloured attire despite the various occasions he has to attend.

A particular attention towards the two aspects in Florentino's dress manner may be obvious in the way he wears the clothes once occupied by his father, Don

Pius V Loayza. The initial purpose of conducting such fondness has been evoked by the economic reason. Due to this, Transito Ariza, Florentino's mother, is the first person who initiates to alter the clothes from Don Pius so they may suit to Florentino. In correspond to the previous information, the kind of dress prevails from the early age of elementary school to the phase of Florentino's adolescent years. Moreover, the perception towards the term adolescent years is expanded to the phase of his late adulthood, thus until he is already in his seventies.

Previously, some valuable clue concerning the reason why Florentino appears in a distinctive manner of dress has been disclosed. From this clue, the existence of Florentino's parents, i.e. Transito Ariza and Don Pius become essential to recognize the character of Florentino. The role of Transito Ariza becomes important as the first person who introduces Florentino to such distinctive manner of dress. Whereas the position of Don Pius in the realm of Florentino's life may be valuable since his dress manner is preserved by his son in such a long period of time, i.e. from the elementary-school age to the middle of his seventies. Apparently, among Don Pius' clothes that have been inherited to Florentino, there is one black suit that so identical to him.

He had one black suit, inherited from his dead father, but Transito Ariza took such good care of it that every Sunday it looked new.
(67)

In the second chapter, it is mentioned that throughout history, the materials of which clothes are made, colours, and styles have been used to identify the

wearer's role, status, or condition. Hence, Florentino's fondness of black-coloured attire- particularly the one inherited from his father- may be interpreted as nothing unless the consideration is taken on his relationship with Don Pius. The history of Don Pius is somehow required to give an appropriate understanding if Florentino's distinctive manner of dress has been an effort of imitating the father. Whether or not Florentino's distinctive manner of dress has been a symbol of his psychological condition may only be revealed through a comprehensive information about both Florentino and Don Pius.

Don Pius V Loayza is described as the illegitimate son who has other brothers from the same mother but different fathers. This character has to undergo the reality of being an unrecognized son by the father and survive his life from the many adventures he makes with his brothers, one of them is known as Don Leo XII Loayza. Together with Don Leo, Don Pius eventually reaches the peak of his career as the founder of the Riverboat Company of the Caribbean (R.C.C.). Even though Don Pius has already achieved an improvement in his life, this change does not seem to give a significant impact on his love matter. Don Pius moreover has suggested a sort of infidelity in the middle of his marriage. Having involved in a liaison with Transito Ariza, Don Pius' true nature has never been revealed until his death of untreated colic.

In relation to the life of Florentino Ariza, it is thus apparent to conclude that Florentino is therefore also an illegitimate son. The status of Florentino becomes obscure since Don Pius and Transito Ariza are never bound in a legal marriage. The question then arises if there are other similarities, which may

enforce the assumption saying that Florentino is actually imitating his father. The similarities may give a decent support towards the reason why Florentino tends to keep the distinctive manner of dress which is derived from his father's style.

Two things surprised him. One was the character of his father's handwriting, identical to his own although he had chosen his because it was the one he liked best of the many he saw in manual. The other was finding a sentence that he thought he had composed but that his father had written in the notebook long before he was born: *the only regret I will have in dying is if it is not for love.*
(204)

In the above quotation the other similarities between Florentino and Don Pius are shown in the type of their handwriting as well as the sentence saying that *the only regret I will have in dying is if it is not for love.* It is rather interesting to catch that both similarities are revealed in coincidence. Nevertheless, the invention of this coincidence is worthwhile in exploring the most significant idea behind the many similarities. If a further attention is taken on the latter sentence proclaimed by the two of the characters, the emphasis of strong adoration about love is clearly suggested. The idea that love has been the ideal purpose in maintaining the life is so great that both Florentino and Don Pius seem to live their lives for the sake of love.

B.2 Florentino's Alteration in His Dress Manner

So far, the discussion about Florentino has been emphasized on his similarities with his father, Don Pius, which is presumably symbolized in the way he preserves the distinctive manner of dress. The black suit inherited from Don Pius seems to be influential to the life of Florentino Ariza that its mode is kept until Florentino is in the middle of his seventies. However, during the development of his age, Florentino eventually alters the distinctive dress manner which has made him identical to his father for the entire years. Florentino's alteration in his dress manner is extremely indicated in the changing of colour, i.e. from the all-blacks to the all-whites attire.

He looked different to her, not only because she saw him now with different eyes, but because in reality he had changed. Instead of the funeral clothing he had worn all his life, he was dressed in comfortable white shoes, slacks, and a linen shirt with an open collar, short sleeves, and his monogram embroidered on the breast pocket. He also had on a white Scottish cap and removable dark lenses over his perpetual eyeglasses for myopia. (400)

In addition to the alteration in the dress manner, Florentino is taking over a complete responsibility in the Riverboat Company of the Caribbean (R.C.C.). Though, this sort of responsibility has been occupied by Florentino in some twenty years before. Hence, if only the alteration in dress manner were made due

to Florentino's position as the President of the Board of Directors and General Manager of the R.C.C. he might not have to wait it much longer.

In any event, the apparel imposed by necessity became, from that time on and the rest of his life, the kind best suited to his enigmatic nature and solemn character. When he was promoted to his first important position in the R.C.C., he had clothes made to order in the same style as those of his father, whom he recalled as an old man who had died at Christ's venerable age of thirty-three. So that Florentino Ariza always looked much older than he was. (316-317)

From the above quotation it is clearly suggested that Florentino's alteration in dress manner does not appear as the consequence of his position in the R.C.C. It may be of course any other reason which may explain the significant change in Florentino's dress manner, particularly in its colour. As Florentino changes the dress manner, he seems to be totally detached from the dress manner of his father. The black suit or even other attributes that are often identical to Florentino are replaced by a sort of seaman clothes dominated in whites. Such alteration may be disclosed through a sufficient consideration towards the event that has been the background of this condition. The more significant the change happens to Florentino is, the more important the event is since Florentino seems to exhibit a rather steady and plain character.

B.3 Florentino's Chronic Constipation

Among the characteristics attributed to Florentino, his chronic constipation is one of them. Like what has been mentioned in the second chapter, people that are suffering from any form of chronic illness, whether physical or psychosomatic in origin, “display an emotional patten that deviates from the normal.” Hence, Florentino’s chronic constipation may indicate that he is such a character with such psychological problem. As a matter of fact, this sort of disease has been borne by Florentino as the inborn defect which afterwards becomes his lifetime defect. Moreover, it is somehow amazing to unfold that his constipation remains chronic regardless of Florentino’s effort to treat it with enemas. Another unusual- say it peculiar- condition is the existence of Florentino’s constipation in the middle of his neighborhood’s cholera epidemic. According to *The Pharmaceutical Codex*, the term cholera defined as a disease which is characterized by uncontrollable diarrhoea leading to watery, *mucoïd*, odourless, isotonic stools (“rice water stool”) that may be accompanied by sudden vomiting of a similar opalescent fluid (191). On the contrary, the term constipation is understood as the unusually difficult or infrequent evacuation of the bowel (222). Nevertheless, the two diseases similarly devastate the function of the *gastrointestinal tract*.

Further information regarding the term constipation may be drawn from some other sources. According to *The Penguin Book of Symptoms and Early Warning Signs*, Dr. Michael Apple and Dr. Jason Payne-James believe that constipation is a term individuals may use if they believe they are not passing stools either easily or frequently enough (Apple and James 148). The term is

necessarily divided into three types; first, it is that in which hard, pellet-like or rock-like stools are passed, a common condition caused by change in diet and/ or lifestyle, often in younger people and in children. The second type shows that there are people who have bowel movements at long intervals—say every week or fortnight. This has been their pattern for a long time, but they describe themselves as constipated. In fact, there is nothing essentially wrong: they are a variant normal. The third type is the constipation of sudden onset, often in the elderly. Sometimes it is impossible even to pass wind (148).

For Florentino's constipation, the exact type is not exactly detected. The first reason is that he has endured the constipation as an inborn defect, as well as to bear it until his old age. Hence, the possible type may be the first and the third ones. A sufficient explanation concerning the constipation as the inborn defect can also be gained through the same source. It is mentioned that the constipation in the younger children may be caused by the prematurity (146). Furthermore, the premature babies may become constipated with bowel distention due to the presence of *meconium*, the greenish bowels contents present at birth, and this stage usually passes quickly. Talking about Florentino's chronic constipation requires an ample explanation on the way he treats it. Therefore, a revelation on the term enemas is somehow indispensable.

B.4 Florentino's Treatment with Enemas

The term enemas appear in the story of *Love in the Time of Cholera* together with the application of the term chronic constipation. In the above

information it has been disclosed that constipation can be divided into three types, yet the underlying causes and the treatment have not been suggested. In the book of *Drugs of Choice 1970-1971*, Walter Modell exposes that all areas in one's body which pass from mouth to the anus is known as the *gastrointestinal* tract. Thus, the constipation is regarded as the functional disorder of the gastrointestinal tract. Still reciting from the same book, the most important and the most common cause of functional gastrointestinal distress is emotional tension, fatigue, insomnia, poor eating, and bowel habits (Walter 319).

The linkage between constipation and enemas can be seen from the way enemas may relieve the disease. Enemas initially may be useful temporarily to induce evacuation of the *rectum* in patients with constipation and poor bowel habit to help reestablish the normal responsiveness of the *rectum* to the bowel content (Walter 320). Moreover, in *The Pharmaceutical Codex*, enemas are defined as aqueous or oily solutions or suspensions for *rectal* administration. The containers of enemas shall therefore be supplied in coloured fluted glass bottles or in single-use plastic packs fitted with a *rectal* nozzle which shall be lubricated before use (325).

Above all, according to Trevor M. Speight and Nicholas H.G. in *Avery's Drug Treatment*, the constipation is usually best treated by simple measures such as ensuring an adequate intake of dietary fibre and fluid, encouragement of physical activity and ensuring the urge to defaecate (Speight and Holford 1007). This source does not persuade the people with constipation to use the enemas unless the condition is intolerable. Furthermore, even the condition is so crucial, a

long term treatment is somehow avoided, considering enemas as chemical substances.

In correspond to Florentino's case, enemas have been an inexorable treatment in curing his chronic constipation. Despite the stagnant condition of his constipation, Florentino is still willing to take enemas in the long-term treatment. To set off from this condition, Florentino's treatment with enemas may suggest something else grandeur than just a matter of medical point of view.

C. The Significance of The Symbols within Florentino's Life

In the previous section, the revelation of some symbols attributed to Florentino has been done. From the section it apparent to catch that the way Florentino keeps the distinctive manner of dress and the disease he bears have made him somehow peculiar to the environment. The existence of Don Pius is also considered as something significant that Florentino is willing to preserve the father's manner of dress in spite of his true age. Even though, in the section, further analysis upon the symbols' significance within Florentino's life has not been disclosed yet.

Florentino's distinctive manner of dress and his chronic constipation have the influential effect over Florentino's life. The distinctive manner is significant within Florentino's life since this character suggests a sense of negligence over the desirable dress manner prevail in the society. Florentino is likely to be aware that there is always certain style for each age, thus everyone has to adjust with this kind of style.

It was a bad time for being young: there was a style of dress for each age, but the style of old age began soon after adolescence, and lasted until the grave. More than age, it was a matter of social dignity. (315)

From the above quotation, Florentino may be telling about his objection over the rule that exists in the society. The rule, which is hardly visualized yet, the impact is so great to the individuals. It may be possible that Florentino is actually discontented with the purpose of making certain style for each age since in the end everyone may wear the same “clothes” when they reach the old age. This sort of thinking can be assumed as the underlying notion developed by Florentino within his life. Here, Florentino’s distinctive manner of dress may be under the influence of his assumption towards life. In accordance with this, Elizabeth B. Hurlock in *Personality Development* proposes that a scornful attitude towards clothes, shown by careless grooming, ignoring the prevailing styles, and dressing poorly when better clothes can be afforded, may also indicate an unfavourable self-concept (47). No wonder that Florentino keeps the dress manner for almost his entire life and alters it when he reunites with Fermina. Thus, it is assumed that Florentino has learned something new concerning life and he begins to wear the suitable clothes for his age.

Florentino’s health condition is also considered as the significant symbol within this character’s life. The chronic constipation that Florentino bears as the inborn defect and lasts until he is seventy-six years old may give the sense of

stagnancy. Previously, Florentino is recounted as having the enemas as the sole treatment over his chronic constipation. Though, the effort does not yield any improvement. To scrutinize the idea behind the stagnant level of the disease, a notion suggested by Elizabeth B. Hurlock may be valuable. In the second chapter, Hurlock mentions that people often make use of their poor health as an excuse from doing things they do not want to do or they do not do well. Furthermore, these people are likely to “enjoy” their poor health in order to avoid irksome responsibilities without feeling guilty (Hurlock 169). Hence, Florentino’s health condition and the treatment over it are significant in shaping his understanding about life.

D. The Representation of the Symbols as Florentino’s Love Fulfilment

The symbols that are attributed to Florentino have played important roles in Florentino’s life, particularly in his psychological condition. In a further analysis, the roles of the symbols will be directed to the presumption that they are actually representing Florentino’s love fulfilment. Regarding this matter, certain theory by George Kelly known as “personal construct” will be applied. The first consideration of taking George Kelly’s “personal construct” theory as the path to guide the analysis of Florentino is to associate the symbols with Florentino’s psychological development. Though, once again, this analysis is not going to figure out the exact meaning of the symbols, rather, it is aimed at disclosing how the symbols make sense to the reader –or the researcher. This sort of method has been based on the way Jonathan Culler regards his “semiotics of reading” theory.

In the first subsection of the revelation of some symbols in Florentino, it has been incorporated that Florentino loves to wear the kind of elderly men suit, particularly the black suit inherited from his father. In this part also, many similarities between Florentino and his dead father, Don Pius are exposed. One of the most significant similarities that is disclosed in coincidence is their written sentence saying that *the only regret I will have in dying is if it is not for love*. Here, the term love becomes crucial since the sentence implies that both Florentino and Don Pius are willing to be dying if it is for the sake of love. However, it is rather difficult to understand the way Florentino and Don Pius realize their adoration towards love unless their fulfilments are also revealed.

In terms of love fulfilment, Florentino has been involved with many sorts of love story. Even though, the experience of love in Florentino may be categorized into two general occasions. The first occasion is related to Florentino's love story with Fermina Daza. Fermina is believed to be Florentino's first love, yet he fails to marry her. Due to the vagueness of his family background and the unsettled occupation, Florentino has to face the reality that Fermina is married to another man named Dr. Juvenal Urbino. In the second occasion, Florentino is recounted as he has been involved with countless liaisons and the number is approximately 622 cases. None of these love affairs is ended in a legal marriage, which has made Florentino's status remains single. Additionally, the 622 cases of liaisons occur during Fermina's marriage with Dr. Juvenal and it has to exist more than half a century.

The strangest thing happens as Florentino reunites with Fermina in the middle of their seventies. In this meeting, Florentino proclaims to Fermina that he has kept his vow of eternal fidelity and everlasting love. Furthermore, Florentino also convinces her that he has remained a virgin for her. It is very clear to capture the sense of falsehood exhibited by Florentino. The act of lying to Fermina and, of course, to himself, have made the character of Florentino somehow becomes puzzling. Started from this state of idea, it is necessary to trace back Florentino's strong linkage with Don Pius. In the effort of gaining as much information between Florentino and Don Pius, a sort of assumption appears to explain the reason why Florentino decides to deceive Fermina instead of telling her the truth.

In correspond to the love fulfilment developed by Don Pius, this character has apparently demonstrated a kind of infidelity. Don Pius' secret love affair with Florentino's mother is likely to imply something to Florentino. The secret love affair, which is hardly revealed by Don Pius' legal wife until the time of his death, may suggest a notion of permissiveness. It is presumably enforced that being unfaithful is fine as long as its truth left unnoticed. Hence, this idea is somehow adopted by Florentino and it is apparent in the way he defends the many cases of liaisons.

Nothing one does in bed is immoral if it helps to perpetuate love
(184)

Evaluated from the act of adopting Don Pius' notion about love, Florentino's preoccupation with his father's dress manner may be a reasonable

symbol. The way Florentino keeps the distinctive manner of dress, particularly the black suit inherited from his father, may indicate that Florentino has learned many things and applied them in his actual life through the point of view of Don Pius. From Don Pius, Florentino learns about the values of being unfaithful person. Through the story of Don Pius, Florentino becomes aware of the bipolar condition if one is involved with certain problems in life, e.g. love matter. In this matter, it is exemplified that any sort of confession that someone is honest or faithful may raise the other perception that this person consequently denies the dishonest or unfaithful things. The bipolar notion about love is adopted by Florentino to justify his deeds in fulfilling the demands of love. Florentino then may assume that Fermina would love to hear his “honesty” by confessing his vow of eternal fidelity and everlasting love. Moreover, to emphasize his intention of winning Fermina back, Florentino also mentions about his determination to keep the virginity only for her. Through the senses of fidelity, everlasting love, and virginity, Florentino is telling Fermina about the quality of his waiting, in hope that Fermina may ignore any negative suspicion about his true nature.

Related to the way Florentino’s views the importance of being aware with the bipolar condition in life, it is in accordance with George Kelly’s “dichotomy corollary”. This corollary may sustain the reason why Florentino tends to choose the profitable value from the two opposite conditions. Florentino, as a matter of fact, may already realize about his long liaisons with women during the waiting for winning Fermina back. Yet, he is not likely to waste the second chance to live with Fermina by ascertaining the opposite nature of his own self. Furthermore,

Florentino seems to be so innocent to practice this act of deception since he has been inspired by his father, and this idea is symbolized through the period of which he preserves the distinctive manner of dress.

Florentino's strong linkage with Don Pius has been verified through their many similarities, particularly in the way they regard the term love. Considering this term, there are many definitions that have been suggested. Recited from the book entitled *The Encyclopedic Dictionary of Psychology*, love is defined as an act of full attention and giving that accepts and attaches to someone as he or she is, thereby enhancing the potential of what that person can become (Harre 359). From this definition there is an emphasis on the idea of full attention to someone. The understanding of having full attention is somehow closely related to the condition of one's feeling, or presumably concerns the inner part of one's body. Based on this notion, the eager demands of love developed by both Florentino and Don Pius may be symbolized through their diseases. In the previous revelation of some symbols in Florentino, it has been incorporated that constipation is a kind of disease which devastates the function of the *gastrointestinal* tract. On the other hand, Don Pius is also recounted as having the colic which has cost him his life. According to *Webster's New Twentieth Century Dictionary of the English Language*, the term colic is derived from *kolon* means the colon. To a further definition, colic is perceived as the acute abdominal pain caused by various abnormal conditions in the bowels (McKechnie 391). Here, both constipation and colic are therefore considered to be the functional disorders of the *gastrointestinal* tract, thus occur in the inner part of the body.

The chronic constipation and colic that borne by Florentino and Don Pius may be possibly the symbols of their lack of love fulfilment. Being abandoned by the fathers in their childhood has made Florentino and Don Pius search for the meaning of loving and being loved by themselves, or in other words to get recovered from their diseases. Talking about the act of treating each disease, Florentino apparently appears differently from his father. Despite the condition of always being in the chronic level, Florentino continuously treats his constipation with enemas whereas Don Pius has to die with his untreated colic. The information towards the cause of Don Pius' death may deliver an idea that he is not able to treat his disease properly so he eventually dies in the age of thirty-three. Unlike Florentino, this character has developed a strong determination to be recovered from his constipation. Thus, Florentino's treatment with enemas may symbolize the great expectation to fulfil his demands of love in spite of the many obstacles he may find.

In just the same way that he had done and thought everything he had done and thought in life, he had scaled the heights only because of his fierce determination to be alive and in good health at the moment he would fulfil his destiny in the shadow of Fermina Daza. (326)

In terms of different treatment towards the disease to his father, Florentino exhibits a condition known as "individual corollary". To George Kelly, this corollary is conceived as that persons differ from each other in their construction

of events (Weiner 226). Hence, although Florentino still preserves the dress manner of his father, meaning that he is adopting some ideas from Don Pius, he remains different from him in the way he manages his spirit of fulfilling the demands of love.

The distinctive manner of dress, the chronic constipation and the treatment with enemas have partly uncovered the character of Florentino Ariza through the theory of “personal construct” by George Kelly. Apparently, one of these symbols is changed in the final part of the story, i.e. Florentino’s distinctive manner of dress. Florentino’s distinctive dress manner meets its alteration in the middle of his seventies. The significant alteration is obvious in the colour, i.e. from the all-black attire to the all-whites. Previously, the discussion about Florentino’s distinctive dress manner is closely related to the assumption that Florentino is adopting some thoughts of Don Pius. Thus, when Florentino eventually alters his dress manner, the change cannot be easily separated from the previous information about Florentino’s point of view towards love. Therefore, this sort of change presumably implies something related to Florentino’s new awareness about love.

It has been revealed before that in the effort of fulfilling his demands of love, Florentino has been involved with numerous love affairs. Though, Florentino’s first love is believed to be with Fermina Daza. Furthermore, during his waiting of winning Fermina Daza back, Florentino has undergone at least 622 cases of liaisons. Florentino’s new awareness about love is somehow assumed when he alters the dress manner since at this age he finally grabs his goal to live

with Fermina. Additionally, both Florentino and Fermina have to face the reality that they are no longer young lovers. Florentino is seventy-six whereas Fermina is seventy-two. The sexual intercourse they make in the middle of this age seems to make Florentino aware of his previous sexual behaviour. Before his reunion with Fermina in the old age, Florentino has been accustomed with the countless liaisons, yet none of them has something to do with a seventy-two-year old woman.

They did not try to make love again until much later, when the inspiration came to them without their looking for it. They were satisfied with the simple joy of being together. (413)

It may be possible that Florentino has learned something new about love from his sexual intercourse with Fermina in their seventies. In his reunion with Fermina, Florentino has to encounter the fact of being an old person, with some significant physical changes from his teenage time. However, there is something valuable to notice that the sense of being together is even somehow more important than to indulge the sexual desire. Hence, the way Florentino alters his dress manner may be a symbol of his new awareness of the love fulfilment. The process of which Florentino gains the new understanding about love is sustained by his own experience that he never gets it before from his father. What Florentino suggests from the alteration of his dress manner is associated with George Kelly's "experience corollary". According to Kelly, a construct is akin to

a hypothesis, the confirmation or disconfirmation of hypothesis may result in the changing of constructs (Weiner 226).

Nevertheless, there is an interesting condition in Florentino as he reunites with Fermina. In the previous part it has been mentioned that Florentino successfully wins Fermina back and he afterwards alters the dress manner. Though, there is apparently one condition that remains unchanged, it is his chronic constipation. From this stage, Florentino exhibits the two contradictory natures. The alteration in the dress manner is likely to be the change in his physical appearance while his constipation, or psychological problem, still remains untreated. In accordance with this, George Kelly's "range corollary" proposes something which may explain the condition. In the range corollary, there are two points that need to be distinguished, i.e. the range of convenience and focus of convenience. Moreover, if a relation is drawn to Florentino's alteration in dress manner, it may be apparent to view that Florentino eventually makes a significant change in his physical appearance. The sense of significance also comes out considering the period of time that Florentino has to pass. Yet, when Florentino reunites with Fermina it does not take any prolonged time to demonstrate a change in his physical appearance. Of course the idea of being successful to gain one's goal in life shall not be neglected, since for Florentino, Fermina is the sole purpose in his life.

The truth is that he was never the same again. Winning back Fermina Daza was the sole purpose of his life. And he was so certain of achieving it sooner or later that he convinced Transito

Ariza to continue with the restoration of the house so that it would be ready to receive her whenever the miracle took place. (209)

However, as Florentino grabs his sole purpose in life, its quality is somehow far different from the first time he encounters it. Florentino may not deny the old-age symptoms that appear in Fermina as well as to himself. Fermina is suffered from earache whereas Florentino becomes bald, toothless and lame. Not only facing the reality of being two old people, Florentino and Fermina are likely to be aware with the threat of death which may come to them at any time. The situation has delivered Florentino to the state of awareness with the existence of life and also death. Florentino's notion about love, like what has been mentioned before may be revised by a new understanding about the values of being together, secure, and dependent from one to another. This sorts of values are presumably undiscovered through Florentino's liaisons with many women. The wider range about love such as the reality of the old age, the threat of death, new understanding about security and togetherness is parallel to Kelly's "range of convenience".

On the contrary, the new awareness that is assumed to exist within Florentino's mind as he eventually alters the dress manner, does not give a significant recovery over his constipation. Previously, Florentino's constipation has been a symbol for his eager demands of love. The sense of loving and being loved that are accumulated since he has lost it from the attitude of his father are represented in the functional disorder of his *gastrointestinal* tract. If only

Florentino's reunion is considered as the best solution over his demands of love, Florentino is supposed to be recovered from his disease. Instead, Florentino remains constipated and its condition does not suggest any improvement, i.e. still chronic. Hence, there must be an underlying idea behind Florentino's constipation rather than just his love fulfilment for Fermina.

Talking about Florentino's chronic constipation may not be separated from the way he treats the disease. Florentino's treatment with enemas has been recounted in the story as the sole way out to cure the constipation. If a further consideration is correlated with the medical point of view, long-continued constipation should be treated by increasing the bulk of intestinal contents, i.e. by the use of a high-fibre diet (*The Pharmaceutical Codex* 222). Although the use of artificial laxatives is mentioned, yet its application is somehow discouraged. In correspond to what happens to Florentino, the treatment with enemas occurs throughout his life. Instead of consuming a high-fibre diet, Florentino chooses the "easiest" alternative, though enemas seems to merely bring the sense of relief than to cure the disease from its underlying cause. Similar to the understanding towards Florentino's decision to fulfil his demands of love, Florentino is believed to be involved with several love stories; the 622 cases of liaisons and his first love with Fermina Daza. Considering the explanation of Florentino's alteration in dress manner, it has been disclosed that Fermina seems to be Florentino's sole purpose in life and he is likely to celebrate his success of winning her back symbolically by altering his dress manner. Nevertheless, it is also interesting to capture Florentino's defense towards his sexual behaviour during Fermina's marriage.

This character believes that his many liaisons is a mere media to perpetuate his love, which presumably for Fermina. Florentino's inability to maintain his vow of eternal fidelity and everlasting love to Fermina is assumed to be affected by his eager demand of love.

Florentino Ariza's eagerness, for at the height of pleasure he had experienced a revelation that he could not believe, that he even refuse to admit, which was that his illusory love for Fermina Daza could be replaced by an earthly passion. (173)

The eager demand of love in Florentino may be paralleled with Kelly's "focus of convenience". This idea is derived from the way love has become such crucial thing within Florentino's life; and its fulfilment seems to be inexorable. In accordance with Florentino's constipation, the condition is always chronic despite his effort of treating it. Even when he has already treated the disease, yet he does not bring it into a total recovery, instead he only gets a sense of relief from the enemas. Or in other words, Florentino's demand of love seems to be endlessly unfulfilled unless Florentino is fully aware of the essence of love itself, such as love honesty, fidelity and trust.

Florentino Ariza, for his part, suddenly asked himself before: what kind of secret life had she led outside of her marriage? Nothing would have surprised him, because he knew that women are just like men in their secret adventures: the same stratagems, the same sudden inspirations, the same betrayals without remorse. But he was wise not to ask the question. (411)

It is somehow interesting to take notice on the later condition of Florentino Ariza in his seventy-six. The significant alteration in dress manner does not seem to bring any further improvement over his chronic constipation. Moreover, Florentino is likely to have a profound dependency on enemas, since he has to use it throughout his life. What García Márquez may suggest from this condition can be partly explained through Kelly's "personal construct". Kelly considers the average person as an intuitive scientist, having the goal of predicting and understanding behaviour (Weiner 223). This notion is similar to the character of Florentino which has demonstrated a fierce determination to pursue his goal in life, i.e. to win Fermina back. Florentino has made many endeavours to realize his aspiration, and finally he achieves it. Florentino, furthermore, is able to predict that his destiny with Fermina may only be realized if he is succeeded to improve the standard of his life.

Florentino's success to win Fermina back, of course, cannot be separated from his spirit and strong belief that sooner or later his goal will be achieved. Thus, from this determination, Florentino has formulated some ideas which may facilitate him to reunites with Fermina. Up to this stage, Florentino is likely to be the only authority over his own self, but there is another aspect which García Márquez seems to uncover and magnify. Florentino may successfully maintain his spirit to improve his standard in life and elevate his status in the society. The reunion with Fermina may be the fruit of his hardship over the long waiting for her to come back to him. Florentino's alteration in dress manner may be a symbol for a new awareness about love that Florentino never learns before his later

reunion with Fermina. Nevertheless, this sort of alteration is not a guarantee that his chronic constipation will be cured in coincide. Thus, even though Florentino has presumably grabbed his new notion about love, its quality may be corroded by his own passion. This assumption may be amply sustained by the information in the story saying that Florentino still indulges his sexual behaviour with a girl named América Vicuña. América is sixty years younger than Florentino and she is believed to be one of his blood relatives. With América Florentino maintains a sort of weird relationship like husband and wife.

For him it was the most sheltered inlet in the cove of his old age.

After so many years of calculated loves, the mild pleasure of innocence had the charm of a restorative perversion. (330)

Florentino is assumed to be able to manage his passion if he is succeeded to heal the chronic constipation with the proper treatment. The proper treatment here is in terms of taking a natural treatment, i.e. by consuming the high-fibre diet, encouraging of physical activity, ensuring the urge to defaccate. etc. In accordance with this, Florentino's awareness in love may be thoroughly achieved if Florentino is able to manage his own passion. Above all, García Márquez seems to criticize the state of human being's awareness. The idea over one's awareness may not be accomplished unless the person is able to conquer his own passion or desire. Thus, the hardest obstacle in human's awareness is his own self.

CHAPTER IV

CONCLUSION