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ASPECTS OF LOVE IN JAMES JOYCE'S ULYSSES AND GABRIEL GARCÍA  
MÁRQUEZ'S CIEN AÑOS DE SOLEDAD

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M.Litt. Comparative Literature  
1 May 1993



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## ABSTRACT

This thesis is a study of two novels, Cien años de soledad by Gabriel García Márquez, and Ulysses by James Joyce. The purpose of this thesis is to present notable aspects of love that occur in both novels, and to explore the effects such aspects have on the characters of each novel. A study is made concerning the similarities as well as the differences the novels present, and the conclusion each novel arrives at.

There are two aspects of love that are dealt with primarily. One aspect is perversion, and the other is loyalty. Examples of these aspects are presented from both novels, and an exploration of the results that take place when loyalty or perversion are exhibited, are compared and contrasted. However different the novels may appear, they do arrive at a similar conclusion. This thesis argues that the novels present examples of life that are either strengthened by love, or doomed by its perversion. It would appear that though the novels explore what seems to be vastly different territory, the same idea is extolled by both. Both novels seem to assert the idea that life and love shared with other human beings can enrich and sustain both the body and soul; however, love perverted and abused can only bring about solitary existence, often an existence that is only empty and cold.

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ASPECTS OF LOVE IN JAMES JOYCE'S ULYSSES AND GABRIEL GARCÍA  
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INTRODUCTION

Ulysses and Cien años de soledad are two great novels of the twentieth century. The authors, James Joyce and Gabriel García Márquez, come from completely different places and represent very different cultures. Joyce, an author of the early twentieth century, is from Ireland; García Márquez, a contemporary writer, is from Colombia. However, though differences could easily be pointed out, it is perhaps just as easy to recognize their similarities, more so than one might suppose.

Both writers are Catholic and come from countries that have experienced tremendous political upheaval during their lifetimes. Both authors have written books that have made strong impacts on the literary world, and both writers appear to be concerned with presenting a mirror of their respective societies.

At first glance, one might not recognize the similarities that Cien años and Ulysses present. The former is written in a sing-song style that is reflective of the oral tradition of story telling in South America. It is at times outrageous and exaggerated, filled with unlikely and perhaps impossible events such as gypsies riding flying carpets, virginal young women ascending into heaven with linen sheets, and priests who levitate after drinking cups of cocoa. These events are described in perfectly serious prose and it is the everyday items which appear extraordinary; things such as magnets, ice, and photographs. It is also a novel that covers a fairly large period of time,

roughly one hundred years between the mid 1800's till the mid 1900's. There are several main characters that dominate different chapters of the book and the cast is often confusing and difficult to memorize with its constant repetition of names. However, though several characters are highly significant to the story, they are almost never looked at with extreme intimacy; generally a topical view is given and only on rare occasions is the reader privy to the inner thoughts of the characters. The Buendía's fate is clear at the end of Cien años, and there is little room for interpretation.

Ulysses seems completely different from Cien años in light of what has just been said. The style in Joyce's work are often varied, ranging from the literary styles of numerous earlier writers, to purple prose, tabloid headlines, and 'stream of consciousness'. For much of the novel the reader is actually in the mind of the character being examined and an intimate portrait is clearly given. The only unbelievable or unreal events are those that the characters hallucinate, imagine, or perceive incorrectly. Ulysses is written about one day in the life of one man, Leopold Bloom (though certain chapters are spent examining other characters), and the date is specifically 16 June 1904; there are only two other primary characters besides Bloom. Unlike Cien años, the ending of Ulysses leaves much room for interpretation: the reader can only guess at what will happen on 17 June 1904, and no definite answer can ever be given.

The question one must ask then is, what do these two (seemingly) vastly different novels have in common? The answer

is love. Ulysses, I would argue, is a triumphant work, an uplifting novel about the ability of love to conquer life's many painful experiences and troubling times, to achieve happiness, however momentary or fleeting. In a single day's journey, Joyce presents the lives and loves and sorrows of three ordinary people who inhabit the city of Dublin. The three main characters all seem to be at a cross-roads in their lives; two, Molly and Bloom, seem to be deciding whether to continue their marriage, and Stephen appears to be beginning the journey to artistic maturity. The characters have known love in a variety of forms, parental, sexual, marital, and fraternal, and though each character may have not known every kind of love, they each have known at least one form. However, it appears that, in the time of the novel, all three characters are looking for love lost or love never experienced. Stephen, the budding artist, is in search of a muse, a woman particularly, with whom he can experience a mature physical relationship and who will encourage him to live life via experience rather than through philosophy. Bloom and Molly, on the other hand, seek to regain a glimmer of the happiness they once shared before the death of their son, and perhaps renew their relationship, though many years have battered it.

Cien años de soledad is also about love; however, unlike Ulysses, its ending is dark and ominous. Having said that, it should be qualified that the novel presents the virtues and benefits of love, as does Joyce's, but rather than suggest a picture of what might be a bright future if love conquers, it emphasizes what can occur if love is abused, squandered and

wasted. - Both novels present the opportunities love offers, but, more often than not, the characters in Cien años ignore or destroy those chances and find themselves unhappy, unsatisfied and solitary. Joyce's characters, on the other hand, appear to take advantage of such opportunities, and therefore are able to look optimistically at the future. "Love in Márquez's novels is a place of disorder, outside rational control. For this reason it is a prime target for social control. Again and again, [we witness] structures of organization dissolved by love,"<sup>1</sup> leading to unproductive desire. For example, marriages are unfulfilling because spouses are undesirable or unsuitable, and true love is often incestuous or doomed. However, Bloom, Molly, and perhaps Stephen, are able to avoid these pitfalls, partly because of their ability to maintain personal relationships and partly because of their optimistic nature (the latter less applicable in Stephen's case); few of García Márquez's characters are capable of these things.

The aspects of love that this thesis discusses are of two kinds. One type discourages or perverts love, the other encourages or promotes it. Both novels exhibit each variety; one novel depicts mainly what can happen if love is accepted and nurtured (Ulysses), whilst the other shows primarily what can happen if love is betrayed and destroyed (Cien años).

## CHAPTER ONE: LOVE AND PERVERSION

Both Ulysses and Cien años de soledad contain significant episodes of sexual perversion. For the purposes of this thesis I shall use the word "perverse" as it is defined in the Oxford English Dictionary, which states that "perverse" is turning "away from the right way or from what is right or good; perverted; wicked". García Márquez's work is filled with acts which by nearly any modern standard would be considered perverse or, at the very least, abnormal. Such examples of atypical sexual behaviour would include incest, bestiality, paedophilia, and rape. Some forms of sexual perversion in Ulysses, on the other hand, might perhaps be considered perverted only by the standards of the time in which it was written. These acts would include exhibitionism, masturbation, voyeurism, pornography, and homosexuality. By the standards of today, masturbation is not considered perverted or unhealthy, and homosexuality is becoming more and more accepted as simply a matter of sexual preference, perhaps caused by genetic make-up, and not an illness, but, having said that, it must be understood that in turn-of-the-century Dublin, masturbation was considered very wicked indeed, as was homosexuality. Though Joyce may have understood masturbation as fairly normal in males, he did, however, according to Schwarz, feel that homosexuality offered only fruitless sexuality which must be avoided and that heterosexual intimacy was the creative impetus which enabled him to grow as an artist.<sup>2</sup> He staunchly held that on 16 June 1904, the first day

he walked out with Nora Barnacle, his artistic maturity began to develop. According to Schwarz, it was on that day that he "started to overcome paralysis and narcissism and began to move once and for all beyond the purely lyrical in his art. It was from this point that he eventually began the artistic journey that climaxed in the epical and dramatic form of Ulysses".<sup>3</sup> So, even if Joyce did not consider homosexual behaviour evil or wicked, he did find it unproductive and creatively stifling.

As the boundaries are now set, the exploration of the said perversions must address a question inevitably raised by the subject of this thesis: What do these perversions have to do with the theme of love? Moreover, do they stem from a love of any sort, be it parental, platonic, or sexual, which may have become misunderstood or twisted by some external factor? Or are they simply acts of behaviour which are perverted only for the sake of perversion? Or perhaps are they ploys used by the authors as a means of portraying humour or certain stereotypes? The answers to these questions are all affirmative.

Cien años begins with an act of incest, which results in the fear that the incest will produce a child born with the tail of a pig; the novel ends with the birth of such a child and the prophecy is fulfilled by an incestuous love affair between an aunt and nephew some five generations later. Incest is a central and complex theme of Cien años that has been much studied. However, by tracing the theme of incest from beginning to end, one can see certain aspects of love - or love lost - in a novel which many researchers, and García Márquez himself, have

said contains no love at all. It is my belief that there are many forms of love in Cien años, or attempts at love, but that these actions are thwarted from the very beginning of time in the insular world of Macondo, and that the attempts are almost aborted by destiny, which hangs over the head of the Buendía family the curse of a malformed child.

Cien años is the story of the Buendía family, who founded a town called Macondo in the middle of a South American jungle in roughly the mid 1800's. Six generations of Buendías live and die for one hundred years and decorate the history of Macondo before their line comes to an end. The family is headed by the industrious and intellectually curious José Arcadio Buendía, and his wife Úrsula Iguarán, who is not only extraordinarily hard-working but tenacious and committed to her family as well. As a young couple the Buendías left the town of their birth in an attempt to put behind them their ill-fated beginning and to start a new life far from the superstitious beliefs of family and friends. However, they are unable to run from their past and they are haunted by the fact that they are related by blood and that the curse predicted for them by Úrsula's mother brought about the death of a friend and may well bring about a child with a pig's tail:

Porque en verdad estaban ligados hasta la muerte por un vínculo más sólido que el amor: un común remordimiento de conciencia. Eran primos entre sí.... Aunque su matrimonio era previsible desde que vinieron al mundo, cuando ellos expresaron la voluntad de casarse sus propios parientes trataron de impedirlo. Tenían el temor de que aquellos saludables cabos de dos razas secularmente entrecruzadas pasaran por la vergüenza de engendrar iguanas. Ya existía un precedente tremendo. Una tía de Ursula, casada

con un tío de José Arcadio Buendía, tuvo un hijo que pasó toda la vida con unos pantalones englobados y flojos, y que murió desangrado después de haber vivido cuarenta y dos años en el más puro estado de virginidad, porque nació y creció con una cola cartilaginosa en forma de tirabuzón y con una escobilla de pelos en la punta.... José Arcadio Buendía, con la ligereza de sus diecinueve años, resolvió el problema con una sola frase: "No me importa tener cochinitos, siempre que puedan hablar." ... Hubieran sido felices desde entonces si la madre de Úrsula no la hubiera aterrorizado con toda clase de pronósticos siniestros sobre su descendencia, hasta el extremo de conseguir que rehusara consumir el matrimonio. (pp. 93-4)

It is reasonably clear that Úrsula and José Arcadio Buendía come together in mutual love. They desire each other as partners and want to marry. The paranoia displayed by both sets of parents isn't enough to discourage them from marrying and it is only fear (instilled by Úrsula's mother) and guilt (brought upon by the death of Prudencio Aguilar) which keeps them from happiness and perhaps a love which would grow and mature as they do. The intervention of Úrsula's mother is at the core of the incest fear that becomes the taboo that haunts the family for generations and brings about their very destruction. Úrsula's constant reminder that the Buendías are a family that intermarry, and the inner fear she seems to pass on hereditarily to her children that they may bear the child with a tail, make it virtually impossible for any family member to break the chain and indeed move forward, as José Arcadio Buendía tries to do when he eventually takes Úrsula away from her family. However, this exodus is preceded by the fateful series of events which chart the Buendía family's future for the next one hundred years.

Úrsula's mother frightens her into refusing José Arcadio Buendía sexual intercourse:

Temiendo que el corpulento y voluntarioso marido la violara dormida, Úrsula se ponía antes de acostarse un pantalón rudimentario que su madre le fabricó con lona de velero y reforzado con un sistema de correas entrecruzadas, que se cerraba por delante con una gruesa hebilla de hierro... Durante la noche, forcejeaban varias horas con una ansiosa violencia que ya parecía un sustituto del acto de amor, hasta que la intuición popular olfateó que algo irregular estaba ocurriendo, y soltó el rumor de que Úrsula seguía virgen un año después de casada, porque su marido era impotente. (p. 94).

The insult of impotency directed towards José Arcadio Buendía forces him to defend his honour, and he kills his friend, Prudencio Aguilar, with a spear that could certainly be symbolic of a male penis, for José Arcadio Buendía then returns home and it could be argued that he rapes his virgin wife:

José Arcadio Buendía entró en el dormitorio cuando su mujer se estaba poniendo el pantalón de castidad. Blandiendo la lanza frente a ella, le ordenó: "Quítate eso." Úrsula no puso en duda la decisión de su marido. "Tú serás responsable de lo que pase", murmuró...

"Si has de parir iguanas, criaremos iguanas" dijo.

"Pero no habrá más muertos en este pueblo por culpa tuya.

Era una buena noche de junio, fresca y con luna, y estuvieron despiertos y retozando en la cama hasta el amanecer, indiferentes al viento que pasaba por el dormitorio, cargado con el llanto de los parientes de Prudencio Aguilar.

El asunto fue clasificado como un duelo de honor, pero a ambos les quedó un malestar en la conciencia. (CAS p. 95)

So, with guilt tracking them, the Buendías and a small group of young adventurers set off to leave their pasts behind them. They trek through the jungle in search of a new home, and the Buendías try to regain the love they knew, but never far behind is the twinge of conscience which has been inextricably instilled into their lives by the words and original instructions given by Úrsula's mother. It is important to note that in the beginning of José Arcadio Buendía's and Úrsula's lives together, there

first existed love, or at least attraction and desire; we recall the following extracts: "ellos expresaron la voluntad de casarse" (p. 93), and "Hubieran sido felices desde entonces si la madre de Úrsula no la hubiera aterrorizado con toda clase pronósticos siniestros sobre su descendencia" (p. 94). The love, however, is perverted by the taboo of incest, the incest becomes "original sin" and the killing of Prudencio Aguilar cements the fate of the Buendías. One feels that if the fear had not been instilled into the minds of the characters, the devastating end of the family line, one hundred years later, would never have taken place.

When José Arcadio Buendía cannot find the sea, the group of young pioneers settle and found Macondo. A golden age of innocence seems to descend upon the community, at least for a few years. José Arcadio Buendía is captivated by science and builds a laboratory for the purposes of practising alchemy, developing a system of solar warfare, perfecting the use of magnets, and studying the stars and the shape of the earth. He and Úrsula have two sons by the time José Arcadio Buendía has befriended the Gypsies and begun to lose interest in his family:

[José Arcadio] fue concebido y dado a luz durante la penosa travesía de la sierra, antes de la fundación de Macondo, y sus padres dieron gracias al cielo al comprobar que no tenía ningún órgano de animal. Aureliano, el primer ser humano que nació en Macondo, iba a cumplir seis años en marzo. Era silencioso y retraído. Había llorado en el vientre de su madre y nació con los ojos abiertos... [José Arcadio Buendía], ajeno a la existencia de sus hijos, en parte porque consideraba la infancia como un periodo de insuficiencia mental, y en parte porque siempre estaba demasiado absorto en sus propias especulaciones quiméricas. (pp. 87-8)

Though José Arcadio Buendía turns his back on the prophecy of an animal/child and buries himself in the pursuit of modern technology at the expense of his children, Úrsula does not abandon the fear so readily. It appears that her diligence and mothering is at times acted out by sheer instinct rather than love. Like a lioness, she is dauntless and protective of her children throughout the novel. However, it is nearly with fear that she regards them, seemingly unable to accept their normal appearance, and perhaps tending to them with trepidation as opposed to unconditional maternal love. It is possible that Úrsula hides an incestuous desire for her first son when she feels shame at the sight of his naked body:

Una noche Úrsula entró en el cuarto cuando él (José Arcadio) se quitaba la ropa para dormir, y experimentó un confuso sentimiento de vergüenza y piedad: era el primer hombre que veía desnudo, después de su esposo, y estaba tan bien equipado para la vida, que le pareció anormal. Úrsula, encinta por tercera vez, vivió de nuevo sus terrores de recién casada. (p. 98)

This theory of incest could be strengthened later when Úrsula leaves her two younger children and her husband in search of Aureliano José when he runs away with the gypsies. But it is important to note that in the previous passage we begin to see the strains of the solitude brought on by fear that will act as catalyst for destruction. The solitude shared by all the Buendías is directly related to their egocentricity, i.e. a tendency to turn inward on themselves rather than outward towards others. "This introspection, which partially explains their lack of solidarity with the community, is further illustrated by the

recurring threat of incest that haunts each generation and manifests itself in numerous episodes."<sup>4</sup> Rather than bonding together in a strong fabric of love, the Buendías reject each other, afraid of familial contact and thereby nurturing the very kind of love that they indeed fear. The most evident incestuous episodes involve a kind of mother figure, as in the relationships between José Arcadio and Pilar Ternera; Amaranta and her nephew Aureliano José, who returns from the war determined to marry his aunt; Pilar Ternera and her son Arcadio; and Amaranta again with her hedonistic great-grand-nephew, José Arcadio, who is murdered in his bath "y todavía pensando en Amaranta" (p.449). These relationships require further examination.

Pilar Ternera is a highly important character, as well as an intriguing one. She, as will be seen, seems to have an infinite capacity for love, almost as a polar opposite to the introversion of the Buendía clan. She comes to the Buendía household to help with the chores, and is a fortune teller who can read the future in her tarot cards. Úrsula, distressed by what she considers the unnaturally large size of José Arcadio's genitals, something she finds as frightening as her cousin's tail of a pig, asks Pilar to read his destiny in the cards. Pilar does so, sitting across from him in the granary:

De pronto extendió la mano y lo tocó. "Qué bárbaro", dijo, sinceramente asustada, y fue todo lo que pudo decir. José Arcadio sintió que los huesos se le llenaban de espuma, que tenía un miedo lánguido y unos terribles deseos de llorar. La mujer no le hizo ninguna insinuación. Pero José Arcadio la siguió buscando toda la noche en el olor de humo que ella tenía en las axilas y que se le quedó metido debajo del pellejo. Quería estar con ella en todo momento, quería que ella fuese su madre, que nunca salieran del granero y que

le dijera que bárbaro, y que lo volviera a tocar y a decirle que bárbaro. Un día no pudo soportar más y fue a buscarla a su casa. Hizo una visita formal, incomprensible, sentado en la sala sin pronunciar una palabra. En ese momento no la deseó. La encontraba distinta, enteramente ajena a la imagen que inspiraba su olor, como si fuera otra. Tomó el café y abandonó la casa deprimido. Esa noche, en el espanto de la vigilia, lo volvió a desear con una ansiedad brutal, pero entonces no la quería como era en el granero, sino como había sido aquella tarde. (pp. 98-9).

The affair that follows, unfortunately, can be only partially enjoyed by José Arcadio. Because every Buendía has been told by Úrsula about the incest-urge, all longing becomes questionable. "A sinister law regulates Úrsula's taboo-regime. Every true desire, incestuous or not, is never fruitfully satisfied. It is either thwarted, displaced or remains sterile. José Arcadio satisfies shadowy longings for his mother Úrsula in the arms of Pilar Ternera"<sup>5</sup>, and eventually flees in fear when she tells him of her pregnancy.

Aureliano, the second son of José Arcadio Buendía and Úrsula, is also confused throughout his sexual life because of the incest threat which hangs over the family. His attempt at true desire, when he comes across a pathetic girl who is being prostituted by her grandmother, carries shades of a life which might provide happiness:

Esa noche no pudo dormir pensando en la muchacha, con una mezcla de deseo y conmiseración. Sentía una necesidad irresistible de amarla y protegerla. Al amanecer, extenuado por el insomnio y la fiebre, tomó la serena decisión de casarse con ella para liberarla del despotismo de la abuela y disfrutar todas las noches de la satisfacción que ella le daba a setenta hombres. (p. 129).

This happiness is thwarted when Aureliano returns the next morning and finds that the girl has left with her grandmother.

Aureliano then begins unhealthy sexual relationships and desires which are dotted by surrogates and children.

Aureliano becomes infatuated with a nine-year-old child who has not only not reached puberty, but still plays with dolls and wets the bed. Since it is impossible for Aureliano to marry little Remedios until she has reached physical maturity, i.e. the time when she begins to menstruate, he must be assuaged by a surrogate in the form of Pilar Ternera. We the readers see veiled desires for Úrsula similar to those we have seen experienced by José Arcadio when Aureliano goes to Pilar Ternera's bed, and she soothes him in a motherly yet also sexual fashion: "Buscó a Aureliano en la oscuridad, le puso la mano en el vientre y lo besó en el cuello con una ternura maternal. 'Mi pobre niño', murmuró." (p. 144). Willing and giving, Pilar Ternera once again is seen as a loving figure, a figure somewhat frightening to the Buendías, a group of people who try to avoid love and turn in towards themselves and towards unhealthy sexual desires.

Pilar Ternera must resist the desires of her own son Arcadio, who is also the son of José Arcadio and has been raised in the Buendía house by Úrsula, and is ignorant of his parentage. Pilar has defended him in a cat-fight with a woman who said that he had the rear end of a woman, and she has become friends with Rebeca, the adopted daughter of the Buendías, which enables her to be near her son. Her son, however, is disturbed and excited by Pilar's sexuality, mistaking her motherly feelings for sexual intentions:

A veces entraba [Pilar Ternera] al taller y ayudaba a Arcadio a sensibilizar las láminas del daguerrotipo con una eficacia y una ternura que terminaron por confundirlo. Lo aturdió esa mujer. La resolana de su piel, su olor a humo, el desorden de su risa en el cuarto oscuro, perturbaban su atención y lo hacían tropezar con las cosas. (p. 153)

The smell of smoke that distracts most of the men who come in contact with Pilar Ternera, and represents the smouldering passion that burns within her, troubles Arcadio into adulthood:

Pilar Ternera, su madre que le había hecho hervir la sangre en el cuarto de daguerrotipia, fue para él una obsesión tan irresistible como lo fue primero para José Arcadio y luego para Aureliano. A pesar de que había perdido sus encantos y el esplendor de su risa, él la buscaba y la encontraba en el rastro de su olor de humo. (p. 188).

Arcadio comes to the verge of raping his own mother. Pilar Ternera desperately tries to give him what he needs without offending the laws of nature, which she respects. Her maternal love and instinct is poignant and true:

Arcadio la agarró por la muñeca y trató de meterla en la hamaca. "No puedo, no puedo", dijo Pilar Ternera horrorizada. "No te imaginas cómo quisiera complacerte, pero Dios es testigo que no puedo." Arcadio la agarró por la cintura con su tremenda fuerza hereditaria, y sintió que el mundo se borraba al contacto de su piel. (p.188)

Eventually, Pilar Ternera is able to fend off the attack and tricks her son into coming the next night, when she sends him to a room where a young woman awaits him, a young woman called Santa Sofía de la Piedad, who plays surrogate mother to his sexual advances and becomes his common-law wife. She will bear him one set of twin sons and a daughter before he is killed by a firing squad.

Pilar Ternera's other son, Aureliano José, whose father is Colonel Aureliano Buendía, finds himself in love with his own

aunt, Amaranta, who is perhaps one of the coldest creations in the history of fiction. After deliberately causing the suicide of the Italian musician Pietro Crespi, whose genuine love she has bitterly rejected, after nurturing it to a disastrous height, she begins a rather sickening, unnatural relationship with her little nephew. The sexual frustration Amaranta feels when she ignores the advances of Colonel Gerineldo Márquez, another healthy relationship she could cultivate, prompts her to further the unhealthy desire she feels for her nephew. This love affair with Aureliano José stops just short of sexual intercourse. (While she prepares for her own death, Amaranta's virginity is confirmed by Úrsula: "que nadie se haga ilusiones" gritó, para que la oyera Fernanda, "Amaranta Buendía se va de este mundo como vino." (p.355)). However, Aureliano José is ruinously affected psychologically; it is fateful, and fatal as well.

Tiempo después, cuando ella se restableció del suicidio de Pietro Crespi y volvió a bañarse con Aureliano José éste ya no se fijó en la depresión, sino que experimentó un estremecimiento desconocido ante la visión de los senos espléndidos de pezones morados. Siguió examinándola, descubriendo palmo a palmo el milagro de su intimidad, y sintió que su piel se erizaba en la contemplación, como se erizaba la piel de ella al contacto del agua. Desde muy niño tenía la costumbre de abandonar la hamaca para amanecer en la cama de Amaranta, cuyo contacto tenía la virtud de disipar el miedo a la oscuridad. Pero desde el día en que tuvo conciencia de su desnudez, no era el miedo a la oscuridad lo que le impulsaba a meterse en su mosquitero, sino el anhelo de sentir la respiración tibia de Amaranta al amanecer. Una madrugada, por la época en que ella rechazó al coronel Gerineldo Márquez, Aureliano José despertó con la sensación de que le faltaba el aire. Sintió los dedos de Amaranta como unos gusanitos calientes y ansiosos que buscaban su vientre. Fingiendo dormir cambió de posición para eliminar toda dificultad, y entonces sintió la mano sin la venda negra buceando como un molusco ciego entre las algas de su ansiedad. Aunque aparentaron ignorar lo que ambos sabían, y lo que cada uno sabía que el otro sabía, desde aquella noche

quedaron mancornados por una complicidad inviolable...  
Entonces no sólo durmieron juntos, desnudos, intercambiando caricias agotadores, sino que se perseguían por los rincones de la casa y se encerraban en los dormitorios a cualquier hora, en un permanente estado de exaltación sin alivio.  
(pp. 218-19)

Amaranta stops the affair only when they are on the verge of being caught by Úrsula. She does not stop it because she feels Aureliano José might be suffering for it, nor because she loves him and wants him to lead a normal and healthy life, but because of fear, and perhaps out of the meanness that is a part of her nature.

Determined to get away from his aunt and to try to purge his heart clean of her, Aureliano José goes to war. He is told by an old soldier that the liberals are fighting so that a boy can marry his own mother (p.225), and this prompts him to return home to Amaranta, resolute in the idea of marrying her. Their tempestuous battles in bed begin again, resembling those of Úrsula and José Arcadio Buendía during the days of the chastity belt. When Aureliano José tells her of his intentions of marrying her, she replies:

"No es cierto que se le pueda hacer esto a una pobre tía, como no sea con dispensa especial del Papa..." "No es sólo eso" rebatía Amaranta. "Es que nacen los hijos con cola de puerco."

Aureliano José era sordo a todo argumento.

"Aunque nazcan armadillos" suplicaba. (p.226)

The words of José Arcadio Buendía are echoed in the remark of young Aureliano José. The cyclical nature of the Buendías, and the hereditary fear continue to revive and repeat with acute regularity. Aureliano José finds solace in the home of his mother, Pilar Ternera, who is described as growing old without

bitterness and who has found consolation in the knowledge of happiness experienced by others. Pilar Ternera reads the cards for her son, as she read the cards for so many other Buendía men, and advises him not to journey out one evening. Ignoring his mother's words, Aureliano José leaves the house and is shot dead. This is a cruel twist of fate for it would seem that his destiny should have been to find happiness with young Carmelita Montiel:

Aureliano José estaba destinado a conocer con ella la felicidad que le negó Amaranta, a tener siete hijos, y a morirse de viejo en sus brazos, pero la bala de fusil que le entró por la espalda y le despedazó el pecho, estaba dirigida por una mala interpretación de las barajas.  
(p. 230).

It would almost appear that the mere name Buendía is enough to discourage them in matters of love, and instead place upon them the inability to live normally, happily and productively.

The twin sons of Santa Sofía de la Piedad and Arcadio fare little better in their quest for love. Their names, Aureliano Segundo and José Arcadio Segundo, seem to chart their futures from birth. There is little reason to expect that they will experience life any differently than their ancestors did, or that they too will not feel the same urge of incest as did their father, their father's father, and their father's grandfather. Some gains are made by Aureliano Segundo, but José Arcadio Segundo is also an interesting character who should be looked at more closely.

José Arcadio Segundo is perhaps the most solitary character in the book. Not cold and mean, like Amaranta, but completely without need for companionship and, apparently, love. He begins

to satisfy his sexual needs at a fairly young age in a traditionally taboo fashion, through intercourse with donkeys. This behaviour keeps him from patronizing the local whore-house till he is much older, and one might feel that when he does in fact experience a woman, Petra Cotes, that he may indeed prefer animals to humans. Perhaps with an animal José Arcadio Segundo feels that he does not need to give anything of himself other than a fruitless emission, something which is only a physical urge, not a physical or psychological need. He never marries and there is no evidence of his ever having another woman besides Petra Cotes, whom he abandons and remembers as a dull and uninspiring bed partner (p. 268). He dies, long after he has disappeared from the memory of the family, and after having lived through a horrific massacre that no one in his town or family believes ever took place. His entire existence is completely without impact. He receives food from his mother after he resigns himself to permanent habitation in Melquíades' old workshop, and like his mother Santa Sofía de la Piedad, seems to go unnoticed by every member of the Buendía family. His presence in the novel is puzzling; he never attempts love, his desires are only mildly felt and he seems quite content to settle his lust with a donkey as opposed to a human being. He seems the most unapproachable character in the novel and possibly the most maladjusted.

Aureliano Segundo makes some significant gains in the ways of love, though it might be said that the incest urge is felt by him towards his own daughter (page 21 below), and, ironically, he

also for a time shares a mistress with his brother. Aureliano Segundo does indeed fall in love with Petra Cotes who in many ways reenacts the role of Pilar Ternera by becoming a surrogate mother/lover for the twins. "In spite of Úrsula's taboo ridden anxieties, we find the spectre of incest stalking the family, criss-crossing the generations to form a web of endogamous passion lurking beneath the surface of legal kinship".<sup>6</sup>

Interestingly enough, the Buendías can only recreate themselves by continually chasing the trouble that they are afraid of most. Physically sexual relationships become probable incest-traps, and producing children becomes a means of playing with fire. Begetting offspring is rarely the result of a true love affair but is attained rather through stand-ins, either with an illicit love who becomes a surrogate for a desired relative, as with José Arcadio, who wants his mother but has a son by Pilar Ternera, or a legal spouse who is a substitute for a true love, as with Arcadio Segundo, who produces three children with his wife Fernanda del Carpio though he really loves Petra Cotes. As Williamson states:

Genuine desire is not rewarded by legitimate issues; as a rule children are born either to undesired wives, or to women who have been used vicariously to discharge an unconfessed desire for a family relation. The result is that the legitimacy of the Buendía line is mocked by the emergence of a subsidiary tribe of bastards, mistresses, natural mothers and similar illicit kin that surround the official family and creates in the long run a confusing situation which allows the last two Buendías to commit incest without fully realizing the true nature of their kinship. (p. 51).

Aureliano Segundo is unable to be true to his own desires. He marries Fernanda del Carpio though he truly loves Petra Cotes,

and, though his children are borne by Fernanda, his warmth and kindness evolve through his relationship with Petra. He develops a loving and nurturing relationship with his own children, though his interest in his daughter Meme might be looked upon as suspect. His interest in Meme's love life is slightly more probing than what might be considered healthy by a father, and, perhaps subconsciously, he decorates Meme's room in the same fashion as that of his mistress:

Fue él [Aureliano Segundo] quien resolvió sacarla del dormitorio que ocupaba desde niña, y donde los pávidos ojos de los santos seguían alimentando sus terrores de adolescente, y le amuebló un cuarto con una cama troncal, un tocador amplio y cortinas de terciopelo, sin caer en la cuenta de que estaba haciendo una segunda versión del aposento de Petra Cotes. (p. 346).

However, though his faults are many, he does possess the ability to love and be loved, as seen in his relationship with Petra Cotes and in the actions of sending baskets of food to his wife, though he can't stand to be in her presence. Ironically, it is he and Fernanda del Carpio who produce the two children whose chances of turning away from the destiny of the Buendías are greatest.

Meme Buendía, Aureliano Segundo's eldest child, is an interesting young woman. Notably different ~~she~~ "al contrario de todos, Meme no revelaba todavía el sino solitario de la familia, y parecía enteramente conforme con el mundo" (p. 335). She begins an affair with an auto mechanic called Mauricio Babilonia who is constantly being announced by swarms of yellow butterflies which, as McMurray points out (p. 103), represent his animal magnetism. A healthy, normal if clandestine affair, it results

in pregnancy, and the happiness of Meme and Mauricio is thwarted when Fernanda orders Mauricio shot and sends Meme away to a convent, and later we learn that she dies in a Polish hospital. In the convent Meme gives birth to the last of the Buendias, Aureliano Babilonia, who is delivered back to Fernanda to be reared in the ill-fated household and is yet another Buendía ignorant of his parentage.

Aureliano Segundo's and Fernanda's third child, Amaranta Úrsula, is reared side by side with Aureliano Babilonia, believing he is her brother. She is sent to Europe to complete her education, where she marries and discovers much about the world. However, she returns to Macondo with her husband Gaston, and to the ancestral home where only one surviving Buendía lives, Aureliano Babilonia. Though she seems unhampered by the superstitions that haunt the Buendías, and has no living memory of the curse placed upon the family by Úrsula's mother, Gastón wryly observes that her return to Macondo is due to her having fallen victim to what Williamson calls the "mirage of nostalgia" (p. 57). Ironically, it is her lack of awareness concerning the incest-taboo that blinds her and Aureliano Babilonia to the hereditary defects which hide within their natures. The consequent love affair between the last two Buendías, therefore, is only technically bothersome; they are not aware of the precedent of a child with a pig's tail, or the prophecy of Melquíades' parchments, which name them as horsemen of familial apocalypse. In this final case, true love and genuine desire "are not displaced or repressed but contrive at long last to

possess their true object".<sup>7</sup> How ironic, or perhaps tragic, that it is the love the Buendías try to avoid for one hundred years which eventually brings about their very destruction.

Incest, as stated before, is a highly complex issue in Cien años de soledad. However, as a perversion in the novel, incest is a repressed, often displaced, and notably twisted form of love. Normal behaviour is confused and never enhanced or cultivated; primal desires and animal instincts replace the human capacity for love, and leave the Buendía family to fend for themselves in a world of emotions and superstitions which they neither understand nor try to overcome. This is the tragic element of Cien años; the very element which cannot be altered because the make-up of the characters disallows evolution and the capability of higher understanding.

There are other forms of perversion present in Cien años de soledad; however, they surely have little to do with love, and much to do with humour. The following discussion of the issues of rape and paedophilia will attempt to prove that these incidents, for the most part, are a means to laugh at traditional beliefs in South America - or at least to exaggerate them. As Aureliano Babilonia discovers: "la literatura fuera el mejor juguete que se había inventado para burlarse de la gente" (p. 462).

There are three episodes in the book which could arguably be described as rape. The first is, of course, the encounter between José Arcadio Buendía and Úrsula after José Arcadio

Buendía has killed Prudencio Aguilar (see page nine of this thesis for the applicable passage).

The second, more forceful and more violent, is the intercourse which takes place between the gigantic José Arcadio and his virginal (adopted) sister Rebeca:

"Ven acá", dijo él [José Arcadio]. Rebeca obedeció. Se detuvo junto a la hamaca, sudando hielo, sintiendo que se le formaban nudos en las tripas, mientras José Arcadio le acariciaba los tobillos con la yema de los dedos, y luego las pantorrillas y luego los muslos, murmurando: "Ay hermanita: ay, hermanita." Ella tuvo que hacer un esfuerzo sobrenatural para no morir cuando una potencia ciclónica asombrosamente regulada la levantó por la cintura y la despojó de su intimidad con tres zarpazos, y la descuartizó como a un pajarito. (p. 169).

The third possible act of rape takes place between Aureliano Babilonia and his aunt, Amaranta Úrsula:

Aureliano sonrió, la levantó por la cintura con las dos manos, como una maceta de begonias, y la tiró boca arriba en la cama. De un tirón brutal, la despojó de la túnica de baño antes de que ella tuviera tiempo de impedirlo, y se asomó al abismo de una desnudez recién lavada que no tenía un matiz de la piel ni una veta de vellos, ni un lunar recóndito que el no hubiera imaginado en las tinieblas de otros cuartos. Amaranta Úrsula se defendía sinceramente, con astucias de hembra sabia, comadrejeando el escurridizo y flexible y fragante cuerpo de comadreja, mientras trataba de destroncarle los riñones con las rodillas y le alacraneaba la cara con las uñas, ... Era una lucha feroz, una batalla a muerte, ... De pronto, casi jugando, como una travesura más, Amaranta Úrsula descuidó la defensa, y cuando trató de reaccionar, asustada de lo que ella misma había hecho posible, ya era demasiado tarde. Una conmoción descomunal la inmovilizó en su centro de gravedad, la sembró en su sitio, y su voluntad defensiva fue demolida por la ansiedad irresistible de descubrir qué eran los silbos anaranjados y los globos invisibles que la esperaban al otro lado de la muerte. (p. 471-2)

There is evidence in each of these passages to suggest that consensual sex does not occur. Though some may argue differently, it does appear that Úrsula only agrees to have sex with José

Arcadio Buendía because she knows how serious his intent is, and should she choose to deny him marital right, he will force himself upon her. Although they are eventually described as two who are passionately engaged in the sex act, one cannot ignore the fact that José Arcadio Buendía is capable of and willing to rape, had his wife refused him. In effect, José Arcadio Buendía presents his wife with an ultimatum, and Úrsula decides to make the best of a situation that she would have continued to avoid if possible.

The situation with Rebeca and José Arcadio is of a different nature. It is true that Rebeca goes to José Arcadio as he lies in his hammock; however, there is no real evidence that she does so in search of a sexual encounter. She is curious, but her consent is not given in an act where José Arcadio takes her virginity in a passage that is described in fairly violent terms. Their lives together after that point are described as happy and fulfilled; but their initial encounter is questionable. An interesting, though improbable, theory might be that the mysterious death of José Arcadio is really murder. Perhaps Rebeca, having repressed her anger over their initial encounter, murders José Arcadio in a fit of anger; an argument many feminists might like to defend...

Finally, Amaranta Úrsula and Aureliano Babilonia come together in a titanic struggle which is clearly a battle of wills and strength. Amaranta Úrsula is described as "sincerely" trying to defend herself, and is also described as "frightened"; it is said to be a "battle to the death", though eventually she loses

the fight. Again, their lives thereafter are described in happy terms, like Rebeca and José Arcadio, but their first sexual experience could hardly be termed "consensual".

What has the violence of rape to do with love? Two of the three examples result in relationships that are happy, but clearly there is no evidence to suggest that Úrsula and José Arcadio Buendía ever experience love or happiness together. Pride is the catalyst that spurs on José Arcadio Buendía, and indeed, the act becomes highly significant in the history of the Buendías, because children will be born that are afraid of relationships, afraid of committing incest, and so very solitary in nature that their selfishness and will bring about the destruction of the entire Buendía line.

As McMurray asserts, Gabriel García Márquez's humour relies largely on

hyperbole and preposterous distortions, occasionally creating a tone of high comedy that marks him as a practitioner of absurd literature. Thus, through the negation of reason and logic he probes the other side of existence in order to reveal the disproportion between human intentions and reality. Another notable example of the resultant Rabelaisian exuberance and ludicrous exaggeration is Aureliano Buendía's courtship of the nine year old Remedios Moscote, who still wets the bed and has yet to reach puberty.<sup>8</sup>

Normally, a grown man who fancies a nine-year-old child would be considered perverse and disgusting, a case for a psychoanalyst, but the Moscotes and the Buendías ignore the issue and decide that the marriage will take place once Remedios menstruates.

The perversions of rape and paedophilia have nothing to do with love. Both are used as ploys to laugh at stereotypes and

create outrageous humour which is not really meant to be taken seriously. In this regard, they have no common thread with the incest issue, which clearly goes much deeper than mere humour.

The perversions in James Joyce's Ulysses are very subtle indeed. They are not as easily identified as those in Cien años de soledad and it might be said they are, in truth, merely sexual idiosyncrasies. As Peake asserts, Bloom cannot be legitimately called abnormal.

The people whom we call perverts don't experience impulses unknown to their fellow human beings; they are people afflicted with exaggerated and often uncontrollable forms of tendencies which are present in everyone, though usually repressed or censored... Bloom's correspondence with Martha and his masturbation on the beach are unusual and secretive but they are fantasy- substitutes for the sexual satisfactions which have been missing from his married life since the death of his son- that is to say, they are products of his life, not some abnormality in his nature. The peculiarities of his marital relationship are partly due to his submissiveness before the ideal of femininity, but have become chronic because, after the death of Rudy, he and Molly seem to have lost heart. The loss of Rudy and fears of losing Molly afflict Bloom's thoughts and behaviour all day, and the transference of his frustrated paternal feelings to Stephen, represented by the image of Rudy's apparition appearing above Stephen's prostrate figure at the end of the brothel chapter, produces a significant change: from this point on, to the moment when he goes to bed, weary but relaxed in mind, Bloom behaves like a man who has found a sense of purpose.<sup>9</sup>

This purpose is to rekindle the love that has been lost between him and Molly, and he asserts his rights by asking for breakfast in bed, but bows down to her as well when he kisses her bottom.

However, for the purposes of this chapter, Bloom and Stephen and their respective situations need to be examined, and certain situations might be considered perverted. Therefore, it must be

stressed that the word "perversion" is here meant in the sense given by the Oxford English Dictionary at the beginning of this chapter, that is, the turning away from the "right way". It could then be said that Bloom's behaviour turns him away from what would bring him happiness and love, and is therefore perverted; and, since Joyce deeply felt that healthy heterosexual intercourse was that which stimulated artistic growth, we can apply that theory to the case of Bloom, whose artistic creation could be that of producing a child, and say that to create a child, he must return to Molly's bed and cease to waste his energies on fruitless emissions and dead-end relationships, otherwise this manifestation would be impossible. Milly, a well-loved daughter, seems to represent another time, a time when his life with Molly was sexually fulfilling. For Bloom, the birth of another child will represent a fresh start for him and Molly. However, Bloom's suspect behaviour throughout the day might keep him from achieving his goal, but yet he may overcome the obstacles as well; these possibilities will be explored in due course.

Stephen's quest can be paralleled with Bloom's. He too is struggling to find his creative niche. Stephen "needs to achieve intellectual and emotional self-sufficiency and complete the movement to self possession, but to do this he desperately needs an empathetic other".<sup>10</sup> He needs to turn away from his narcissistic, hyperintellectual existence and live via experience, as Bloom does at the best of times, and not through ideas and metaphors. He is repulsed by water and has a bizarre

aversion to human touch, which disallows him the physical contact he needs to grow artistically and to write the epic novel of Ireland. He is ashamed of his own physical being and is comfortable only in the heady, metaphysical world of theories and wordy manipulations, and he has never experienced a woman apart from a prostitute in Portrait. One fear that plagues him is possible homosexuality. Careful reading of the text highlights this aspect of Stephen's anxieties, which acts as a possible perversion of his would-be evolution as the great epic poet of Ireland. In many ways, the homosexual theme acts in the same way as the incest theme does in Cien años de soledad: it promotes an introspective, self absorbing solitude and discourages a loving heterosexual relationship that is healthy and productive.

The first three episodes of Ulysses concentrate wholly on Stephen and his present condition. In these episodes, we are introduced to his friends and employer and begin to see his character's strengths and weaknesses. Stephen is revealed as a young man with troubles, but not a man without potential. At this stage, Stephen is presented as a partially developed person; an artist seeking a muse, but a man who still needs maturity before he can realize the genius that sleeps within him. His character is interestingly complex. He is intellectually egotistic and academically sound. His priorities lie with the cerebral pursuits and he is condescending and arrogant. But he is also superstitious, guilt-ridden and self-doubting. His life is one without love. He's ashamed of his family and receives no apparent love or affection from his alcoholic, widowed father.

His mother, of whose love for him he was sure, has died, leaving him filled with regret and doubt. Stephen is sexually confused and romantically inexperienced. He has no love interest and no one with whom he may share his troubles, and with whom he can grow. His needs become clear in these first three episodes. Stephen needs to develop a satisfying, mature physical relationship with a woman, and he needs to adopt an attitude that embraces life and encourages experience. Stephen requires another alternative to a purely mental life; however, homosexuality threatens Stephen from the opening pages. As Schwarz asserts (p. 76): "If Stephen is to become the epic artist of Ireland, if he is to write epical and dramatic art, he must reject the example of Yeats and particularly of Wilde."

In "Telemachus", Schwarz (p. 76) reminds us that Buck Mulligan resembles Wilde in appearance and in life-style and is the threat of homosexuality. He is described as flashy and licentious. He comes down the stairs of the Martello tower in an "ungirdled" yellow dressing gown, "Stately, plump", and later quotes from the preface of Oscar Wilde's Picture of Dorian Gray, when he perhaps facetiously suggests the option of homosexuality: "Make room in the bed" (1, 1. 713). Joyce, after reading Picture of Dorian Gray, "complained that Wilde had [thinly] veiled the homosexual implications".<sup>11</sup> For Joyce, homosexuality is a means of turning away from the fertile relationship with the world that Stephen needs; a prerequisite for this worldly understanding is a passionate, loving, heterosexual relationship. "Even without blatant homoeroticism, the banter and bluster of the male

cameraderie of the tower have narcissistic overtones that deflect Stephen from serious relationships."<sup>12</sup>

Stephen recalls Cranly while listening to Buck Mulligan's drivel, particularly when Mulligan discusses Hellenizing Ireland: "Cranley's arm. His arm" (1, l. 159). Cranly, "whose motivation is homosexual",<sup>13</sup> in A Portrait of the Artist as a Young Man, offered affection to Stephen, who found his attentions uncomfortable. By wanting to Hellenize Ireland, does Buck Mulligan refer to the Greek practice of homosexuality? Surely Joyce meant us to associate one idea with the other.

The thought of Cranly returns in the "Proteus" episode when Stephen wonders what the price of Mulligan's cast off boots will be, which Stephen wears on his feet: "Staunch friend, a brother soul: Wilde's love that dare not speak its name. His arm: Cranly's arm. He now will leave me. And the blame?" (3, ll. 450-3).

When at his trial Wilde defended the phrase 'the love that dare not speak its name', he invoked the example of Plato: 'The love that dare not speak its name' in this century is such a great affection of an elder for a younger man as there is between David and Jonathan, such as Plato made the very basis of his philosophy...'. Given that the influence of Lord Alfred Douglas led Wilde astray, and that Wilde had died only four years before the novel takes place, it is not surprising that Stephen is very self conscious about the putative influence of Mulligan. (Schwarz, p.77)

In the "Scylla and Charybdis" episode, we again witness the male cameraderie similar to that which took place in the tower. This male banter hinders Stephen from finding female companionship, and again we are reminded of Stephen's preoccupation with the metaphysical and his ignorance and fear of the physical. Though in this setting Stephen is comfortable, he

does begin to recognize that something in his life is lacking. Stephen thinks to himself: "Do you know what you are talking about? Love, yes. Word known to all men. *Amor vero aliquid alicui bonum vult unde et ea quae concupiscimus...*" (Love indeed wishes some good to another and therefore we all desire it.) (9, ll. 429-31). It is here that Stephen associates his "personal needs with his artistic needs, for love is the precondition of Shakespeare's artistic creativity [he is discussing Shakespeare in the library]. What Stephen has to do is make the journey from the ironic detachment of Portrait to the active emotional involvement in life exemplified by Shakespeare",<sup>14</sup> and as we will see later, by Bloom. It is important to state that Joyce's theory of artistic maturity being linked with sexual maturity, hinges on the claim (according to Schwarz, p. 143) that "Shakespeare saw an inspirational star immediately after he had sex with Ann Hathaway"; he saw it as he was "returning from Shottery and from her arms" (9, l. 933-4).

The threat of homosexuality still hangs over Stephen in "Scylla and Charybdis". As in the first three episodes, we are reminded that Stephen is not yet the artist of Ireland, but still an immature boy whose life is only partially developed. Buck Mulligan's malicious play "Everyman His Own Wife or a Honeymoon in the Hand" (9, ll. 1171-3) is a biting reminder to Stephen that he is sexually ignorant and is more likely to receive sexual satisfaction from masturbation than by heterosexual intercourse. His discussion with the other young men is another example of his partially developed social life. Though an intelligent

conversation is taking place, again Stephen is only courting the love of his male friends. The male banter and intellectual interchange highlights the sterile quality of the life led at this time by Stephen, and illustrates how far he must go in reaching artistic maturity. Buck Mulligan again keeps alive the homosexual theme by referring to Bloom as "Greeker than the Greeks" (9, ll 614-5) and by suggesting to Stephen that Bloom is lusting after him. Again we recall in "Telemachus" Mulligan's reference to "Helenising" Ireland and his associating Stephen's name to the Greeks: "Oh, Dedalus, your absurd name, an ancient Greek!" (1, l. 34). When Mulligan tells Stephen "He knows you, he knows your old fellow" (9, l 614), he seems to be not only referring to Stephen's father, but also to Stephen's penis. At the end of the episode, Mulligan maliciously warns Stephen: "O, Kinch, thou are in peril. Get thee a breechpad." (9, l. 1211). It is ironic that Bloom should be feared when it is in fact Bloom's love of life and resilience that should be a role model for Stephen. One also remembers that, in "Telemachus", Mulligan establishes the threat of homosexuality, not Bloom.

So Stephen courts the perversion of his art in the form of homosexuality. He must discover love if his art is to grow and develop, and the form of love he needs the most is passionate, heterosexual love. By flirting with homosexuality, Stephen only reinforces a solitude not unlike that which is experienced by so many of the Buendías in Cien años de soledad. Stephen's best hope would appear to be in the form of Leopold Bloom, who tries wholeheartedly to embrace life, live for the future, and, though

he can succumb to nostalgia, revels in the very experience of love in its many forms. His resilience and acceptance of life is almost astounding, especially when he is compared to Stephen, who is emotionally handicapped and afraid of the love which he so desperately needs. However, as will be seen, Bloom too has a long road to travel, and he too must avoid the pitfalls and perversions which may distract him from reaching his ultimate goal.

Bloom is one of the most extraordinary "ordinary" characters in literature. Given his background, we the readers are at times astounded that he can continue to see a positive future. His experience in life could easily have been soured by the many burdens which encumber him: he is a Jew in turn-of-the-century Dublin; his father committed suicide; he eventually becomes a cuckold; and he has lost a son. Because of his ethnic background, his every failure makes him the butt of many jokes and an object of social contempt. Yet, regardless of these things and many others, he can be seen a hero in an everyday setting. He is not an average man: surely an "average" man would buckle under the pressure of such adversity. Perhaps a lesser man would turn to drink or domestic violence or adultery, and not continue to live life as positively as Bloom does. He is charitable, though few have shown him much charity; he is generous, though accused of being a thief; he is a loving and an accepting father who understands or at least is sympathetic to youth and adolescence; and he is a faithful husband, though his wife has not had sexual intercourse with him for nearly eleven

years. Having labelled Bloom a hero, it must be added that, though exceptional, Leopold Bloom is far from perfect. We see Bloom in many situations which may discourage or mar the opinions of some as to whether or not he is indeed a hero. He goes to the toilet while reading the newspaper, is flatulent, fantasizes about women, masturbates in public and carries on pornographic correspondence with a woman he has never met. Real life heroes (and Joyce does try to present an accurate mirror of life) are not likely to be as perfect as their biographers would suggest, and even such men go to the toilet and experience intestinal gas. Heroes come in many shapes and sizes, and Bloom, the fictional hero of a modern Odyssey, a less obviously heroic Odysseus or Ulysses, is a brave warrior none the less, and, it may be ventured, a warrior who eventually comes home a victor.

Before Bloom the hero can return home victorious, however, he too, like Stephen, must overcome the perversions which may keep him from his ultimate goal. As Stephen eventually finds, these perversions are obstacles in the path of finding love, and are also things which distract Bloom from returning to a productive, healthy lifestyle with his wife Molly (though Molly is not completely innocent of blame), and perhaps keep him from producing a child.

In Ulysses, Bloom's distractions begin with the illicit and mildly pornographic correspondence with Martha Clifford. Bloom has advertised in the local paper, under the name of Henry Flower, for a female administrative assistant. He receives many responses to the advertisement, varying from overly competent

secretaries to barely literate women who are looking for work. From the applications he chooses one clearly not for grammatical prowess, but rather for the sheer possibility of beginning an erotic correspondence. This we can deduce both from the contents of the letter Bloom receives from Martha, as well as from the poor manner in which it is written. The letter is littered with grammatical and spelling errors and other slips such as: "I called you naughty boy because I do not like that other world."; "I feel so bad about." (incomplete sentence); and, "So now you know what I will do to you, you naughty boy, if you do not wrote." (5, ll. 244-45, 250, & 252-3). Obviously this correspondence has evolved to a fairly daring level, one where Martha threatens teasing punishment, entertains the idea of soothing Bloom's sadness from an unhappy home life, and is willing to compete sexually with Molly for his attentions by requesting to know what kind of perfume Molly wears. Such a request might show Martha as one who wants to know what scent excites Bloom. The letter does provide a teasing mystery, however; what is the other "world" that Martha does not like? What word did Bloom use in his last letter to Martha that she isn't able to repeat? It could well be a scientific word with a sexual meaning that Bloom knows Martha won't fully comprehend, and he may get a kind of sexual thrill from this little joke. We do know that Bloom has a varied and interesting knowledge of many subjects, eclectic and diverse. A mildly sexual word would be my guess, but this is only one of the many teasing games Joyce plays in the novel; others include the unknown identity of the man in

the macintosh; the unfinished word Bloom writes with a stick in the sand; the "word known to all men" (although the Gabler edition argues strongly that the word known to all men is "love"); and the outcome of Bloom's quest for Molly's love.

It would appear that Bloom begins this correspondence with the intent of not ever carrying out an actual meeting with Martha. In the "Sirens" episode, Martha occupies Bloom's thoughts heavily, and it is in this episode that he writes a response to her letter. However, it should be noted that Bloom never mails the letter. Like the barmaids, Miss Kennedy and Miss Douce, Martha is a "Siren" (a more significant siren than the two former women) who attempts to lure Bloom away with her irresistible songs. The matter of understanding Martha's significance is best explained as a passive mental experience for Bloom, which is a perversion of the active physical experience Bloom at one time shared with Molly. However, his dabbling with something which cannot be realized is a turning away from what it is he needs, that is, physical intercourse with Molly, whom he still loves. Such an exercise in futility only serves to delay his homecoming and the job in hand.

According to Schwarz (p. 167), "The ultimate sirens are not people or songs (as in Homer's Odyssey), but feelings of loss, self-pity, depression, and petty vindictiveness that interfere with passionate relationships with others and become a kind of self-indulgent emotional correlative to the sterility of homosexuality", which is the chief affliction of Stephen. These are the principal sirens that Bloom must turn away from and

avoid, and included in that list is the obsession Bloom has with Blazes Boylan.

A kind of mental voyeurism takes place when Bloom begins to let Blazes occupy a space in his mind. He actually follows Blazes into the Ormond Bar, and Blazes' "rendezvous with Molly tortures Bloom within the chapter. Although, as we have seen, he characteristically oscillates between hopefulness and gloom, in "Sirens", the latter emotion dominates" (Schwarz p. 168). There are signs of the resilient Bloom when he entertains the idea of leaving Molly, and imagines her sorrow afterward: "Forgotten. I too. And one day she with. Leave her: get tired. Suffer then. Snivel." (11, ll. 807-8). This is an encouraging moment that may enable Bloom to summon the courage he needs to regain the affections of his wife. In the earlier "Lestrygonians" episode we see the same oscillation. Bloom at one moment is affirming life with the pleasant nostalgia of his memories of himself and Molly on the Howth, and then sinks into depression when the sight of copulating flies reminds him of his wife's adulterous behaviour with Boylan that afternoon. It is, however, important to note that the lack of bitterness in Bloom's memories may enable him to go on to try to secure a similar future to the past he enjoyed. Bloom's positive memories may ensure him a place in the future with Molly.

Of course the most blatant perversion in the novel is the masturbation scene which takes place on the beach in the "Nausicaa" episode. This act is manifold in significance. It comes immediately after the "Cyclops" episode, where Bloom has

defended Christ's love in the bar against many hostile, gentile drunks, and after Bloom has been arranging a relief fund for Paddy Dignam's widow. We have placed Bloom in a lofty position after his noteworthy behaviour and then we are affronted by his offensive, inappropriate lack of judgement in "Nausicaa". This episode seems to highlight the real versus the ideal. Gerty MacDowell's purple prose lulls us into a false sense of reality which we swallow after having watched our hero triumph so bravely against the odds, and then we are rudely awakened by Bloom's unpleasant display of sexual relief. However, "Nausicaa" brilliantly illustrates the view Joyce wants to create by showing us every angle of his character; Joyce wants the mirror of fiction to be accurate, and his fictional life ignores no aspect of a person's nature. Even the ridiculous fantasies of Gerty can be forgiven because it is a behaviour that perhaps all humans experience at one time or another and is simply another aspect of a character being explored. Gerty does, however, evolve as her perspective becomes more complex and as she strays from her romantic ideals.

As with the correspondence with Martha, Bloom's ejaculation on the beach stands in the way of his resuming sexual intercourse with Molly that night. The encounter Bloom has with Gerty is purely visual, as the encounter he has with Martha is purely verbal. They are partial relationships, just as his relationship with Molly is partial. Gerty, like Martha, becomes another surrogate for Molly, who won't receive Bloom sexually (we are reminded of the Buendias' endless use of surrogates and

substitutes in Cien años de soledad). Stimulated by Gerty's physical appearance, Bloom performs an act of total self-absorption in masturbating, though he thinks of his wife and then realizes that his chances of producing a son are smaller than they were before his emission. At this point Bloom has sunk to a new low, in his own mind and perhaps in the minds of his readers as well. His perversion will, if allowed, overshadow the theme of the whole "Nausicaa" episode, which is, unquestionably, love.

Gerty MacDowell's perceptions of Bloom illustrate "the universal need to love and to be loved, and her defiant act of exhibitionism is a desperate attempt to find the common ground upon which she may begin to build a relationship":<sup>15</sup> "she wanted him because she felt instinctively that he was like no one else...If he had suffered, more sinned against than sinning, or even, even, if he had been himself a sinner, a wicked man, she cared not." (13, ll. 429-30, 431-3). Her perceptions here are interestingly accurate: he is a sinner who in this episode may be called wicked; one who has been sinned against often, and, like most humans, has suffered. Ironic humour does creep in, however, when her perceptions are not accurate: "Passionate nature though he was Gerty could see that he had enormous control over himself." (13, ll. 439-40). It is at this moment that Bloom ejaculates, and at precisely the same time Blazes and Molly have their encounter.

Joyce plays an interesting game with the reader in "Nausicaa". He deals with the profane, which stems from the Latin *profana*, meaning outside the church. Indeed, the entire

episode takes place just outside a church where inside, mass is being said. Joyce seems to challenge the morality of the time by asking Christians to practise what they preach. Yes, Bloom has behaved badly, but who is fit to judge? At the end of the episode, Bloom, feeling a bit sorry for himself and perhaps a bit disgusted with himself as well, picks up a stick and begins to write in the sand. In the New Testament, John 8:1-11, we read about a woman who is brought to Christ by the Pharisees and has been charged with adultery. When told of the woman's crime and of the traditional punishment, which is death by stoning, Christ picks up a stick and begins to write in the sand. He challenges the men by saying, "Let the man among you who has no sin be the first to cast a stone at her." The men, none without sin, disperse, and Christ tells the woman to go and sin no more. At this time, we should forgive Bloom his weakness and appreciate his sympathetic behaviour in the next episode, "Oxen of the Sun", where he checks on Mrs. Purefoy (another woman who reminds Bloom of Molly), who has been in labour for three days. Bloom also begins to take a fatherly interest in Stephen, who desperately needs the attention. So although Bloom has mildly disgraced himself by his perverted behaviour, he, like the biblical adulteress, is worthy of redemption and forgiveness.

The perversions presented in Ulysses have everything to do with love. The perversions are obstacles which may stand in the way of finding love. They are not just humorous ploys, but real troubles that hamper the paths taken by Stephen and Bloom. The difference between the perversions in the two novels, however, is

that, whereas in Cien años de soledad the characters rarely face the shortcomings and inadequacies that keep them from developing healthy personal relationships, in Ulysses the characters try to face, or at least recognize, the barriers which keep them from their goals. Bloom and Stephen struggle to overcome the perversions which mar their way and, in so doing, may eventually succeed in getting what they want most: Bloom will return to his wife's bed, where he may indeed re-establish a physical relationship with the woman he loves; and Stephen may meet his Nora Barnacle, and become the writer of the epic novel of Ireland. The Buendías, however, fail to survive. They wallow in their perversions, turning away from the real opportunities which present true love or desire, and eventually become extinct. The Buendías' solitude and refusal to love destroys them forever.

## CHAPTER TWO: LOVE AND LOYALTY

Ulysses and Cien años de soledad are novels that, among other things, deal with personal relationships. The importance of these relationships is varied, but significant nevertheless.

In Ulysses, personal experiences are magnified, dissected and often viewed from more than one perspective. The types of interpersonal relationships range from brief, momentary encounters to life-long commitments such as marriage and parenthood. The characters have varied responsibilities and duties towards one another, either in a parental, marital, or friendly capacity, and such duties are either adhered to, partially maintained, or neglected. Joyce provides for his readers a peep hole to observe the characters' behaviour, and it is possible to detect moments of human weakness or wavering; in addition the reader may witness acts of human kindness and love in many forms and in many situations.

Cien años de soledad does not illustrate personal relationships with the intimacy that Ulysses renders. Often the affairs, marriages, and friendships are discussed topically and in a matter-of-fact fashion that leaves the reader to his or her own evaluations. The reader does not see the Buendía clan and other important supporting characters under the microscope that characters in Ulysses are subjected to. Analysis of the former fictitious personalities is therefore somewhat more subjective than those analyses provided by Ulysses. However, as well as pettiness, meanness of spirit, and human frailty, there are

examples of love, kindness, parental concern, and true friendship in Cien años which can mirror Ulysses.

One aspect of love that can be examined in both texts, that has not attracted commentary, is loyalty and its counterpart, betrayal. Because trust often plays an important role in love, love can easily be intertwined with loyalty. Different kinds of loyalty are illustrated in Ulysses and Cien años: there is physical fidelity in marriage; faithful allegiance to a political cause; fidelity of heart; and dutiful and constant parental dedication. Betrayal is only possible where loyalty is due, and indeed there is betrayal in both texts. However, it is important to note that where characters may fail or perhaps be disloyal in one regard, they may indeed succeed in remaining faithful in another, therefore perhaps preserving love.

Perhaps the most obvious betrayal in Ulysses is Molly Bloom's adultery, which is fully explored in the "Penelope" episode. After seventeen chapters narrated by what one might call the "male voice", the reader is plunged into an unpunctuated, feminine reverie in the "Penelope" episode that dispels some of the opinions the reader has formed during the Ulyssean journey, and reinforces others. The reader has witnessed the immaturity, hyperintellectuality and narrow-mindedness of Stephen, and, though Bloom's resilience is often noted, his thoughts remain somewhat stilted, melancholic and incomplete. By comparison, Molly is a refreshing, flowing river that is fully immersed in life. Though Bloom attempts on many occasions to remain positive, to remain faithful to life, he does

waver, particularly when his mind returns to his present marital situation. His wife, however, is firmly rooted in the present and though she has betrayed Bloom by having a sexual relationship with Blazes Boylan, she nevertheless, like Penelope, unweaves at night what she has woven during the day.

In "Penelope", we find Molly lying quietly next to her husband in their marital bed. Though she remains still, her mind is active and alert and her thoughts jump from subject to subject. Molly's very first recorded thought is of Bloom: "Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs" (18, ll. 1-2). Though mentally she will turn to her passion-filled afternoon spent with Blazes Boylan, as well as past loves and various other memories and feelings, she has begun and will end her musings with sympathetic, warmly sensitive feelings towards her husband, and the potential to renew a physical relationship is revealed. However, before she is able to bring herself to consider Bloom's sexual return to their relationship, she must examine her adulterous behaviour and explore her own emotional needs.

Molly's first mental reference to Blazes, interestingly enough, is not a particularly fond one: "I wonder was he satisfied with me one thing I didnt like his slapping me behind going away so familiarly in the hall though I laughed Im not a horse or an ass am I" (18, ll. 121-124). Though from there Molly wanders to more romantic musings, it is not moments before she remembers the thunder which frightened her and reminded her of her sinful behaviour: "I popped straight into bed till that

thunder woke me up God be merciful to us I thought the heavens were coming down about us to punish us when I blessed myself and said a Hail Mary" (18, ll. 133-6). It is understood that although Molly may have physically enjoyed her afternoon affair, she does not deceive herself, and one realizes that she isn't a naive girl who is looking through rose-coloured spectacles; she doesn't pretend that she is in love and she is aware that she has made a significant step in what might be the wrong direction. Molly reverses her order of emotion with the two men who are in her life. Where Bloom is concerned, her thoughts begin sympathetically, decline to bitterness and then slowly rise to a more encouraging level. Her thoughts of Blazes begin on a low point, rise as she remembers the physical pleasure she has experienced with him in bed, and then fall to new depths as she sees his less attractive side. This can be examined more fully.

As stated earlier, Molly begins in a positive manner by agreeing to bring Bloom his breakfast in bed and then by complimenting Bloom on his polite manner in dealing with the elderly and people in general: "I like that in him polite to old women like that and waiters and beggars too hes not proud out of nothing" (18, ll. 16-17). However, her thoughts begin to turn caustic when Molly recognizes that Bloom has had an orgasm during the day, though she doubts he is in love: "he came somewhere Im sure by his appetite anyway love its not or hed be off his feed thinking of her" (18, ll. 34-6). Molly wonders if he has been with a prostitute and detects his lies concerning where he has spent the day and night, and after recalling Bloom covering up a

letter he was writing (the letter was the one addressed to Martha Clifford), she bitterly thinks that it doesn't matter with whom he has been: "not that I care two straws now who he does it with or knew before that way thought Id like to find out so long as I dont have the two of them under my nose all the time" (18, ll. 53-5). We see here that though Molly thinks she is emotionally immune to Bloom's suspected philanderings, she is still concerned about appearances and social mores. Later, Molly muses how easily she could walk away from the whole relationship if indeed Bloom had begun a serious affair: "I wouldnt so much mind Id just go to her and ask her do you love him and look her square in the eyes she couldnt fool me but he might imagine he was and make a declaration to her with his plabbery kind of a manner like he did to me" (18, ll. 193-6).

Several of Molly's thoughts reflect bitterness and exasperation with regard to her husband's unusual interests and behaviour during their marriage. She fails to understand the fascination he has with her bottom, and finds his behaviour ridiculous: "the usual kissing my bottom was to hide" (18, l. 53); "never embracing me except sometimes when hes asleep the wrong end of me not knowing I suppose who he has any man thatd kiss a womans bottom Id throw my hat at him after that hed kiss anything unnatural where we havent 1 atom of any kind of expression in us" (18, ll. 1400-3). Molly also recalls a bizarre fascination Bloom at one time had with her feet and horse dung: "another time it was my muddy boots hed like me to walk in all the horses dung I could find but of course hes not natural like

the rest of the world" (18, ll. 266-8). Molly's bitterness at Bloom's sexual neglect of her is illustrated quite clearly when she envisions how her attempts to anger Bloom or to make him jealous would result only in increasing his frequent desire to kiss her bottom: "then if he wants to kiss my bottom Ill drag open my drawers and bulge it right out in his face as large as life he can stick his tongue 7 miles up my hole" (18, 1520-2).

Molly, though aware of her sin (we recall her fear that the thunder was a punishment from God), blames Bloom for the adultery that she has committed for probably the first time, and soothes her conscience by assuming adultery is common, only hidden by those who commit it: "its all his own fault if I am an adulteress as the thing in the gallery said O much about it if thats all the harm ever we did in this vale of tears God knows its not much doesnt everybody only they hide it" (18, ll. 1516-18).

Commonly, Molly feels the need to punish or hurt Bloom for putting her through sixteen years of marriage that have been financially meagre and sexually frustrating. Molly envisions telling Bloom about her encounter with Bartell d'Arcy, who kissed her, flattered her, and complimented her on her low notes: "he [d'Arcy] used to make fun of when he commenced kissing me on the choir stairs after I sang Gounods Ave Maria" (18, ll. 273-4); she then thinks: "Ill tell him about that some day not now and surprise him ay and Ill take him there and show him the very place too we did it so now there you are like it or lump it" (18, ll. 279-81). Later she ponders eloping with Blazes Boylan during their upcoming singing engagement in Belfast: "suppose I never

came back" (18, l. 373); she also thinks of leaving her wedding band at home: "better leave this ring behind" (18, l. 408). However, Molly realizes that Boylan isn't the marrying kind and later decides that if Bloom doesn't respond to her breakfast ministrations she will perform in front of him:

I'll put on my best shift and drawers let him have a good eyeful out of that to make his mickey stand for him I'll let him know if that's what he wanted that his wife is fucked yes and damn well fucked too up to my neck nearly not by him 5 or 6 times handrunning there's the mark of his spunk on the clean sheet I wouldn't bother to even iron it out that ought to satisfy him if you don't believe me feel my belly unless I made him stand there and put him into me I've a mind to tell him every scrap and make him do it out in front of me serve him right (18, ll. 1508-16)

Molly also envisions an affair with Stephen, whom she idealizes and whose innocence, youth, and (supposed) cleanliness she yearns for, as Gerty MacDowell was idealized and yearned for in "Nausicaa". Molly imagines herself as Stephen's muse: "they all write about some woman in their poetry well I suppose he won't find many like me where softly sighs of love the light guitar where poetry is in the air" (18, ll. 1333-5). Molly is also <sup>disturbed</sup> ~~by the fact~~ that Stephen is not appreciated by his father and perhaps she feels bitter when she reminds herself that she has no son: "well it's a poor case that those that have a fine son like that they're not satisfied and I none" (18, ll. 1444-5). Ironically, one recalls that Stephen leaves his sister Dilly at the book-stand without giving her money, though his family is perilously close to poverty. In "The Wandering Rocks" Stephen thinks, "She [Dilly] is drowning. Agenbite. Save her. Agenbite. All against us. She will drown me with her, eyes and

hair. Lank coils of seaweed hair around me, my heart, my soul. Salt green death." (10, ll. 875-7). We also recall that Stephen hates water and only bathes sporadically. In "Telemachus", Mulligan teases Stephen about his reluctance to wash:

Our swim first, Buck Mulligan said.

He turned to Stephen and asked blandly:

Is this the day for you monthly wash, Kinch?

Then he said to Haines:

The unclean bard makes a point of washing once a month.

(1, ll. 471-5).

Molly's idealization of Stephen brings her back to Boylan, who has fallen from grace in her mind. She recognizes Boylan's coarse traits and crude behaviour: "no thats no way for him has he no manners nor no refinement nor no nothing in his nature slapping us behind like that on my bottom because I didnt call him Hugh the ignoramos that doesnt know poetry from a cabbage" (18, ll. 1368-71). One realizes that Molly's idealized version of Stephen is alluring to the part of her which has been neglected by Bloom and that has been soiled by Boylan. We become aware that Bloom, in the eyes of Molly, has also been unfaithful, not necessarily sexually unfaithful, but unfaithful to her romantic and perhaps emotional needs, needs he once was able to fulfill.

In "Penelope", Molly also goes over in her mind many of the suitors or rejected which Bloom has listed in the "Ithaca" episode. From her intimate thoughts one recognizes that Bloom has misjudged the number of Molly's admirers, and one also realizes that those listed in the "Ithaca" episode were not necessarily sexual partners. Many of the men were indeed turned

away by Molly, who isn't quite as promiscuous as one might be led to believe. Her thoughts return often to her youth and the life she led in Gibraltar. Molly remembers the young lieutenants, Stanley and Mulvey; she thinks of female rivals, and one sees that, though Molly can be hard on men, she is even harder on women. She thinks of Milly and her coming of age and is reminded of her own looks, of which she is still quite proud, but is also aware of the changes that are taking place in her physical appearance and notes some role models, i.e. older women who have kept their looks and whom she admires. It is an interesting conceit that Molly displays when considering her own physical person. In complimenting herself, Molly often criticizes other women. When Molly remembers old Mrs. Riordan, she ponders her prudish manner and suggests that she herself has nothing physically in common with that woman: "God help the world if all the women were her sort down on bathingsuits and lownecks of course nobody wanted her to wear them I suppose she was pious because no man would look at her twice" (18, ll. 9-11). Molly also assumes that beautiful women didn't need to be pious, and only the plain took refuge in what might be a false religious tendency. Molly would of course enjoy low necklines and bathingsuits, she loves her curves and her feminine shape, and she feels a woman's body is a beautiful, natural creation. Molly muses: "Those statues in the museum one of them pretending to hide it with her hand are they so beautiful of course compared with what a man looks like with his two bags full and his other thing hanging down out of him or sticking up at you like a

hatrack no wonder they hide it with a cabbageleaf" (18, ll.540-4); and later she thinks: "I wouldnt mind being a man and get up on a lovely woman" (18, ll. 1146-7).

It is arguable that Molly also uses her looks as a weapon and holds herself often against others whom she feels threatened by: "theyd [women Molly knows] die down dead off their feet if ever they got a chance of walking down the Alameda on an officers arm like me on the bandnight my eyes flash my bust that they havent passion God help their poor head I knew more about men and life when I was 15 than theyll all know at 50 they dont know how to sing a song like that Gardner said no man could look at my mouth and teeth smiling like that" (18, ll.883-8). Molly feels she should use the assets given her and does have a healthy respect for nature, of which she knows she is a part.

Not a very educated woman, Molly does, however, in direct contrast with Stephen, respect the unknown and she laughs at such atheistic intellectuals who in the end don't know any more than the unlearned do:

I love flowers Id love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves rushing then the beautiful country with the fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and lakes and flowers all sorts of shapes and smell and colours springing up even out of the ditches primroses and violets nature it is as for them saying theres no God I wouldnt give a snap of my two fingers for all their learning why dont they go and create something I often asked him atheists or whatever they call themselves go and wash the cobbles off themselves first then they go howling for the priest and they dying and why why because theyre afraid of hell on account of their bad conscience ah yes I know them well who was the first person in the universe before there was anybody that made it all who ah they dont know neither do I so there you are

(18, ll. 1557-70).

This emphasis on nature is an important point with regard to fidelity, because Molly affirms life, and this affirmation allows her to consider a new life with Bloom.

Although Molly often criticizes Bloom in her soliloquy, she does, however, give credit where credit is due. Although her litany is sprinkled with acrid barbs and bitter memories, Molly concedes the odd compliment or praise and her thoughts grow warmer as the episode draws to a close. Through these reflections, a positive view emerges of her eccentric, unsuccessful husband, whom Molly often thinks of as something of a buffoon, but perhaps an admirable one.

Throughout "Penelope", Molly mentally comments on almost every aspect of Bloom's character, both positive and negative, but, as one nears the end, one begins to feel that, though Molly has been physically unfaithful to Bloom, she will remain with him as wife and has been faithful to him mentally.

Early on in "Penelope", Molly compares Bloom to Blazes, and Bloom ends up ahead in the race: "supposing I risked having another not of him [Boylan] though if he was married Im sure hed have a fine strong child but I dont know Poldy has more spunk in him yes thatd be awfully jolly" (18, ll. 166-8). This might be considered an omen of things to come. By the time one reaches "Penelope" one realizes that a child is of great importance to Bloom. Even after more than ten years, Bloom still mourns the death of baby Rudy and the thought that filters through the head

of Molly is a possible olive branch that might be offered in Bloom's direction.

A moment later Molly considers Josie Powell and wonders if it was his meeting her in the street that brought on his orgasm. She later remembers when Josie was a rival for Bloom's attention before their marriage. Her memory takes her back to a party at Georgina Simpson's, where she became jealous of Josie because Bloom spoke to her about politics for a time; she recalls crying because she couldn't anger Bloom, and then admits: "still he knows a lot of mixedup things especially about the body and the inside" (18, ll. 179-80). Later, Molly also appreciates Bloom's thoughtful habits: "Poldy anyhow whatever he does always wipes his feet on the mat when he comes in wet or shine and always blacks his own boots too and he always takes his hat when he comes up in the street" (18, ll. 225-8).

Perhaps the most emotionally revealing thoughts are those of Bloom's courtship with Molly. From these occasional yet tender memories comes the encouragement that slowly swings Molly from the camp of Blazes Boylan to the camp of Bloom. It would appear that the natural evolution of Molly's mental soliloquy brings her full circle back to Bloom, and her sexual antics with Boylan become reduced to temporary diversions which may very well have passed into history.

Molly admires the way Bloom made love to her during their youth. She appreciated the reticence Bloom displayed while they courted and found this self-restraint attractive: "I had the devils own job to get it out of him though I liked him for that

it showed he could hold in and wasnt to be got for the asking" (18, ll. 197-9). Bloom's romantic creativity appealed to young Molly, and even sixteen years later her memories remain untainted: "I liked the way he made love then he knew the way to take a woman when he sent me the 8 big poppies because mine was the 8th then I wrote the night he kissed my heart at Dolphins barn I couldnt describe it simply it makes you feel like nothing on earth" (18, ll. 328-31).

Molly wishes that Bloom would embrace her more. In the following passage she expresses a need to be loved that is similar to Gerty MacDowell's in "Nausicaa": "still of course a woman wants to be embraced 20 times a day almost to make her look young no matter by who so long as to be in love or loved by somebody if the fellow you want isnt there sometimes by the Lord God I was thinking would I go around by the quays there some dark evening where nobodyd know me and pick up a sailor off the sea" (18, ll. 1407-12). Again one sees how the needs of Molly aren't being met by Bloom; one sees her loneliness and her desire for a complete relationship in a portrayal that was not illustrated in the previous seventeen episodes. It would appear that Molly feels she too has been let down, she has been cheated on, if only with regard to emotional warmth. She does, however, decide to make a special breakfast for Bloom, possibly indicating that she is willing to rebuild an emotional as well as physical relationship with her husband:

I might go over to the markets to see all the vegetables and cabbages and tomatoes and carrots and all kinds of splendid fruits all coming in lovely and fresh...Id love a big juicy

pear now to melt in your mouth like when I used to be in the longing way then Ill throw him up his eggs and tea in the moustachecup she gave him to make his mouth bigger I suppose hed like my nice cream too (18, ll. 1499-1506).

Molly's thoughts at this point are filled largely by Bloom. Though she feels frustration, she appears to be willing to proceed with her plans to ignite another romance with Bloom. Her thoughts turn to nature and then to the day on the Howth sixteen years earlier when she and Bloom first had sexual intercourse. Her memories are fond and warm:

the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leap year like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a womans body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I say understood or felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading him on till he asked me to say yes and I wouldnt answer first only looked out over the sea and sky (18, ll. 1571-82).

It is an interesting parallel that on the day they first had intercourse Molly fed Bloom out of her mouth. On this day, 17 June 1904, Molly prepares to feed Bloom again.

Molly ends her reverie with the memory of the moment she said "yes" to Bloom:

and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes. (18, ll. 1603-10).

One would be hard pressed to prove the ending of the novel other than uplifting. Of course it is impossible to say for sure

what happens to Molly and Bloom the day after Bloomsday, but I would propose that their relationship begins anew.

At the conclusion of "Penelope" one sees Molly as the weaver of a tale. Into her tale she weaves her frustrations, anxieties, disappointments, triumphs, and satisfactions. Her passionate embracing of life affirms her existence on the earth and assures her the experience of pleasure. This same affirmation enables her to consider her relationship with Bloom as an arrangement that can be rejuvenated to the satisfying relationship it once was. Molly has reviewed and mentally rejected the suitors that have desired her attentions. Like Penelope, Molly waits for her husband's return; like Odysseus, Bloom comes home. Molly's mind is capable of putting aside her physical infidelities and concentrating on achieving personal happiness with Bloom. Her mental fidelity to Bloom appears at times shaken, but ultimately remains intact. Though the intensity of her love for Bloom and her dedication to keeping all her wedding vows have lessened, they exist nonetheless. Her mental fidelity empowers her wobbly love, and a future is possible.

Bloom's fidelity is also a subject for discussion. It is very possible that Bloom has refrained from having sexual intercourse with another woman besides his wife: I can find no hard evidence which would lead me to believe otherwise. However, we do know that he has wandered mentally, at the very least, on many occasions. Bloom is in part responsible for the deterioration of his marriage, and it is through Molly's eyes

that one is able to see some of the reasons why Molly has become disgusted by her husband.

Over the years Bloom has given Molly reason to think that her husband has been unfaithful. Both in "Circe" and in "Penelope" an incident regarding a servant girl, Mary Driscoll, is remembered by both Molly and Bloom. In the nightmare trial in the "Circe" episode, Bloom tries to defend himself against Mary's accusations that Bloom made indecent suggestions: "He made a certain suggestion but I thought more of myself as poor as I am." Bloom replies: "I treated you white. I gave you mementos, smart emerald garters far above your station. Incautiously I took your part when you were accused of pilfering." Mary elaborates on Bloom's proposals: "He surprised me in the rere of the premises, Your honour, when the missus was out shopping one morning with a request for a safety pin. He held me and I was discoloured in four places as a result. And he interfered twict with my clothing." Bloom responds: "She counterassaulted." Mary completes her speech: "I had more respect for the scouringbrush, so I had. I remonstrated with him, Your lord, and he remarked: keep it quiet." (15, ll. 873-93). Bloom is unable to answer back and clear his name. Later, in "Penelope", it is interesting to note that, though Molly feels Bloom did try to seduce Mary, she also feels that Mary encouraged Bloom, and seems to regard Mary as the more guilty of the two: "that slut that Mary we had in Ontario terrace padding out her false bottom to excite him... either she or me leaves the house I couldnt even touch him if I

thought he was with a dirty barefaced liar and sloven like that one denying it up to my face" (18, ll. 56-7, 73-5).

Molly believes her husband has been unfaithful to her, or at least is willing to be unfaithful. She thinks Bloom couldn't stay in a hospital without getting a nun or nurse into trouble: "then wed have a hospital nurse next thing on the carpet have him staying there till they throw him out or a nun maybe like the smutty photo he has" (18, ll. 20-2). As mentioned earlier, she also recognizes he has had an orgasm during the day and Molly has caught him writing a love letter to Martha Clifford. Molly also is aware of the general attraction Bloom feels for nearly any female, and it is this kind of behaviour which makes Molly doubt her husband's fidelity.

Though Bloom is one who attempts to root himself in life, it would appear that his timidity, or perhaps it is an over developed sense of worship of women, prevents him from making a stand in his own home. After the death of the infant Rudy, sexual intercourse halts in the Bloom marital bed. In the late nineteenth century, when divorce was not a easily available choice, especially for Catholics, the death of a child could very possibly create enough anxiety for sexual breakdown of a marriage to occur. The lack of birth control and fear of another child dying certainly gives weight to the argument that sexual intercourse could be interrupted, if not halted altogether, and the damage to a marriage once such an intimate part of it has been cut out, could clearly alienate both partners. Though there seems to be no evidence of a difficult pregnancy, one senses the

anxiety Molly feels about having another child: "supposing I risked having another" (18, l. 166). Though childbirth presented tremendous hazards to many women of the time, it would appear that Molly is more concerned about the mental damage another infant death may cause, as opposed to the damage done to her health. Later Molly reflects poignantly on the funeral of little Rudy and the aftermath: "I suppose I ought to have buried him in that little woolly jacket I knitted crying as I was but give it to some poor child but I knew well I'd never have another our 1st death too it was we were never the same since" (18, ll. 1448-50). Here we see the evidence of the beginning of the marital breakdown that occurs between the Blooms; a sad revelation, but one that is not necessarily permanent.

In "Penelope" it is revealed that Molly too wants a sexual life that is complete and not only partial. As previously cited, Molly does consider having another child, she imagines preparing breakfast for Bloom, and remembers why she fell in love with him years before. Bloom has lost the capacity to woo Molly, to provide for her emotional needs, and indeed to ask, as he once did, for Molly to make love with him. What has resulted is a marriage where sexual intercourse is never realized and surrogates for intercourse have replaced the actual act of sex. Bloom too has been mentally unfaithful to Molly, with Martha Clifford, with Gerty MacDowell, and with Mary Driscoll, for all these women represent obstacles to his returning home and sustaining a normal relationship with Molly. He has failed to provide Molly with the strength and love that she needs and

therefore has been unfaithful to her. However, it does appear that Molly is willing to give him one more chance. Perhaps his assertiveness in asking for breakfast is the action needed to put the relationship back on track. It does seem that enough faith, or nostalgia, or sentiment, or love is left between Molly and Bloom to encourage them to remain with each other and to lay any other infidelities aside and move forward together with their lives.

Cien años de soledad also presents aspects of love and loyalty. Though Cien años contains no "Penelope" that can be analysed and dissected, it does contain a few female characters whose capacity for love and loyalty is interesting and diverse. I would argue that apart from Aureliano Segundo, there are no major male characters in the novel who express love at all, and therefore their loyalty or betrayal is merely coincidental and insignificant. However, Úrsula, Pilar Ternera, and Petra Cotes all provide note-worthy instances of love and fidelity.

Úrsula is a character whose capacity for love seems to extend only as far as motherhood will allow. After arriving with her husband at Macondo, very little detail is provided concerning her sex life with José Arcadio Buendía, and though extramarital affairs involving either of them are inconceivable, their marriage appears to function only as a utilitarian arrangement. However, Úrsula's role as the matriarch is undeniably strong. Though not affectionate or soft-hearted in a maternal manner, she is instinctually compelled to love and protect her children as an

animal would. To betray her children would be the same as betraying herself, and her loyalty to them, regardless of their selfishness or wrong-doings, is impressive.

The first example of maternal devotion (and possibly a hidden incestuous desire discussed in the previous chapter) is when José Arcadio decides to leave Macondo with the gypsies, which leads to Úrsula desperately looking for him:

Cuando Úrsula descubrió su ausencia, lo buscó por toda la aldea.... Alguien que andaba por ahí buscando abalorios entre la basura le dijo a Úrsula que la noche anterior había visto a su hijo en el tumulto de la farándula, empujando una carretilla con la jaula del hombre-víbora...

Úrsula preguntó por dónde se habían ido los gitanos. Siguió preguntando en el camino que le indicaron, y creyendo que todavía tenía tiempo de alcanzarlos, siguió alejándose de la aldea, hasta que tuvo conciencia de estar tan lejos que ya no pensó en regresar. (pp.107-8)

Without a moment's thought, Úrsula leaves her husband, infant daughter, and second son to find her first-born child. It is an interesting paradox that she would neglect two of her children to find another; however, it is possible that Úrsula has considered the fact that José Arcadio Buendía could look after the rest of the family while she searches for her son. Her reaction is instinctive and unconditional. Úrsula refuses to allow José Arcadio simply to disappear without a trace, though, at sixteen years of age, he is old enough to take care of himself.

Later, when Pilar Ternera brings José Arcadio's son to the Buendía house to be reared by his grandparents,

Úrsula lo admitió de mala gana, vencida una vez más por la terquedad de su marido que no pudo tolerar la idea de que un retoño de su sangre quedara navegando a la deriva, pero impuso la condición de que se ocultara al niño su verdadera identidad. (p. 112).

From this time on, Úrsula accepts Arcadio as her child.

Though Úrsula rears Arcadio like one of her own, she is nevertheless disgusted by much of his behaviour when Colonel Aureliano Buendía leaves him in charge of Macondo. As his foster mother, she feels partly responsible for his actions. When Arcadio attempts to have Don Apolinar Moscote executed, Úrsula dramatically intervenes:

Cuando Úrsula irrumpió en el patio del cuartel, después de haber atravesado el pueblo clamando de vergüenza y blandiendo de rabia un rebenque alquitranado, el propio Arcadio se disponía a dar la orden de fuego al pelotón de fusilamiento.

"Atrévete, bastardo!" grito Úrsula.

Antes de que Arcadio tuviera tiempo de reaccionar, le descargó el primer vergajazo. "Atrévete, asesino", gritaba. "Y mátame también a mí, hijo de mala madre. Así no tendré ojos para llorar la vergüenza de haber criado un fenómeno." Azotándolo sin misericordia, lo persiguió hasta el fondo del patio, donde Arcadio se enrolló como un caracol. (pp. 180-1).

Úrsula's reaction when Arcadio abuses his power is severe, but it is not surprising. With the knowledge that she is right, Úrsula has no fear of Arcadio and beats him because he has done something seriously wrong. However, fierce as her behaviour is, she still loves Arcadio, and will protect him with her life when the opportunity presents itself, despite her angry words and actions:

Protegiendo a Arcadio con su cuerpo, Úrsula intentó arrastrarlo hasta la casa.

"Ven, por Dios" le gritaba. "Ya basta de locuras!" Los soldados los apuntaron.

"Suelte a ese hombre, señora" gritó uno de ellos, "o no respondemos!"

Arcadio empujó a Úrsula hacia la casa y se entregó.

(p. 194)

Úrsula's loyalty as a mother is unquestionable. Regardless of Arcadio's behaviour, Úrsula will love and protect him with her

very life if necessary. Although I have found no examples of affectionate or warm behaviour of Úrsula with her children, her loyalty in terms of the ultimate sacrifice is undoubted, and it is through this loyalty that Úrsula expresses her maternal love.

Úrsula displays the same loyalty when her second son, Colonel Aureliano Buendía, is captured and sentenced to death. Úrsula visits the Colonel in his cell before he is supposed to be executed:

Cuando el centinela anunció el término de la entrevista, Aureliano sacó de debajo de la estera del catre un rollo de papeles sudados. Eran sus versos. Los inspirados por Remedios... "Prométame que no los va a leer nadie", dijo. "Esta misma noche encienda el horno con ellos." Úrsula lo prometió y se incorporó para darle un beso de despedida.

"Te traje un revólver" murmuró.

El coronel Aureliano Buendía comprobó que el centinela no estaba a la vista. "No me sirve de nada", replicó en voz baja. "Pero démelo, no sea que la registren a la salida." Úrsula sacó el revólver del corpiño y él lo puso debajo de la estera del catre. "Y ahora no se despida", concluyó con un énfasis calmado. "No suplique a nadie ni se rebaje ante nadie. Hágase el cargo de que me fusilaron hace mucho tiempo." Úrsula se mordió los labios para no llorar. (p. 201).

Again, Úrsula's reaction is an instinctual one. Her love stems from the natural impulse to protect her offspring. In this particular case, one can note that the behaviour displayed by the Colonel is not based on love, but on pride. He doesn't want anyone to see his love poetry, perhaps because he doesn't want people to know that he actually can feel love, and he asks for his mother to be proud and not beg for his life, though it would be a mother's right to do so.

Later, as seen with Arcadio, Úrsula uses her maternal might to shame Colonel Aureliano Buendía into behaving like a man and

not an animal. Having sentenced his long-time friend and comrade to death, Úrsula storms into his offices and offers a fierce ultimatum:

"Sé que fusilarás a Gerineldo" dijo serenamente, "y no puedo hacer nada por impedirlo. Pero una cosa te advierto: tan pronto como vea el cadáver, te lo juro por los huesos de mi padre y mi madre, por la memoria de José Arcadio Buendía, te lo juro ante Dios, que te he de sacar de donde te metas y te mataré con mis propias manos." Antes de abandonar el cuarto, sin esperar ninguna réplica, concluyó:

"Es lo mismo que habría hecho si hubieras nacido con cola de puerco." (p. 245).

At no time does Úrsula stop being a mother. Though her children grow to adulthood, she continually steps in when she feels they have gone too far. Her power is formidable and her children tend to heed her advice.

Perhaps the most important issue to recognize is that Úrsula loves her children despite their shortcomings, of which she is not unaware. Perhaps the most revealing and intimate passage in the novel is when Úrsula sums up the nature of her second son and her only daughter:

Se dio cuenta de que el coronel Aureliano Buendía no le había perdido el cariño a la familia a causa del endurecimiento de la guerra, como ella creía antes, sino que nunca había querido a nadie, ni siquiera a su esposa Remedios o a las incontables mujeres de una noche que pasaron por su vida, y mucho menos a sus hijos. Vislumbró que no había hecho tantas guerras por idealismo, como todo el mundo creía, ni había renunciado por cansancio a la victoria inminente como todo el mundo creía, sino que había ganado y perdido por el mismo motivo, por pura y pecaminosa soberbia. Llegó a la conclusión de que aquel hijo por quien ella habría dado la vida, era simplemente un hombre incapacitado para el amor... Aquella desvalorización de la imagen del hijo, le suscitó de un golpe toda la compasión que le estaba debiendo. Amaranta, en cambio, cuya dureza de corazón la espantaba, cuya concentrada amargura la amargaba, se le esclareció en el último examen como la mujer más tierna que había existido jamás, y comprendió con una lastimosa clarividencia que las injustas

torturas a que había sometido a Pietro Crespi no eran dictadas por una voluntad de venganza, como todo el mundo creía, ni el lento martirio con que frustró la vida del coronel Gerineldo Márquez había sido determinado por la mala hiel de su amargura, como todo el mundo creía, sino que ambas acciones habían sido una lucha a muerte entre un amor sin medidas y una cobardía invencible, y había triunfado finalmente el miedo irracional que Amaranta le tuvo siempre a su propio y atormentado corazón. (pp. 324- 5).

Úrsula undoubtedly is presented as a maternal character.

Her role as wife or business-woman (she has made a fortune making little animal candies) is rarely explored. She has immersed herself in looking after the extended family, and rears several grandchildren as if they were her own offspring. Though at times she appears cold and unfeeling, and though her marriage seems to exist only in a peripheral manner, her devotion and loyalty to her children is unquestionable. A hard woman she may be, but she does love her children, and would pay the ultimate price for them.

Where Úrsula is associated with motherhood and sustenance, Pilar Ternera is associated with sexual gratification. She is the mother of nine children, seven of whom she reared herself, but she is presented in a maternal light only secondarily. Her presence in the novel is associated with smoke, a symbol of her burning passion, and where Úrsula's animal instinct is to take care of her children, Pilar seems to have less maternal instinct and more animal magnetism.

Pilar's life is inextricably intertwined with the Buendías. She bears a son with José Arcadio, and a son with Colonel Aureliano Buendía. Pilar maintains a relationship with the family over a century (she is more than 145 years old when she

dies; see page 469 of the text), even though Úrsula has tried to keep her out of the house. Pilar Ternera remains loyal to the Buendías, the family whose children and grandchildren are her own, and though she is often used and treated poorly, she continues to give love and support whenever asked, and her heart seems to remain free from bearing grudges or anger.

Pilar seems to have an enormous capacity for love and appears to give love naturally, to both her children and to her lovers. It is this loyalty to life and love that makes her so interesting. Pilar Ternera's first encounter with the Buendía household is when she works in the house to help with the chores. She is about twenty-two and is described thus:

Se llamaba Pilar Ternera. Había formado parte del éxodo que culminó con la fundación de Macondo, arrastrada por su familia para separarla del hombre que la violó a los catorce años y siguió amándola hasta los veintidós, pero que nunca se decidió a hacer pública la situación porque era un hombre ajeno. (p. 101)

Not long after coming to the Buendía home, she begins an affair with José Arcadio, who seems to use her as a surrogate for Úrsula. When she becomes pregnant, he leaves her and runs away with the circus. When the child is born, Pilar brings him to the Buendía household to be reared.

Pilar disappears from the story until she is needed by Colonel Aureliano Buendía. The Colonel comes to sleep with Pilar because he can't sleep with little Remedios, and Pilar sadly welcomes him:

Tenía la ropa embadurnada de fango y de vómito. Pilar Terenera, que entonces vivía solamente con sus dos hijos menores, no le hizo ninguna pregunta. Lo llevó a la cama.

Le limpió la cara con un estropajo húmedo, le quitó la ropa, y luego se desnudó por completo y bajó el mosquitero para que no la vieran sus hijos si despertaban. Se había cansado de esperar al hombre que se quedó, a los hombres que se fueron, a los incontables hombres que erraron el camino de su casa confundidos por la incertidumbre de las barajas. En la espera se le había agrietado la piel, se le habían vaciado los senos, se le había apagado el rescoldo del corazón. Buscó a Aureliano en la oscuridad, le puso la mano en el vientre y lo besó en el cuello con una ternura maternal "mi pobre niño", mumuró. (pp. 143-4)

When Pilar hears who it is that troubles Colonel Aureliano Buendía's heart, she says to him: "'Tendrás que acabar de criarla' ... Pero debajo de la burla encontró Aureliano un remanso de comprensión." (p. 144). Aureliano receives from Pilar Ternera the kind of understanding he needs, and it appears that she is capable of giving the kind of human warmth that is curiously lacking in nearly every other character. Though Úrsula loves her children, and indeed will die for them with the ferocity of a lioness, she seems to be unable to comfort her family in the way Pilar Ternera can. Through the generations, Buendía men arrive on Pilar Ternera's doorstep for the kindness that is missing in the big Buendía house in Macondo.

As she ages, Pilar Ternera remains kind and resilient. Her generosity is endlessly abundant and her loyalty to love, or the idea of love, is constant. The following description is poignant:

Pilar Ternera había perdido el rastro de toda esperanza. Su risa había adquirido tonalidades de órgano, sus senos habían sucumbido al tedio de las caricias eventuales, su vientre y sus muslos habían sido víctimas de su irrevocable destino de mujer repartida, pero su corazón envejecía sin amargura. Gorda, lenguaraz, con ínfulas de matrona en desgracia, renunció a la ilusión estéril de las barajas y encontró un remanso de consolación en los amores ajenos. En la casa donde Aureliano José dormía la siesta, las muchachas del vecindario recibían a sus amantes casuales. "Me prestas el

cuarto, Pilar", le decían simplemente, cuando ya estaban dentro. "Por supuesto", decía Pilar. Y si alguien estaba presente, le explicaba:

"Soy feliz sabiendo que la gente es feliz en la cama."

Nunca cobraba el servicio. Nunca negaba el favor, como no se lo negó a los incontables hombres que la buscaron hasta en el crepúsculo de su madurez, sin proporcionarle dinero ni amor, y sólo algunas veces placer. (p. 229)

Pilar's loyalty to love allows her to give whatever it is she can to her two children that have been raised by the Buendías. When Arcadio (who is unaware of his true parentage) comes to her house, calls her a whore and tries to rape her, she persuades him to wait for her at his own house. Pilar Ternera, afraid of twisting nature, sends to him a virgin, Santa Sofía de la Piedad, with whom he falls in love, and she bears him three children. Pilar's other son, Aureliano José, who knows who his mother is, seeks refuge in his mother's house from the pain caused him by Amaranta, with whom he is in love:

Al contrario de Arcadio, que nunca conoció su verdadero origen, él se enteró de que era hijo de Pilar Ternera, quien le había colgado una hamaca para que hiciera la siesta en su casa. Eran, más que madre e hijo, cómplices en la soledad. (p. 229)

Pilar offers to Aureliano José what she can. It would appear that Aureliano José receives quiet peace while he stays with Pilar, and her love and loyalty remain constant and unwavering. We should note the rare maternal side again mixed with the romantic presented in the following interesting passage:

En cierto modo, Aureliano José fue el hombre alto y moreno que durante medio siglo le anuncio el rey de copas, y que como todos los enviados de las barajas llegó a su corazón cuando ya estaba marcado por el signo de la muerte. Ella lo vio en los naipes.

"No salgas esta noche" le dijo. "Quédate a dormir aquí, que Carmelita Montiel se ha cansado de rogarme que la meta en tu cuarto.

Aureliano José no captó el profundo sentido de súplica

que tenía aquella oferta. (CAS, p. 229-30)

It an seems an unhappy and unfortunate destiny Pilar is to experience. However, she accepts her fate with dignity, and her future which seems confirmed as a reader of the cards for the Buendía men to whom, in her own unusual way she is completely faithful.

Duplicating the service she provided for Aureliano José, Pilar Ternera gives refuge to her great-great-grandson when the tortures of his love for Amaranta Úrsula drive him from his home. Pilar also recognizes the fate of Aureliano Babilonia and in some ways seals that fate when she finally instructs him to return home:

Desde aquella noche, Aureliano se había refugiado en la ternura y la comprensión compasiva de la tatarabuela ignorada. Sentada en el mecedor de bejuco, ella evocaba el pasado, reconstruía la grandeza y el infortunio de la familia y el arrasado esplendor de Macondo... Aquel burdel verdadero, con aquella dueña maternal, era el mundo con que Aureliano había soñado en su prolongado cautivero. Se sentía tan bien, tan próximo al acompañamiento perfecto, que no pensó en otro refugio la tarde en que Amaranta Úrsula le desmigajó las ilusiones. Fue dispuesto a desahogarse con palabras, a que alguien le zafara los nudos que le oprimían el pecho, pero sólo consiguió soltarse en un llanto fluido y cálido y reparador, en el regazo de Pilar Ternera. Ella lo dejó terminar, rascándole la cabeza con la yema de los dedos, y sin que él le hubiera revelado que estaba llorando de amor, ella reconoció de inmediato el llanto más antiguo de la historia del hombre.

"Bueno, niño" lo consoló: "ahora dime quién es."

Cuando Aureliano se lo dijo, Pilar Ternera emitió una risa profunda, la antigua risa expansiva que había terminado por parecer un cucurruceoteo de palomas. No había ningún misterio en el corazón de un Buendía, que fuera impenetrable para ella, porque un siglo de naipes y de experiencia le había enseñado que la historia de la familia era un engranaje de repeticiones irreparables, una rueda giratoria que hubiera seguido dando vueltas hasta la eternidad, de no haber sido por el desgaste progresivo e irremediable del eje.

"No te preocupes" sonrió. "En cualquier lugar en que esté ahora, ella te está esperando." (pp.469-70)

When Aureliano Babilonia returns home, he begins his affair with Amaranta Úrsula and, to all intents and purposes, it is the beginning of the end for the Buendías. However, for the one hundred years that the Buendías have existed in Macondo, Pilar Ternera has been a constant presence. She is the one person the Buendía men have to turn to for comfort and soothing. Regardless of the insults she has suffered at their hands (being left by José Arcadio, being snubbed by Úrsula, and being used by Aureliano Buendía), she continues to receive any or all the Buendías with open arms. Her genuine love for and loyalty to the family is remarkable, and she is one of the very few examples of love and loyalty that the novel provides. Her generosity is never reciprocated. The scraps of affection the Buendía men show her are constantly intended for other women with whom they cannot be, and it is interesting that she continues to offer her comfort knowing she will gain nothing in return. It would appear that she takes refuge in the comfort she is able to give, happy that she can provide relief from pain, ease of mind, if only for a moment. Completely self-sufficient, her happiness comes from her own generous heart; her lack of bitterness is an unwavering part of her character.

The final character whose loyalty and fidelity is noteworthy is Petra Cotes. Very similar to Pilar Ternera in numerous ways, she differs from her in some significant respects. Petra Cotes is the life-long mistress of Aureliano Segundo. Petra remains faithful to him as long as Aureliano Segundo is alive (except when Petra Cotes is having a relationship with both twins, but it

appears that she is unaware that she is sleeping with both). Also, Petra has no children by her lover (or by anyone), and Pilar Ternera has many. Petra and Pilar are similar in that both can and do give love, both are associated with sex (although we have seen a maternal side to both), they have similar names, and both are snubbed by the Buendía family. It is interesting to note that both have names that indicate strength or stability; Petra means "stone" or "rock", and Pilar means "pillar". They are also introduced with the same, simple, short sentence. First it was: "Se llamaba Pilar Ternera." (p. 101), later the sentence reads: "Se llamaba Petra Cotes." (p. 266).

Petra Cotes, however, has a unique effect on one member of the Buendía family; she teaches Aureliano Segundo to love, an act which seems never to have occurred till that time to any Buendía male.

In the rain-storm that lasts four years, eleven months, and two days, the town of Macondo is nearly completely ruined. The rains drive away all inhabitants of Macondo except the original families (including the banana plantation and the imperialistic administrators), and returns Macondo to the spiritually pure state it enjoyed when the town was founded. Through the cleansing of the town and with the return to innocence Macondo experiences, the once extremely wealthy, hedonistic Aureliano Segundo finds that the sexual desire he feels for Petra Cotes has in fact become love. When Aureliano Segundo returns to Petra after years of rain he finds:

Estaba envejecida, en los puros huesos, y sus lanceolados ojos de animal carnívoro se habían vuelto tristes y mansos de tanto mirar la lluvia.... En el curso de la primera semana se fue acostumbrando a los desgastes que habían hecho el tiempo y la lluvia en la salud de su concubina, y poco a poco fue viéndola como era antes, acordándose de sus desafueros jubilosos y de la fecundidad de delirio que su amor y en parte por interés, una noche de la segunda semana la despertó con caricias apremiantes. Petra Cotes no reaccionó. "Duerme tranquilo", murmuró. "Ya los tiempos no están para estas cosas." Aureliano Segundo se vio a sí mismo en los espejos del techo, vio la espina dorsal de Petra Cotes como una hilera de carretes ensartados en un mazo de nervios marchitos, y comprendió que ella tenía razón, no por los tiempos, sino por ellos mismos, que ya no estaban para esas cosas. (p. 394)

He becomes sincerely devoted to Petra and a wonderfully adoring father to his children.

Later, a particularly amusing scene takes place when for two whole days Aureliano Segundo's wife, Fernanda, complains of all the injustice she has endured over the years and accuses her husband of refusing to go out and search for food. When her tirade is finally over, Aureliano Segundo smashes every piece of china, every crystal goblet, every porcelain vase, and every other symbol of wealthy, cultured civilization he can lay his hands on. Having destroyed every valuable item in the place, Aureliano Segundo puts on a raincoat to find food. From that time on, food is always available in the Buendía household for Fernanda and the family; the source is of course Petra Cotes.

Eventually Petra Cotes and Aureliano Segundo set up a primitive lottery to raise money. Though perilously poor, they always set aside the lion's share for Fernanda.

Lo que en verdad les ocurría, aunque ninguno de los dos se daba cuenta, era que ambos pensaban en Fernanda como en la hija que hubieran querido tener y no tuvieron, hasta el punto de que en cierta ocasión se resignaron a comer

mazamorra por tres días para que ella pudiera comprar un mantel holandés. (p. 412)

Their devotion to each other seems to create the ability to give and they give generously not out of guilt, but out of love.

The realization that after so many years they have found true happiness is apparent in the following passage:

Petra Cotes, por su parte, lo iba queriendo más a medida que sentía aumentar su cariño, y fue así como en la plenitud del otoño volvió a creer en la superstición juvenil de que la pobreza era una servidumbre del amor. Ambos evocaban entonces como un estorbo las parrandas desatinadas, la riqueza aparatosa y la fornicación sin frenos, y se lamentaban de cuánta vida les había costado encontrar el paraíso de la soledad compartida. Locamente enamorados al cabo de tantos años de complicidad estéril, gozaban con el milagro de quererse tanto en la mesa como en la cama, y llegaron a ser tan felices, que todavía cuando eran dos ancianos agotados seguían retozando como conejitos y peleándose como perros. (p. 413).

In the end, even after Aureliano dies of a throat cancer, Petra Cotes continues to send baskets of food anonymously to Fernanda. The generous virtues of Aureliano Segundo and Petra Cotes, their mutual love and loyalty to one another and to the Buendía family, enable them to be charitable towards others, and thereby prove significant exceptions in the history of the Buendía family.

In conclusion, it is possible to argue that where there is loyalty, there is love in both novels. It could also be said that where there is love, there is loyalty. ' In Ulysses, Bloom and Molly are loyal enough to give love one more try and it would appear that the love that once existed between them establishes the loyalty that may enable them to begin again. In Cien años de soledad, the three female characters, Úrsula, Pilar Ternera, and Petra Cotes, as well as Aureliano Segundo, prove that faith and

loyalty express love, and it is through this love that life takes on a greater meaning, a greater importance and a more fulfilling existence.

## CONCLUSION

Ulysses and Cien años de soledad are powerful novels that are great catalysts for literary thought. Love, a complex and multi-fold issue, is at the forefront of both novels and indeed a driving force that exists in each from beginning to end. A wide spectrum of love is represented in both novels, and many forms and many distortions of the emotion are witnessed. In both books we read of loving fathers and mothers who protect their children and grieve over lost offspring, and loving spouses or companions who remain loyal in the face of adversity. We catch glimpses of happiness which prevail when genuine love is allowed to develop (the happiness of Petra Cotes and Aureliano Segundo, and the happiness shared between Molly and Bloom on the Howth during their courting days), and we see how miserable men and women can be when they waste love and treat it disrespectfully (Amaranta's sterile, bitter life, led alone, and Stephen's self-pity that stemming from his arrogance which prevents him from finding a companion and leaves him feeling sorry for himself).

Though the novels offer drastically different endings, they do promote the same idea. The last words in Cien años, "las estirpes condenadas a cien años de soledad no tenían una segunda oportunidad sobre la tierra." (p. 493), clearly indicate that, had the Buendías not been so solitary, so introverted, their family would not have become extinct, but rather they would be thriving well into the next century. Ulysses offers the other alternative. Ulysses ends hopefully with the word thought by Molly Bloom: "Yes". She has just reviewed her life in her mind,

taken stock of marriage, and seems to have decided that a life with Bloom may still offer happiness.

Both novels affirm life. Moments of love or happiness, however transitory, remain powerful forces in the minds of the characters and the minds of the readers. The difference between the two novels is that the characters in Ulysses draw upon these happy moments to gain strength for the future. The Buendías reject the same moments, turning instead towards the inner self. Ulysses offers a blending of body and soul, and when this blending takes place, a sense of satisfaction exists. Love is neither all body or all mind, and Stephen, who, so far in life, has been all mind, is a perfect example of how empty an existence can be. Molly and Bloom have experienced both, and these moments of union enable them to consider renewing their relationship. The Buendías rarely experience such a union, although we do see it in the relationship between Petra Cotes and Aureliano Segundo. More often than not, the Buendías pervert the union, reject one side of it, and find little happiness or satisfaction in life. Often the Buendías have sex with women whom they wish were someone else, and Colonel Aureliano Buendía lives an entire life rejecting romantic love, and taking interest only in pride, which leaves him hollow, bitter, and alone.

Essentially these novels seem to arrive at the same conclusion, which might be summed up in a phrase as simple as "embrace life's opportunities, they are offered only rarely". For the Blooms and for Stephen there is hope. We do not know what happens on 17 June 1904, but we can see a chance waiting to

be taken. For the Buendías, it is too late: their perversion of love, over and over again, destroys them forever, leaving them without another chance on earth to find happiness.

## NOTES

- 1 Rowe, William, "Gabriel García Márquez", Modern Latin American Fiction: A Survey, ed. John King (London: Faber and Faber, 1987), p. 203.
- 2 Schwarz, Daniel, Reading Joyce's Ulysses (Basingstoke: Macmillan, 1987), p. 140.
- 3 Schwarz, Daniel, p. 140.
- 4 McMurray, George, Gabriel García Márquez (New York: Frederick Ungar Publishing, 1977), p. 69.
- 5 Williamson, Edwin. "Magical realism and the theme of incest in *One Hundred Years of Solitude*", Gabriel García Márquez: New Readings, ed. McGuirk and Cardwell (Cambridge: Cambridge University Press, 1987), p. 50.
- 6 Williamson, p. 51.
- 7 Williamson, p. 58.
- 8 McMurray, p. 92.
- 9 Peake, C.H., James Joyce: the Citizen and the Artist. (Stanford University Press, 1977), pp. 329-30.
- 10 Schwarz, p. 75.
- 11 Ellman, Richard, James Joyce (New York: Oxford University Press, 1982), p.233
- 12 Schwarz, p. 76
- 13 Ellman, p. 117
- 14 Schwarz, p. 99.
- 15 Schwarz, p. 190.

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