

**GENDER POLITICS IN LATIN AMERICA: A SOCIO-POLITICAL  
STUDY OF PATRIARCHY AND THE STATUS OF LATINA WOMEN  
IN THE NOVELS OF GABRIEL GARCIA MARQUEZ**



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**AREA STUDY CENTRE FOR AFRICA, NORTH & SOUTH AMERICA  
QUAID-I-AZAM UNIVERSITY, ISLAMABAD**

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A thesis submitted in partial fulfillment of the requirement for the degree of

**Masters of Philosophy in American Studies**

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## **DECLARATION**

I hereby declare that the work presented in the following thesis is my own effort and that the thesis is my own composition. No part of this thesis has been previously presented for any other degree.

Ada Nabi Mir

## **DEDICATION**

*Dedicated to Prophet Muhammad Mustafa (S.A.W)*

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## ABSTRACT

Patriarchy in Latin America is deeply embedded in the sociocultural practices and is manifested through various social structures. In Latin America, the incorporation of masculine power as a cultural belief system provides justification for the varied forms of assertiveness to Latin American men which have been linked to the protection of women. This research examines the sociopolitical factors responsible for the strengthening of patriarchy and their influence on the status of Colombian women in the twentieth century as presented in the two novels, *Chronicle of a Death Foretold* (1981) and *One Hundred Years of Solitude* (1967) by Gabriel Garcia Marquez. It is specifically concerned with validating the fictional depiction of the position of women in the patriarchal Colombian culture and the actual sociopolitical reasons behind their status as presented in the non-fictional accounts. The theoretical framework of New Historicism, coined by Stephen Greenblatt was applied to this research. The theoretical framework provided the platform to study the fictional representations in their historical context by studying other historical non fictional documents. On the basis of the parallels drawn between the fictional representation of Colombian women and the sociopolitical factors presented in the non-fictional documents, it can be suggested that Marquez's works depict a realistic account of the condition of Colombian women which has sociopolitical reasons embedded in the history of Colombia and the Latin American continent--- for example the sociopolitical institutions like the church, family, workplace and education etc. have a significant role in the disparity in gender roles in Colombia.

## KEY TERMS DEFINED

- Conquistadores: The Spanish conquerors of the New World in the sixteenth century from the Iberian Peninsula.
- Machismo: A concept in the Hispanic cultures associated with a strong sense of masculine pride: an exaggerated masculinity.
- Macho: A man who is aggressively proud of masculinity.
- Machista: Male chauvinist.
- Marianismo: It is an aspect of female gender role in the Latin American/Hispanic culture. It associated with the veneration of Virgin Mary and her virtues of suffering, docility, and moral superiority.
- Potestad Marital: Husband's right over the person and property of his wife

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**CHAPTER: 1****INTRODUCTION**

The cultural practices in any society usually define the roles and rules which the individuals are expected to conform to in order to be legitimate citizens in a society. These gender roles and rules vary from culture to culture. The values, beliefs and customs which any society holds also have a deep impact on the society.

Past experiences whether individual or collective, always have a strong bearing on the present. The reaction to past and past stories varies from person to person. For some, there are lessons to be learned from the past, for some people past stories are a source which arouse feelings of curiosity and at times confusion as well. The stories of past are important as there are clues in them of the present conditions of a person or a society. These past stories are documented in various forms of art, literature being one of them.

The literature of any region is a significant source of information about it as it captures the social, political and historical aspects of the people and times. Latin America is among the regions of the world where the native culture underwent sociocultural change under the influence of colonization. It has been observed that the masculine power as a cultural belief system remained strong in Latin America and provided for the varied forms of assertiveness of Latino men which is directly linked to the issues regarding the protection of women. Gender roles constituted along these parameters tend to produce a culture of patriarchy where men occupy superior positions in comparison to women. Moreover, these patriarchal values gradually seep in the different segments of the overall fabric of any society.

The literature whether it is fiction or non-fiction along with other forms of art records the social, cultural and political values and systems any society holds in different times in

history and so does Latin America's. The authenticity of these documents usually becomes a matter of concern especially when it carries the history of any country or society because generally an objective account is hard to find. In the case of a work of fiction especially the reliability and objective presentation matter because the fictional account is assumed to be colored by the author's imagination.

This, however, does not minimize the importance of a fiction which plays a significant role in the recording of history of any given period. Any cultural document which claims to objectively record the history cannot be fully free from subjectivity because "historians are obligated to acknowledge the biases that are likely to color their interpretations" (Dobie 179) because the recorder of a history has his own philosophical and political inclinations. A similar analogy can also be applied in the case of a piece of non-fiction.

"Historical writing will always become entangled in tropes; it can never be a science" (Seleden et. al 180). The tendency towards the recording of less than objective account in fiction and non-fiction writers of any historical document has more chances of being erroneous. It becomes usually unavoidable for the writers to record a purely objective description of any event because if anything like truth does exist, it would be colored by the cultural context.

History and literature have a strong connection which is appealing and confusing at the same time. Many theories and methods have been explored to analyze how history relates to literature and vice versa. The attempts by many a writer in connecting history and literature did not come up to their expectation. The reasons for this could be many. Two very pertinent in this regard could be the way history is defined, interpreted and constructed by the writers. Also, history is usually regarded as logical and conventionally founded upon what is called

matter of facts. The texts written by historians were believed to be objective and based on concrete facts or realities. Fiction, on the other hand, is a product of human imagination where the reason and logic do not necessarily play actively.

The study of literary works from a historical perspective would not take into consideration the likely presence of these personal biases of the literary writers. New Historicism, in contrast takes the historical facts presented in an account with grain of salt. New Historians attempt to decipher the actual cause and effect of an event instead of simply believing what the literary work presents to them because for them “there are two meanings of the word ‘history’: (a). “the events of the past and (b) ‘telling the history about the events of the past.’” (Seleden et. al 181). They focus on the way events are presented by the author and critically look for the forces, reasons and motives behind the historical facts presented by the author.

Historical fiction is often criticized for depending on past incidents but it is also true that a present situation does not exist in isolation but it draws from the happenings in the past. Any incident or event taking place in the present is likely to have its roots of origin somewhere in the past as Byatt contends that “the focus on the past is an attempt to find historical paradigms for contemporary situations (qtd. in Rabbi). For example if we consider the pattern and nature of gender roles practiced in the Latin American society today, their roots can conventionally and logically be traced to the sociopolitical and cultural history of the region.

The argument that the historical fiction depends on the past brings into consideration the relation between fact and fiction. The work of fiction is considered to be the product of a writer’s imagination whereas fact is related to reality. There appears a close relation between fact and fiction because the writer draws his percepts, ideals, characters, from the society. So,

fiction portrays the facts about the social, political and cultural aspects of the writer's society and this reality can be studied through history. A blend of fiction and facts make history more appealing and close to life.

This leads to the assumption that history is not merely a recording of events in a linear manner. It is not like pure science where link between cause and effect can be found. In fact there are many other entities which are relevant to the event and they need to be studied and analyzed in order to get a complete picture. These entities may not have anything to do with what comes before or after them but they can serve as important links to the main events.

The facts which a literary writer presents have links in the sociocultural fabric of the society the literary work reflects. The literary writer may dwell upon specific factual details which he wants to build his narrative on but the truth is that there are certain other minor events, facts and details which in one way or the other are related to the main discourse presented by the author in his work and according to Munz, each of these facts function as "mini narrative" (qtd. in Rabbi). In order to have a full understanding of facts presented in a literary text, the importance of these mini narratives cannot be ignored.

Generalizations, in this connection, also occupy a special place in the making of literary and non-literary texts. Generalization as we know is a statement or idea which can be applied to people or a group of people. Texts become reliable when the generalizations used by the author are valid and related to the people they represent in the writing. Both reliability and validity of any piece of fiction get improved when generalizations are backed by facts. For example; a narrative which uses the generalization of unequal gender roles in the Latin American culture would appear as a reliable account because the historical facts validate that it relates to the people, society and culture of this region. The construction of a narrative or history is on the basis of those facts which are based on the generalizations related to the

people the texts are about then both the history and the text become more reflective of the truth (qtd. in Rabbi).

In the backdrop of history and literary tradition of the region, the relation of fictional and non-fictional accounts as representatives of historical facts, documented by the respective writers, enable us to study the depiction of the sociopolitical aspects generating patriarchy and its influence on the gender roles in Latin America. The two narratives of Gabriel Garcia Marquez titled, *One Hundred Years of Solitude* and *Chronicle of a Death Foretold* bear a clear manifestation of the above. The setting in *One Hundred Years of Solitude* is Macondo, a fictional village in Colombia and the setting in *Chronicle of a Death Foretold* is a town on the coast of Caribbean involves such sociopolitical and cultural cues which highlight gender roles according to the norms and values of Colombian culture.

Marquez, born and raised in Colombia, grew up listening to the stories about his culture from his grandmother where “her influence, combined with the superstitions and myths of the townspeople provided the writer with a rich background from which he created his fiction” (Gale) and his profession as a journalist advantaged him for being in touch with the everyday reality of his country.

Gene. H. Bell-Villada cites Marquez in his book, *Garcia Marquez: The Man and his Work*, “I had a commitment not to the social and political reality of my country but to the entire reality of this world [i.e.; Colombia] and the other. Without minimizing any single of his aspects” (Bell-Villada 13). The representative of Boom literature, Marquez brings out the historical and sociopolitical factors which contribute to the present culture of his country. His stories are significant in understanding the Latin American, history, culture and social systems.

Gender politics in Latin America appears to be rooted in the valorization of masculinity where the private domain represents the status of Latin American women and men occupy the central position. This seems to be grounded in the sociopolitical aspects of the region and a long history of turbulent and unstable past.

Marquez lived his life in Colombia which makes him tie strongly to his culture. With a journalistic background, watching closely the everyday reality and happenings in the region, his writings can be studied as representation of the facts about the patriarchal culture and its influence on the gender roles in the Colombia. Isabelle Allende commented about Garcia Marquez's works that "He...told the world about us, Latin Americans, and told us who we are. In his pages, we saw ourselves in a mirror" (Gonzales & Goodman) where his characters voice the Latin American people and his stories are the enactment of the events, incidents and happenings in his society.

This research aimed to look at the patriarchal society of Colombia and its influence on the roles and relations of men and women as presented by Marquez in literature. It studied the sociopolitical aspects contributing to the status held by the women in Marquez's society in the twentieth century.

Patriarchal society in the general sense of the term is usually looked at as the one where men are considered the heads and where women perform subservient roles in comparison to men. In order to understand the politics of gender in Colombia, it is pertinent to study the sociopolitical facts which are those entities that would help create a cause and effect relationship and lead to the understanding of the generalizations existing about the gender roles in the Colombian society.

The research was delimited to two novels of Marquez, *Chronicle of a Death Foretold* and *One Hundred Years of Solitude* which served as the primary texts whereas other

historical documents and books about Colombian sociopolitical aspects, culture and gender roles served as co-text to evaluate the selected literary texts.

### **Significance of the Study**

Historical fiction provides insights into the history in an interesting manner. The two novels of Marquez, *One Hundred Years of Solitude* and *Chronicle of a Death Foretold* inform the readers about the gender inequalities between men and women under patriarchy in Colombia. The research is based on the parallel reading of the status of Colombian women influenced by patriarchy as presented in the novel and the study of other historical documents which would highlight the sociopolitical factors responsible for the establishment of patriarchy. Moreover, it would help to explain that the fictional presentation is not just the work of imagination but is grounded in the context in which it is produced. The research will provide the reader a better understanding of the culture of Colombia, how patriarchy is historically strengthened, how does it influence the individual roles and the effect it has on the position of women? Since the study is based on two renowned novels of Marquez along with parallel reading of non-fictional accounts, it aims to provide honest information to its readers; any deviation shown towards recording facts in the novels will be contrasted with the history presented in the non-literary texts. The research would expose the students of literature with the enriching and classical texts of the 20<sup>th</sup> century. The research will be helpful to the students of cultural studies or anthropology and to those working on the gender studies. The research will also be helpful to Pakistani students of literature or anthropology because there are certain cultural parallels like patriarchy, honor codes, honor killings which are present in Pakistani society as well. In this regard, a comparative research can also be an interesting area for future researchers.

**Objectives of the Study:**

The objective of this research is to identify the sociopolitical and historical reasons behind the strengthening of patriarchy in Colombia, its manifestation through various social structures in the society with particular reference to the normative roles of women in Colombia in the twentieth century. This research aims to study the fictional depiction of inequality in gender roles, as presented in the novels *Chronicle of a Death Foretold* and *One Hundred Years of Solitude* by Gabriel Garcia Marquez, and draws parallels by studying the sociopolitical facts about the Colombian society and culture, as recorded and stated in multiple non-fiction records, which appear as significant contributing factors leading to gender politics in Colombia.

**Research Questions:**

The research focuses on how realistically Marquez depicts the exercise of patriarchal power and female marginalization in his novels, *Chronicle of a Death Foretold* and *One Hundred Years of Solitude*. This leads to formulate the following research questions:

- How socio-political and historical factors contribute to the establishment of patriarchal culture in Colombia?
- How various manifestations of patriarchy in Colombian culture influence the life of women through the social structures in the twentieth century?
- What insights do the novels provide about the social roles assigned to women in Colombia?
- What techniques does the author employ to depict the socio-political conditions of Colombia in relation to women's position in the patriarchal system?



## **Research Methodology**

The answers to the above mentioned questions were answered with the help of the theoretical framework of New Historicism. Taking into account the research vacuum left by the previous researches, the theoretical framework of New Historicism was selected which focuses not only on the literary text but also the non-literary texts and studies the literary text in the background of the non-literary texts.

## **Theoretical Framework**

### **New Historicism**

New Historicism is defined as:

“ a method based on the parallel reading of literary and non-literary texts—a mode of study in which literary and non-literary texts are given equal weight and constantly inform and interrogate each other” (Barry 172).

New Historicism draws inspiration from Michael Foucault and his ideas about the concepts related to the society, culture, literature as well as history. According to Foucault, “history is neither linear nor teleological” (Dobie 184) because in any society, there usually is a system which regulates the sociocultural practices in a society and also influences on what is accepted and what is excluded from the accepted knowledge. For Foucault, only history is not a reliable source to understand the spirit of any Age.

New Historians are of the view that in any society, power is pervasive and works at various levels. It is a significant mean in determining the nature of relationships with others. New Historicism borrows from Foucault’s concept of consulting a broad range of documents and look for the examples of power and its manifestation through various structures hidden in the text (Mambrol). They attempt to look for the instance of power, how it is exercised and

who has the most of it. They suggest that power is maintained by institutions like church, patriarchal family, colonial institutions etc. (Tiwari & Chandra 80-81). These institutions are the sources through which power is propagated and exercised to influence the social fabric of any society i.e. they decide what is to be accepted and what is to be excluded from the shared. Under such division, the body of dominant discourse decides what is accepted and what is not.

Unlike the previous approaches to the study of literature, New Historicism attempts to study a literary text in a manner which not only provides a complete understanding of the literary text but also about the its context of which it is a product (Dobie 182). The traditional approach was mainly concerned with finding out the facts and simply relating it with the text. It did not make any attempt to place the literary text in its proper cultural context and understand the sense of the age the text was produced in. “New Historicism, in contrast, views history skeptically (historical narrative is inherently subjective) but also more broadly; history includes all of the cultural, social, political, anthropological discourses at work in any given age” (Siegel).

The traditional historical approach viewed the literary text as a mirror to the history of its times. They considered that the literary text represented the truth about the age it belonged to. They were more concerned with what happened at a given place and time and concentrated on establishing the factual accuracy present in the text. According to them, this approach enabled to see and tell the truth about the people as well as the events of the age (Dobie 178). The traditional approach considered “the text as artifact or object with an existence of its own” (Bressler 182) which was independent of its author, the readers, in the depiction of its time period to which it belonged. They ignored the value of the historical context of the literary work and regarded history as linear where the events are linked

together in a series of cause and effect relationship and presumed an objective and definite truth written by the historian.

In the late 1970s and early 1980s, Stephen Greenblatt coined the term New Historicism. This approach attempted to challenge the earlier approaches to the study of literary works. It provided a new way of studying the human past and analyse it in a different manner. Greenblatt “probed the nature of literature and its relationship to the larger culture” (Dobie 184) and attempted to understand it from the historical perspective. Those historical phenomena that resulted in the production of the work of art were devalued in the old tradition.

New Historicism differs from the traditional approach in the way both look at the historical facts. For example; a new historian would look for the historical, political and ideological reasons behind a war or any event where as a traditional historian would concentrate more in working out the historical accuracy present in the text. The new historians would not rely on history only but they would also consult other important documents, newspapers, photographs, drawings, and speeches etc. They make an attempt to find out the parallels in the non-fictional accounts and see how war or any event has been presented in these non-fiction documents (Tyson 282-295). The distinction between both the approaches is clear in that one relies on the simple narration of facts while the other tries to interpret them.

“New historicism is the parallel study of literary and non-literary texts” (Barry) and this parallel study of the literary and non-literary texts make it different from the previous approaches to the analysis of literary texts. The old approach to the study of literature made a clear distinction between history and the literary text. It viewed the literary text as a gem or jewel--- and regarded history as the background thus making history of less worth. The New

Historicist approach a text by giving equal value and weight to the literary and the non-literary texts and this is the major difference between the 'new' and the 'old' historicism (117).

The textuality of history is emphasized by the New Historicist. Textuality of history means that there are collections of discourses present in the history which work as significant clues to the facts presented in a literary text. Under the influence of Foucault, a new historian studies a text in a manner which aims at building a new relationship between the literary text and its historical context. For them, history does not act as a solid background or just a series of social or political events of the period i.e. it is not a context (Rivkin, Raya 506). They equate history with the literary text and consider history just like another discourse serving as a co-text. The aim then is to find out the similarities between the text and the co-texts (Historicisms 506).

New Historicism, according to Stephen Greenblatt is, the "intensified willingness" to make an attempt to read and understand everything recorded in history. The literary and non-literary texts both become the sources of this recorded history. The job of new historian is then becomes an exhaustive one in the attempt to understand the other discourses present in the culture. These other discourses are considered to provide the clues which help in understanding the historical facts or events embedded in the literary work. So for the New Historicist studying literature, only the literary work is not important, but the non-literary work carries equal weightage and value and interrogates the presentation of facts in the literary work (Barry 172). The discourses "trace certain patterns and negotiate various kinds of cultural meaning" (Historicisms 506). New Historicism interrogates how a text reflects and contributes to the understanding of the culture it represents.

History is usually handed down as artifacts and there is the probability that during this process, it gets contingent culturally as well as 'narratologically'. The new historians consider that history is handed down in the form of stories, and usually from those who are in power. The new historians do not simply rely on history only but they take into account the unheard stories also. For them, all the voices and stories have weightage and value. New Historicism then employs a close reading of the non-literary subject in the same manner as it does of the literary text in order to get a close understanding of the time period. They study the silenced, contradictory or the historical unknown voices to get to know how they viewed the world around them (Dobie 178).

New Historicism takes into consideration other social, political, historical, and cultural context i.e. it attempts to look at the anxieties, struggles and issues of the era in which the literature was written. The study of cultural context is important because, to a New Historicist, history "is not expected to validate a text by providing facts that will prove the text's truth". The literary text and the cultural context are linked with each other because a literary work not only affects the culture in which it is produced but is also affected by it (Dobie 181).

The traditional historicism valued the literary text and placed it in the foreground and the history in the background where the critic simply linked them with each other. New Historicism, in comparison, view that history is non-linear and it cannot be connected by a cause and effect relation because an objective reality is hard to achieve. According to Dobie "the less-than-objective recordings and readings of the past, history becomes a text rather than a series of empirically verifiable events" (Dobie 179). They contend that no one can ever know what exactly happened at a particular time and place in the past. It is because "history has been handed down in artifacts and stories, making history a narration... thus all history is subjectively known" (178).

The purpose of consulting non-literary text is not to judge the literary work or authenticate the presentation of fact. This allows the critic to find similar patterns of thought present in both the texts. The historical document is also likely to be colored by the time and place because it interacts, influences and gets influenced by the other discourses of the age. In any age, there usually exist different points of views. A single point of view cannot be said to prevail at any time period, for example; even two historians can have different definitions of the same word. The newspapers, magazines, official documents, journals, letters, constitutions are likely to carry biases and the influences of the times they are produced in. A study of their language with the help of the tools of literary criticism can help decipher the meanings they carry (Rabbi).

New Historians make use of certain assumptions in order to create a relationship between the literary and non-literary text. They juxtapose both the texts and analyze the literary text in the light of non-literary text. They do not treat history separately, but like the literary text itself, consider it as one of the many discourses of the age. For new historians, these discourses of the age carry significant cultural clues about the spirit of the age a literary text is product of.

This research studies the depiction of patriarchal society from a New Historical perspective in two novels by Marquez, *One Hundred Years of Solitude* and *Chronicle of a Death Foretold*. The study employs the tenants of New Historicism which account for the parallel reading of non-fiction along with fiction. It focuses on the reflection of the patriarchal norms, and structures prevalent in author's times and how they influenced the lives of the Latina women in the twentieth century and the way they are presented in the novels. The research further explores that the roles expected of Latina women under the patriarchal culture in Latin American society, in particular Colombia, are a product of the socio-political and historical factors.

Gender inequality silenced the women issues from being voiced in the Latin American history; therefore, the researcher consulted an array of current and historical documents and books in order to trace the historical roots of patriarchy in the Latin American society and its current manifestations as represented in the selected novels. In order to get the complete picture of the patriarchal setup so strongly ingrained in this society, non-fictional accounts especially *Latin America and the Caribbean*, by David. L. Clawson, *Colombia: A Country Study*, edited by Rex A. Hudson, *The Women of Colonial Latin America*, by Susan Migden Socolow and *Colombian Women, The Struggle out of Silence* by Elena Graces were the consulted. The book of Elena Graces incorporates voices from real life where the respondents, from different strata and class, are reared up in Colombia in the 20<sup>th</sup> century and share their experiences of growing up in the Colombian culture. Also, a broad array of other non-fiction data was studied to trace the similarities or differences about the subject under study.

This research also aimed at studying the novels of Garcia Marquez with special focus on the manifestation and institutionalization of patriarchy in Latin America especially Colombia and its subsequent influence on the lives of Latin American women. These novels relate the sociopolitical and historical accounts of Colombian society of the 20th century. This research is an attempt to explore the way Marquez represents his female characters in a patriarchal matrix to expose the sociopolitical and historical factors contributing to women stereotyping and the structures endorsing sexual biases in the Latin American culture.

The primary aim of the research was to find parallels between the fictional representations of women in Colombia under the patriarchal set up and compare the fictional depiction by studying other historical and non-fiction documents to see how realistically the author presents patriarchal influence on the gender roles in Colombia. The exploration of his novels was made by focusing on the most prominent patriarchal institutions in the novels and

also the gender roles were discussed in relation to the roles specific to this patriarchal setup in 20<sup>th</sup> century Colombia.

In a nutshell, the focus of this study was on how the literary text functions as a historical discourse that interacts with other discourses of the time and place to which it belongs.

### **Organization of the Study**

The research has been divided into six chapters. Each chapter deals with specific area of this research.

Chapter one presents the introduction of the study. It also states the research objectives and the research questions. This chapter also highlights the significance of the study and discusses the theoretical framework in detail selected for the present research.

Chapter two deals with the detailed literature review related to author's works with special focus the previous studies on his novels, *Chronicle of a Death Foretold* and *One Hundred Years of Solitude* in order to justify the research gap to be filled by this research.

Chapter three focuses on the life and works of Gabriel Garcia Marquez. It traces the familial, sociopolitical and literary influences on the life and works of Marquez. It also reflects on how other literary scholars view and rate the writings of Marquez and how truthfully they are the representative of his homeland Colombia.

Chapter four discusses the sociopolitical facts presented in the historical/ non-fiction documents and books tracing the beginning of patriarchal culture in Colombia, its presence in the sociopolitical institutions and its influence on gender roles especially on the position of Colombian women in the society.



Chapter five discusses the representation of gender roles especially the roles and condition of the women in Colombia in contrast to men, in the twentieth century, as presented in the two novels selected for the study. It analyses the state of Colombian women by drawing parallels from the non-fictional accounts and study the effects of the sociopolitical causes which contribute to the status of the women of Colombia as presented in the fictional accounts.

The last chapter will be conclusion based on the study and analysis of the novels and the non-fictional documents.

**CHAPTER: 2****LITERATURE REVIEW**

Latin American history is to the Latin American narrative what the epic themes are to Spanish literature: a constant whose mode of appearance may vary, but which rarely is omitted. (Echevarria qtd. in Bloom 16)

Latin American writers have brought forth the reality of their countries in their literary works especially through novel. They do not coil from the challenge of giving voice to the political turmoil, the values and cultural make up of their region despite the fact that this part of the world shares little with the rest of the globe. A research conducted at the University of Pittsburgh highlights the power of Latin American literature in representing the sociopolitical, historical and cultural reality and notices that it has the quality to bring to light many aspects of their history, cultural values, beliefs, the underrepresented, the excluded and the often forgotten history of their turbulent past and turmoil (1). The Latin American literature is reflective of the historical reality and social aspects of the region.

The Latin American writers have contributed successfully in making the Latin American literature prominent among world's literature. The Latin American writes efficiently utilized literature's function as the representative of the social realities of their society. The works of many Latin American writers have been appreciated all over the world for their documentary value as they are considered to mirror and narrate a truthful account of this part of the globe. Arturo Torres-Rioseco, a Chilean literary scholar, remarks that the Latin American literature is "chiefly interesting not for its intrinsic merit, high though that assuredly is, but as a reflection of the culture of an entire continent" (168). He comments on the representational power of Latin American fiction and adds that the Latin American Literature is of realistic in nature because it records the history of the Spanish American

culture (Rioseco 198). Latin American literature is a unique and important source of evidence about a region with rich history, cultural norms, social and political movements, people and political upheavals and struggles.

Latin American literature has gone through various stages of development and especially the twentieth century is a witness of the unmatched artistic achievement in the literary world of the region with the 1960's movement called The Boom. It is usually considered that the best international Latin American fiction came to the fore during this period. The Boom writers are considered to be influenced by the political circumstances of the period which serve to form the background for their work where the social, political and cultural aspects of the region came to be represented through literature (Susmitha 13). These writers are cosmopolitan and their experience of living in other parts of the world enabled them to produce a body of works which is markedly different than their predecessors. Latin America like other regions of the world has renowned authors like Octavio Paz, Isabelle Allende, Carlos Fuentes, Julio Cortazar, and Gabriel Garcia Marquez, to name a few, whose writings contribute to the great wealth of Latin American literature available today.

The Boom writers deal with Latin American settings and themes and “fully explored Latin American reality and history” (Susmitha 32). The works of these writers appeal to larger audience because they expose what exactly the native Latin American culture looks like. The depiction of rural life in the works of Boom writers is a significant source of understanding the people of Latin America and their culture. The use of rural setting in this literature especially symbolizes the development of the Latino culture and its exploration from sociopolitical viewpoint of one of the world's most diverse and turbulent regions.

Gabriel Garcia Marquez is regarded as the most successful and prominent literary figures of the Boom era. Garcia Marquez was born on March 6, 1927 in Aracataca, Colombia

(Darraj 20). He was awarded the Nobel Prize for Literature in 1982 for his masterpiece titled, *One Hundred Years of Solitude*. Marquez, regarded as one of the greatest magical realists, writes about the Latin American society, culture, history and politics. His writings explore the complexities of his society, the social structures, and the problematic relationships of real life. Angel Rama, a Uruguayan writer, compliments Garcia Marquez and says:

I do not believe any other novelist has so acutely, so truthfully seen the intimate relationship between the sociopolitical structure of a given country and the behavior of his characters. (qtd. in Bethell 189)

Marquez's writings are grounded in a fictional discourse which aesthetically represents the conventions, values and myths of his society. His use of symbolic language gives multiple shades of meanings to his prose which enable his readers to decipher the hidden history and to actively communicate with the text. Marquez's writings mirror those aspects which have originated from the historical and cultural realities of his homeland and the Latin American continent. He fictionalizes the social conditions, events and communities of the continent by symbolically using the cultural signs.

Nicole Smith observes that the long colonial history and its destructive effects appear to have led Marquez to search for his identity. His writings highlight the various periods, before and after colonization and document the sociopolitical history of Latin America. The historical and cultural issues like the wars of independence, the bloody political turmoil, dictators and dictatorships, the Banana Massacre, the presence of colonial and religious practices, the cultural myths and norms and the legacies of Spanish rule especially the gender roles depicted through his characters tell a lot about the Colombian society and culture. Marquez is regarded as the peoples' writer because his writings are the mirror of his homeland and his people. Marquez's novel *One Hundred Years of Solitude* depicts the

intense political environment in the history of Colombia which makes him the true representative of Latin American society and history (Smith).

The writings of Marquez, as has been discussed, depict the Colombian history, politics and culture. His writings also highlight the nature of relationship and the gender roles which men and women of his homeland perform in everyday life. The previous studies and researches on the two novels of Marquez namely, *One Hundred Years of Solitude* and *Chronicle of a Death Foretold* by Marquez occupy a prominent place in the world of literature. These novels have been researched on through various angles and a review of these works helped the researcher find out the vacuum left by these researches.

John D. Norcross in his thesis titled *Understanding Garcia Marquez's One Hundred Years of Solitude: An Analysis with a Lens for History and Anthropology* observes that the first encounter of Macondo with foreign travelers represented by Garcia Marquez is a significant reference to the encounter Latin America had with the European *conquistadores* and the damaging colonial influence and its repercussions in the whole region. However, he contends, that this contact was also significant in introducing prosperity in Colombia (Para. 5). The novel reflects the political, social and cultural history of Colombia and the Latin American continent.

Colombia, in the past was regarded as the most conservative, traditional and religious country in Latin America where Catholic Church has the strongest control as compared to other countries of the region and a country where the purest form of Spanish is spoken. The works of Garcia Marquez are a testimony to the old, historical and traditional images of Colombia and also the social, political and economic turmoil and upheaval of the twentieth century (Martin). His works depict the social, political and cultural reality of his region and homeland. The novel, *One Hundred Years of Solitude* depicts the political and economic

turmoil of Colombia as well as a society practicing old and rigid religious and social beliefs. It shows the harmful effects of colonization on the continent especially on the culture which was systematically destroyed. Being a native of Colombia, Marquez's works represents his culture and the shared experiences with the people of his homeland.

Wei in his thesis analyses the roles of women in *One Hundred Years of Solitude* observes the differences between the roles of men and women and contends that these roles are in alignment with the culture and norms of the region where dominance is related to the roles men and submission is related to those of women (21). It does not primarily focus on the political issues but it also highlights the issues of common people, men, women, children and their relationship with the society at large.

Marquez in *One Hundred Years of Solitude* alludes to the effects of colonization and cultural diffusion which bring about drastic changes in a society thereby making it forget its own culture and history. Latin America experienced this centuries back under the Portuguese and Spanish rule which have been highlighted in both the texts under study. *One Hundred Years of Solitude* transports the reader to the magical world of Marquez through which he gets to know about the culture, history, traditions, beliefs, ideology and a society which for centuries remained under the Western domination and is reflective of the scars and impact which the domination left on the Latin American society and culture.

Dhanabal observes in *One Hundred Years of Solitude* the postcolonial perspective and says that Marquez through his characters shows that the culture of Colombia and Latin American society was contaminated by the arrival of the colonial people who attempted to replace the indigenous culture's religion, their practices and rituals in the name of Enlightenment as is apparent from the character of Father Nicanor Reyna who symbolizes the Spanish Catholicism and Fernanda del Caprio who symbolizes the cultural domination

brought about by the colonizers (101-102). The Christian missionaries from medieval Europe ruptured the sociocultural fabric of the indigenous people of the New world. Colombia even today is considered as a state that is the most influenced by the Catholic Church.

According to critics, *One Hundred Years of Solitude* pictures a complete picture of the continent and its people. Of the many themes presented in the novel, the interplay of gender roles in Colombia is also very well highlighted. Men and women have clearly distinct roles to play, they behave differently and their aims are poles apart which they pursue in their separate realms. Many other critics establish that Marquez sketches his female characters which bring to light the social reality before his audience that in a society where he grew up, women cannot transcend the space assigned to them by the society.

Manyarara studied the theme of sexuality in *One Hundred Years of Solitude* and mentions that the Catholic Church strongly influenced the Colombian culture from the day the Spanish conquest took place to present day Colombia and deeply impacted its social life and political struggles. The Colombian culture has its origins in the cultural collision that took place in the 16<sup>th</sup> century between the *conquistadores* and the native peoples and which marked the beginning of strong hold of religion in this region (25). She observes that Marquez exposes the relationship between the male and female characters according to the notions of *Machismo* and *Marianismo* which play a significant role in assigning the socially accepted gender roles to men and women in Colombian culture (28).

Marcos and Deveny write about the treatment of women in *One Hundred Years of Solitude* and refer to the character of Ursula. They view the character of Ursula as that of a strong matriarch and as the only female character who is present till the seventeenth chapter of the novel. Their study explores that although Marquez presents some of her female characters like Ursula as strong ones, the patriarchal set up still dominates where women

remain confined to the domestic chores and men usually live and explore the outside world (83, 85).

The famous Mexican writer, Octavio Paz in his collection of essays titled *The Labyrinth of Solitude* writes about the patriarchal set up in the Latino culture. According to him, this aspect of manliness in the society which assigns men the role of protector and provider appears to have negative implications. This assertion of power results in indifferent attitude, inflexibility and aggressiveness among men. Moreover, it has created uneven relationships between men and women with dominating and submissive women. In terms of gender and contends that manliness in the Latin American society means strong exertion of power (28).

The women in *One Hundred Years of Solitude* generally fall in female stereotypes. These stereotypes include sober and hardworking matriarchs, flirt women, prostitutes and witches and little girls who are married to men twice their age (Stoda). These stereotypes show females as objects of humility, willing to sacrifice themselves for their children and family with an unconditional submissiveness to their husbands.

Chaney, on the other hand, observes that some women seem to have overturned the subverted the image of *Marianismo* by struggling to gain power and gain a space for themselves in the public and political sphere (qtd. in Manyarara 31). Realism is ever present in the work of Garcia Marquez owing to his journalistic background and with this skill in hand, he portrays the Latin American stereotypes and gives room to his readers not only to deconstruct the reality themselves and critique literature.

Snaije discusses the role of women in *One Hundred Years of Solitude* and says that men and women both operate in different spheres of influences. Men in the novel are portrayed as dominating the private and the public sphere both. In the public sphere, they



show their manliness by exerting power especially in the political realm. At home, they are shown as exercising their influence on their children and family. She observes the role of women and says that the women's power rely on the moral superiority which they gain by being submissive and devoted to family and domestic chores. The women are shown to be ignorant of the outside world and whatever power they have, it is inside the boundaries of the house (2).

The reproduction and the continuation of bloodline is one of the primary roles assigned to women by the Latin American people. It has been observed by various critics that through the magical world of Macondo the true history of Colombia is portrayed. The novel addresses the presence of sexism and masculine rule and authority in the Colombian culture (Carver). This masterpiece of Latin American literature incorporates the theme of sexism which still plagues the Latin American society.

Aghaei & Hayati observes that in Marquez highlights the social inequalities of his society. These inequalities are depicted in the social standing of men and women. *One Hundred Years of Solitude* portrays the stereotypes for women in the Colombian society. Marquez voices the denial of rights to women and the manner in which they are mistreated in the society. The novel highlights the stark contrast in the cultural values where it is considered normal for men to go to prostitutes and spend time in brothels whereas the women are expected to protect their virginity. Marquez highlights another vital fact about the social values where the women from the lower class were sexually abused by males from the upper class because this reflected manliness (42).

Critics regard *One Hundred Years of Solitude* as a great contribution to the heritage of Latin American literature. The novel incorporates much of Colombia's history, culture and politics into its storyline. Marquez's female characters and their condition depict the

religious, social norms, beliefs and traditions which have firm historical roots in the history of Latin America. The story of Macondo can be interpreted as a representation of the overall history of Colombia as a nation. The novels selected for this study of Garcia Marquez address the sociocultural notions of patriarchal system, honor, sexuality, violence, prostitution, female subordination and their relegation to the domestic sphere, family and children etc. which have their origin in the colonial setting.

Alexandra Sybo in her research titled *Madonnas, Whores and Wives* observes the rigidity and the forced normative gender roles men and women find themselves in *One Hundred Years of Solitude*. She analyses the differences in the perception for the roles men and women are expected to be in by the society. The social roles presented by Marquez are in the form of binaries as Sybo concludes. According to her, the men in the novel are linked with the binary of “scholar/soldier” (25) which they find themselves tagged in. On the other hand, the women are linked to the binary of “Madonna or whore” (23). The normative gender roles are enforced on men and women and they seem unable to break free from these structures of a patriarchal society.

Pokhrel studies the use of magical realism by Marquez in *One Hundred Years of Solitude* and discusses how he blends the fantasy with the real to capture the history of Colombia and the overall culture and history of Latin America. He holds that the fictional town of Macondo is a metaphor for the biblical land in the beginning and its contact with the outside world brings its decline and destruction. The technology and development, treated as magical by Marquez, are in fact the cause of death and destruction instead of development and they refer to the destruction brought about by the colonizers and imperialists to this part of the world (3).

Latin American society reflects the customs, traditions and sociocultural values inherited by the Spanish and Portuguese colonizers. Of the many sociopolitical aspects highlighted in the Latin American literature, the roles of men and women in the patriarchal culture of the region are also well addressed in the fictional accounts of this region. Napikoski & Lewis define the term Patriarchy as originating from the word “pater” meaning “father” where father figures hold the authority (Patriarchal Society). For historians and sociologists, the term patriarchal society means a society where men hold strong positions not only in the family unit but also in work place and social groups. The Latin American countries and their cultural practices and the nature of sociopolitical structures with specific focus on their influence on gender roles has become an area of special interest for scholars and researchers around the world. The novels of Marquez reflect the Patriarchal culture of Colombia

*Chronicle of a Death Foretold* is the example of Marquez’s art of blending of journalistic news and fiction. The novel was published in 1981 with one million copies sold within days of its release. In 1982, the newspapers around the world announced that Garcia Marquez would be the Nobel Prize winner in Literature for the year. The story of the novel is based on a murder carried out in the name of honor codes prevalent in Colombian culture. The murder occurred in Sucre, Colombia in 1951. “In an interview to an Argentinian newspaper, *La Nacion* (The Nation), Garcia Marquez declared that the circumstances and the events of *Chronicle of a Death Foretold* are absolutely truthful” (Pelayo 111). The novel is now a classic in Latin American literature.

Stevens in her essay titled, *Marianismo: The Other Face of Machismo* states that the division of roles according to gender is based on what is acceptable to majority of people (Stevens 3). Usually, the patriarchal societies have less to offer to females in contrast to males; female voices seem to be less vocal in male-centered societies. Singh and Kaur in their

research paper titled “*Silent Voices in Marquez’s Chronicle of a Death Foretold*” discuss that Marquez in his novel gives voice to the “other”. They observe that the society which Marquez presents is the real depiction of the Colombian society in the twentieth century. The novel seeks to explore the hierarchal divisions which are strongly woven and upheld by the society. Freedom of men’s sexuality and the presence of honor codes are significant themes addressed in the novel (137-138).

The patriarchal nature of Latin American society incorporated the *Machismo* and *Marianismo* culture over a period of time. Firmly linked with these notions are the concepts of “Family Honor” and “Shame” which are vital to manliness. Valiente in her article titled *An Overview of Research on Gender in Spanish Society* observes that traditionally, in the Hispanic family men were considered to be in charge of family especially the protection of family honor. This honor also encompassed the protection of female virginity especially of unmarried women, required faithfulness on the part of married women and avoiding sexual affairs by the widows (Valiente 778). The women were usually stereotyped as good being those who abided by these customs and the ones who did not were labeled as bad women. The region remained under Spanish rule for a long time; Marquez highlights these issues of honor and virginity and they are a prominent theme around which the story of *Chronicle of a Death Foretold* revolves. Elena Graces in her book titled, *Colombian Women: The Struggle out of Silence* writes about the issues of honor and virginity in Colombia and applauds the novel of Marquez. She says that the author very accurately depicts the serious issue of men’s control over female sexuality (153).

Rabassa writes about the female characters in Marquez’s *Chronicle of a Death Foretold* says that the female characters struggle against the male dominated system which seems to have reduced women’s role in the domestic realm. The novel is particularly significant as it highlights the sufferings and struggles the women make against the male-

dominated culture. Vergarra analyses the female characters in Marquez's novel in that his "depiction of women demonstrates his profound sensibility towards the disadvantages women in Latin America suffer" (qtd. in Manyarara 38). She further says that the women in the novel do not just reflect the internalization of patriarchy but there are other female characters that resist this hierarchical setup and unequal gendered system. Patriarchy in Latin America also operated by the oppression of class and race carried out by the Spanish and Portuguese in the indigenous peoples. In the novel, Marquez exposes how patriarchy asserted itself through the complex links between gender, class and violence and exploitation of women and also how females resist and create space for themselves under such an oppressive system.

According to Rabassa, *Chronicle of a Death Foretold* challenges the question of honor linked with women's sexuality and the societal rules and dualistic standards associated with it. The study explores the way Marquez exposes the exploitation of the masses and the violence promoted and carried out in the name of honor in the society. He recounts the colonial legacy that how these value systems were incorporated in the social system to exploit the people in particular women. The protection of a woman's honour led to an excess of male aggressiveness and machismo depicted through various characters. These social events in the novel reflect the hypocrisy of the social institutions also the colonial mindset of the people of Colombia where social norms are valued over peoples' lives. She discusses Marquez's representation of prostitution in his characterization of Maria Alejandrina Cervantes as an example where Marquez appears sympathetic towards these women. She says that Marquez is critical of the patriarchy in Colombia where sexual relations with prostitutes are not condemned and that even the church considered it as a "necessary evil". According to her, Marquez is "sympathetic and critical" of the gender politics in his homeland (Rabassa). This gender politics in Colombia stereotypes a bad woman as prostitute but the same act is categorized as manliness and male virility or *machismo*.

Angel Cruz in his article discusses the role of religion in *Chronicle of a Death Foretold* and says that Catholicism in Latin America has its foundations in the Spanish practices after the conquest took place. The expectations of the town's people with regard to value the female virginity, marriage and family honor above everything else is deeply embedded in the colonial past (Cruz). Marquez alludes to the fact that women were expected to be pure virgins upon marriage a view which was strongly held by the Catholic Church.

Salman Rushdie in *Angel Gabriel* comments on *Chronicle of a Death Foretold* and says that Marquez exposes the terrible happenings which take place in a society which is narrow and attacks the macho male. With reference to his previous works, Rushdie observes that Garcia Marquez never wrote so scornfully before. This novel hints at such sociocultural aspects of Colombia which in a broader picture can be related to societies across the globe (Rushdie). The realism which this work of art reflects can be observed all around us.

Koshy studies the representation of the corruption at sociopolitical level and the degradation in the morals of the people of Colombia in the twentieth century. He studies the multiple layers of themes Marquez deals with. According to him, Marquez brings out the social aspects of Colombian culture where honor and sexuality of women are linked with the *machismo*, a concept related to male virility. He comments on the exposition of the pitiable condition of women in the Colombian society where they are treated as mute objects and transacted in marriage. He questions the double standards of sexuality where male honor was attached to the virginity of women only and there was no condemnation for men's sexual affairs.

According to Koshy, Garcia Marquez criticizes the role of religion by exposing the negligence of the highest religious authority in the novel. The pope instead of using his position as the church official did not try to stop the crime that was known going to occur

rather he remained a symbol of Church pomp. Marquez exposes the mistrust and disrespect the people have for the institution of church. The novel points the way religion affected the people and society which seems to be more involved in the implementation and following the rituals than improving the morals of the people and doing good to the society. It seemed to be indulged more in implementing and following rituals rather than doing any good to improve and help to improve the society (467-468). Garcia Marquez brings out the fact that in Colombian society the people were more concerned about irrelevant matters and the actual issues of ethical and moral concerns were not given attention to.

Klavin in his thematic analysis of *Chronicle of a Death Foretold* says that Marquez presents the reader with the social realities of his society in a fantastic manner. The novel unfolds a tragedy—a murder that took place under strict social codes of honor and moral which are characteristic of the Latin American culture (Klavin19). Williams comments that “the novel turns upon itself without going beyond its own fixed ideological limits, that is, the limits of the town’s mentality. The language and boundaries of this ideology are a fundamentally medieval tradition—a matter of honor” (qtd. Kalvin19 para. 14). He talks about the presence of medieval mindset and concepts regarding human relationships. The narrative speaks about the corruption of the church and the lawlessness in the society. Marquez brings to attention the social realities, the rituals, values, beliefs that community people hold and follow even in the present times.

Rendon (1994) studies the presence of violence against women in the third world while referring to *Chronicle of a Death Foretold*. He looks at the presence of male domination in the Colombian culture under the concept of machismo. The novel criticizes the corruption of the Church and the people who remain indifferent and cold towards the murder of Santiago. The novel depicts the hypocrisy of the social institutions and the decay in the morals and values of the people and the society. It exposes the dual strands of sexuality and

virginity for men and women in Colombia (348). The marriage and defloration and consequences of defloration of the protagonist expose the pseudo honor and pride associated with manliness.

Vita Pace in her article, *Gender Roles and Love in Latin America* analyses the impact of macho behavior in marriage and the relationship between men and women. She refers to the marital relationship between Ibrahim Nasr and his wife as devoid of love because he was a macho and had secret liaisons with his maid. The similar behavior is observed in Santiago Nasr, his son, whose engagement with his fiancé, Flora is not made out of love and wealth appears to be the sole reason behind this relation. She observes that machismo appears to be a hurdle in the development of truthful relations among men and women resulting in marriages of convenience (5). She contrasts the virgin and whore and their social standing in the Colombian culture where men philander with the prostitutes but they are not accepted as marriage partners (6) which shows the dual social standards for men and women highlighting the inequality in the gender roles and the domination and freedom given to men under patriarchy.

The history of Latin America is the history of people who faced turbulent times and interrupted culture. The presence of the realities of lives of Colombian people in Marquez's works and by looking at the time before enables him to take up the sociopolitical and historical issues of his homeland. Marquez's tales offer the readers lofty and thematic goals which on one hand maintain balance between history and modernity and on the other hand document the indigenous culture in a manner that challengingly involves his readers and makes them probe the information presented to them (Smith).

John Christie in his article *Fathers and Virgins: Garcia Marquez's Faulknerian "Chronicle of a Death Foretold"* discusses the similarities between Marquez's narrative and



Faulkner's narratives. He states that Marquez like Faulkner is concerned with the corruption and deterioration of the post war societies like Colombia. He observes that the settings of Marquez's novel are those of "heat and dust" and speak of the traditions lost in the pages of history (22). *Chronicle of a Death Foretold*, according to Christie also "debunks the rigidity of organized religion" and that the author satirizes the way people and the religious officials behave towards the murder of the protagonist (25).

Marquez's writings recapture the beliefs, myths and sociocultural norms, peoples way of thinking and the everyday life of Colombia because for him reality is not just the economic and the political problems and hardships. It is about the presenting of the facts of life and what people of his homeland think and say about those facts they encounter in their social set up. The culture of any society is pregnant with the mythical, the strange, the mystical and the folk legend and like many other writers who bring forth to their readers these cultural representation, Marquez's writings are a testimony which recapture these cultural values. According to Foucault, the historical approach is the one which looks at the origins of anything; it could be an idea, or human beings operating in a social structure or institutions. It is then important that a proper analysis to place the subject within its actual historical context (Foucault qtd. in Graces 16). In the case of Colombia in particular and Latin America in general, for a proper understanding of the gender roles and the status of women, it is then important to study the historical influences on the society because it remained under the influence of European *conquistadores*.

In *One Hundred Years of Solitude* and *Chronicle of a Death Foretold*, the political, historical, social and cultural facts with references to past and present are made. Like any other writer of fiction, Marquez also cannot possibly separate himself from the history of his people and country. Although Marquez's journalistic background places him as an author whose works are credited for the blending of reality with fiction with the artful use of

language and technique; nonetheless, fictional accounts are the product of writer's imagination. Marquez said in an interview that one false fact in journalism can mar the credibility of the whole work whereas in fiction just a single true fact can make the whole work credible. A novelist has the liberty to play with the words and can do anything to make people believe in it (Stone).

By using the genre of novel, Marquez presents to his readers the fictionalized version of history and the sociocultural realities. In order to decipher and uncover the social construction of gender in Latin America and the hidden cultural and historical meanings assigned to both males and females under patriarchy as sketched in the selected narratives, it is necessary for the readers to look into the historical reasons behind what the fictional presentation communicates about the gender roles in Colombia.

The literature review highlights that a plethora of studies has been conducted on the novels under study mostly through the perspectives of the presence of magical realism, the criticism of sociopolitical institutions, the issues of dictatorships and imperialism, the techniques and style of the writer etc.

Since a literary text is not clean from the writer's subjectivity, a parallel reading of non-fictional documents would enable to understand the social, cultural and historical context and to critically analyse and relate the patriarchal culture and the normative gender roles and the position of Colombian women in the society. The aim here is not just to gather information about women and men in Colombia but to understand as well as authenticate the writer's depiction of the sociopolitical reality of the society.

The views of critics and the reviews about Marquez's novels provide a platform for the research. Marquez incorporates the social, political, historical and mythical elements in his novels to present his readers with a picture of what the society looks like in which he

grew up. The normative roles in which the men and women in the patriarchal set up of Colombia find themselves and their study through the parallel study of non-fiction accounts seems to be absent so far. In order to accomplish this and to better understand the history embedded in these representations of gender roles, New-Historic analysis keeps investigating the fictional account with the non-fictional documents.

## CHAPTER: 3

### LIFE AND WORKS OF GABRIEL GARCIA MARQUEZ

Gabriel Garcia Marquez, born in Aracataca, Colombia, in 1927 is considered among one of the best writers to have emerged from Latin America in the twentieth century. Marquez's writings are greatly acknowledged and admired in the world of letters. He is considered to be one of the most representative Latin American novelists. He is the first Colombian author who won the Nobel Prize for Literature for his masterpiece *One Hundred Years of Solitude* in 1982.

The writings of Marquez are considered to be representative of Colombia in particular and the Latin American culture in general. His contributions to the world of literature are reflective of the daily lives, political issues, the social realities of his homeland and his people, and the behaviors of people towards each other and the society which Marquez lived through. The famous Chilean writer Isabelle Allende considers Marquez as a great author whose contribution to the Latin American literature is matchless. She views his works to be truly representative of Latin American reality. Allende says:

...Garcia Marquez belongs among the classics of universal literature...he narrated Latin America to the world and he showed us, Latin Americans, our own image in the mirror of his pages...In his books I found my own family, my country, the people I have known all my life, the color, the rhythm, and the abundance of my continent.  
(qtd. in Staff)

Individuals are born in particular families belong to different societies and cultures. The familial and sociocultural aspects influence the thoughts and one develops perspectives about the world according his experiences. The life of Marquez and familial and his personal

experiences shaped his perspectives about his society and the world and these influences are present in his narratives.

In his childhood, Marquez remained surrounded by his grandparents and the extended family of aunts. They would narrate him the stories of the myths, history, legends and the superstitions blended with the tales of heroism, love and tragedy present in the Colombian culture.

His grandfather, Colonel Nicolas Marquez, a military personnel “was an imposing figure in the household” (Darraj 24) and would narrate him the stories and adventures of wars and politics. For Marquez, he was the most important figure in his life. His grandfather would tell him about the Colombian history, his personal experiences as veteran of the War of Thousand days told him about the political causes behind the war. His stories inspired Marquez to be creative and developed his interest in writing about politics and Colombian history (Darraj 29-29). The combination of these themes and the narratives also played a vital role in developing imaginative powers of Marquez and culminated in the literary style which Marquez employs in his fiction

Marquez grew up surrounded by women of his family including his grandmother and his aunts. His grandmother, Doña Tranquilina inculcated in him the power of imagination and the strong sociocultural understanding about Colombian society, life and behaviors. She had strong “...storytelling abilities. She was a talented orator with a wild imagination...she also served as a storehouse of all the ancient tales, legends and superstitions of the town of Aracataca (Darraj 21). This exposure to unusual power of narration and the imaginations of his grandmother influenced Marquez’s literary style.

Heno discusses the influences on Marquez and that one of the objectives of his writings is to write about the rich cultural narratives and folklore in which the role of his

grandmother is of fundamental importance. She quotes Bell-Villada who states that “the daily life of northern Colombia, in particular is a world richly textured with folk legend and superstition, and it became one of the objectives of a mature Márquez to recapture this folk quality in his art” (qtd. in Henao 3). Marquez is influenced by the folk legends, the myths and the superstitions which his grandmother and aunts introduced him to in his childhood.

Other than the influences of Marquez’s family in developing the art of combining the fabulous with the real, he is also inspired by the writers like Franz Kafka. “*La Metamorfosis*” by Franz Kafka inspired Marquez a lot because it was after reading the first sentence of the book that Marquez realized he could write in the manner in which his grandmother narrated him the stories (Hoey). Marquez affirms that after reading the Kafka’s work, he realized that he could also write about such things. Things and incidents which are very much part of his memory and his society. He grew up with all the realities and happenings, with the fantastic, the supernatural and fabulous which was always presented to him by his grandmother as well as they existed and were believed in by the people of his homeland. Marquez said:

When I read the line I thought to myself that I didn’t know anyone was allowed to write things like that. If I had known, I would have started writing a long time ago. So I immediately started writing short stories. (qtd. in Wyse 134)

The writers like Franz Kafka, Virginia Woolf, and Ernest Hemingway inspired in Marquez the literary style and the themes for his works. Magical realism, which Marquez employs so artfully in his works, is an inspiration from the works of Kafka and became the voice of the South by making use of his childhood experience, the professional and the lived experiences as a Colombian.

The fact and fiction combined through the agency of magical realism owe to the few lines which Marquez read from “*The Metamorphosis*” by Kafka. They inspired in him the

thought that he can also write about odd things. The influences of other writers like James Joyce and Virginia Woolf are reflected in the themes which Marquez deals with in his narratives. He is known to write about the Colombian reality, the reality around him and the reality of the people of his homeland and his personal experiences---all these influences he owes to these writers who would write about the social reality around them. The importance of setting in highlighting the themes and issues of his homeland and people, the influence of Faulkner is quite visible. The importance of setting in Marquez's novels is significant in bringing out the historical and social issues of his homeland (Hoey).

Marquez attempts to write in a manner which transcribes poetically the society he belongs to and his writing style plays a significant role in transferring the facts around him in a believable manner. Marquez's writings give the impact as if "the narrator introduces himself as someone who sits down at his front door to tell a tale as a kind of spokesman for the community" (qtd. in Bloom 66). Marquez's fiction draws from the history of his region and his experiences as a Colombian native and the impact of his family. All these influences combine with the narrative style of Marquez and result in a narrative which surprises and amuses the readers. The movement of his plot back and forth in time, the characterization, the use of cultural, mythical, beliefs and superstitions, the intertwining of fact with the fantastic through magical realism are some of the prominent characteristics of Marquezian fiction. His narrative dwell upon his personal experiences and writes them in straightforward manner which is one more feature of his writing style which Marquez adopted from Kafka. He recreates the history and reality of his homeland in a magical way and whatever he writes is already present in his surroundings. His work borrows from the Latin American tradition and folklore and reality.

Marquez's style of writing and subject matter also inspired the authors not only in Latin America but also throughout the world. He influenced many writers across the globe like Toni Morrison, Salman Rushdie, Manuel Puig and Isabelle Allende (Brownworth).

The familial and other literary influences on Marquez won him high laurels in the world of literature. He is regarded as a great exponent and a master in the art of magical realism because he transforms the fabulous and fantastic with the factual. In his use of magical realism, he incorporates the real life and unusual incidents into everyday life. In Latin America, the strange and odd things happen every day. By incorporating the mythical into realistic fiction, Márquez portrays both past and present problems in Latin America. He uses this technique to recreate the identity for his nation as well as for the whole of Latin America.

Marquez's grandmother would narrate the stories to him with great confidence and left no room for any doubt. This is one of the techniques that Marquez employs in his fiction in which he talks about his use of magical realism in his works. In a way, magical realism becomes one of the significant tools which enable him to write about political and historical issues in a manner without much resistance. Marquez's craft of blending fact with fiction in realistic way enables him to critique the colonialism, imperialism, the acceptance of foreign influences by the government and people and the social injustices in his homeland without any fear of censorship.

The use of magical realism to write about the cultural values, beliefs and history of the region transforms the work of Marquez as a kind of fiction which combine the indigenous culture and colonial history, the imperialist and the modern influences on this part of the world. The use of magical realism by Marquez is an attempt to bring out the reality blurred by the accounts written subjectively by those who remained in power for centuries in this part



of the globe. By employing magical realism in his novels, Marquez criticizes the colonial legacies and the harm which the colonial set did to the region and its people. He is critical of the foreign influences in Latin American region and through his writings, he highlights the harm that the imperialists did to this region (Dhanabal).

Magical realism in his works also performs the function of tracing the lost history of the region. The Latin American society remained under colonial rule for a long time. For Marquez, magical realism functions as an effective tool to rewrite the lost history based on memory. For example in *One Hundred Years of Solitude*, the narrative is not linear and there are flash backs and flash forwards which enable Marquez to reconstruct the collective past and history of his region. The same technique is also employed by Marquez to give the effect of a journalistic touch depending upon the subject of his narrative for example in the novel *Chronicle of a Death Foretold*.

The use of cultural symbols is vital in highlighting various themes which Marquez deals with in his novels. The symbolic element serves the purpose of bringing forth the realities of Latin America which convey connotative meaning. In order to understand their relation in the larger context, the reader has to consider not only the entire cultural aspects of the community but also the whole history of Latin America, even of the people. Aghaei and Hayati in their research paper titled *Cultural Symbols of Latin America in Marquez's Literary Discourse* write that Marquez “has frequently applied the archetypal symbols such as the biblical references, the mythical symbols such as locus amoenus and other the stereotypical symbols of his culture that their signification depends on taking into account the cultural aspects of his society” (43).

Marquez's literary style highlights the beliefs of his community and point out the social conventions and cultural values. For example they point out that he assigns names to

the female characters which refer to flowers. In the Latin American culture like other cultures of the world, there are cultural symbols which carry associative meanings when used in the right context (Aghaei & Hayati 43). The use of cultural symbols by Marquez works on various levels in the narratives. They hook the reader's attention and engage them in mental activity to decipher the meanings and interpret them in relation to the themes which Marquez works with.

The use of figurative language by Marquez in his novels can be interpreted as cultural aspects of Latin American society. Colombia has a history of domination and has deep influences on its indigenous culture by foreign cultures and their religion transforming it into one where moral deprivation and superstitions were taken as acceptable norms. Encountered by internal and external conflicts and bloody regime--- with such historical influences, the characters, settings, names, events used employed by Marques are reference to the history of Latin America. The texts of Marquez are replete with conventional symbols, stereotypical and cultural codes and the symbolic codes of Latin American identity (Aghaei & Hayati 42-44). These images and symbols are a vital clue to tracing the Hispanic influences on the Latin American society as the names of his male and female characters refer to cultural beliefs, institutions and the ones in authority.

The War of Thousand Days occurred before Garcia was born and La Violencia, of which he had firsthand experience influenced Marquez's works and his perspectives. These two events played a significant role in developing his identity as a Colombian and his attitude towards politics and power. These are one of the major themes which appear in most of his works (Darraj 29). Marquez feels the responsibility to be politically active to the problems in his society which he considers his duty as a Colombian citizen and as a writer. He says:

The problems of our societies are mainly political, and the commitment of a writer is with the reality of all of society, not just with a small part of it,"• he explained. "If not, he is as bad as the politicians who disregard a large part of our reality. That is why authors, painters, writers in Latin America get politically involved. (Simons)•

Marquez is aware, because of his experience as journalist, of the ways in which histories and realities are easily distorted and misreported resulting in forgotten memories. This is one of the important factors which help the reader in understanding his fiction and his treatment of history, past and memory as recurrent themes in his novels.

Lydia Nilsen in her article "*Communist or Anti-Imperialist? The Personal Politics of Gabriel García Márquez*" observes that while covering for the Cuban Revolution in a newspaper, Marquez became friends with the Communist leader Fidel Castro with whom he developed strong friendship. Marquez was against U.S imperialism and dictatorships and used the power of his popularity to stop the dictatorial and military regimes from exploiting and oppressing the Colombian people. His novel *One Hundred Years of Solitude* and *The General and his Labyrinth* bear testimony to his political views and voices his disagreement for the oppression and exploitation of the Colombian people.

Marquez's writings are an attempt to bring out the real history of Colombia and work as commentary on the forgotten or distorted or forgotten past of this part of the world. In his novel *One Hundred Years of Solitude* especially Marquez attempts to tell the real history of Colombia when the true history is erased or forgotten. He seems to criticize the passive attitude of the people of his country and asks them to participate actively when a foreign entity tries to harm the status quo and distort the history.

The fictional accounts of Marquez appear to disapprove the notion that the Europeans benefitted Latin America and its people through technology and civilized the people of this part of the world. Marquez' writings offer the counter history and criticize the imperialists and contend that they harmed the culture and people in the name of so called humanizing missions. Marquez views the Spanish not as the discoverers but to him they are the *conquistadores*. Kotta observes that Marquez's works remind his people about the exploits of the foreign entities and "reiterates that one of the prime factors of Latin America's miserable socio economic backwardness is the Spanish colonial heritage" (Kotta 221).

Marquez as a political activist brings forth not only the political and historical realities of Colombia but he also provides insights into the implications and the sufferings the people of his homeland went through as a result of foreign influences and interferences. Smith states that Marquez fictionalizes the political and historical events like the Banana Massacre in *One Hundred Years of Solitude* but he also "explores the social implications of such violence" (Smith), thus he makes the reader to analyse the larger historical implications of such events on the society and people of his country. Marquez's writings convey strong political and social message to the readers especially of Colombia that lesson needs to be learned from the historical victimization of this continent and its people. He warns that by providing room to continue these atrocities would have serious implications despite the fact that peace is achievable (Smith). In the acceptance speech when Marquez was awarded the Nobel Prize for Literature in 1982, he conveyed his views about the wars, military dictatorships, and coups:

We, the inventors of tales, who will believe anything, feel entitled to believe that it is not yet too late to engage in the creation of ... a new and sweeping utopia of life, where no one will be able to decide for others how they die, where love will prove true and happiness

be possible, and where the races condemned to one hundred years of solitude will have, at last and forever, a second opportunity on earth. (qtd. in Barco)

Colombia, being a traditional society, is reflective of a culture where traditions and customs appear to dominate the mindset and the daily lives of the people. The presence and practice of traditional values and beliefs amidst the modern era is reflected in the works of Marquez. Many of his characters act as his mouth piece where he critiques the presence of colonial and traditional mindset of people as well as institutions. The fictional world of Marquez's novels mostly revolves around the provincial Colombia---where the clash between the medieval and modern beliefs, customs and practices takes place.

Marquez says that his characters are from the daily life and they his writing is for all the people be it the ones at the top echelon or the lower class. He says that he is "petit bourgeois" and considers himself as a writer who writes about the masses.

...the masses would need their writer, a writer who would create their characters. I'm a petit bourgeois writer, and my point of view has always been petit bourgeois. (qtd. Marquez & Bell-Villada)

The Colombian author writes about the realities the people live with in everyday life. He affirms that he belongs to this strata and what he writes is his perspective which he knows from his experience of living in this culture (Marquez & Bell-Villada). The manner in which Marquez works on his characters forms a pattern of characterization in which he looks into the character's experience in the colonized world, their dreams, setbacks, frustrations, alienation and solitude. The characters of his narratives are ordinary people with their strengths and weaknesses. The characters represent people from history, from Marquez's family or friends or ordinary people from the author's homeland. The characters in his narratives are simple people.

Marquez's writings speak of his observation and reservations about the gender inequality present in Colombian society. Many of his writings highlight how women are forgotten in the patriarchal culture where the power hungry political culture, politicized institutions, religion and foreign influences have rendered them weak and without rights. His female characters depict the traditional women but the ones who are able than men and more in control of their sexuality. The realities about the women of his homeland live with in a patriarchal society like the one in Colombia; Marquez sees female sex stronger than Colombian men. The Colombian author says that "My women are more in touch with reality. They have their feet firmly planted on the ground. They are solid, patient; true...they are firm as rocks" (qtd. in Pelayo 158).

In an interview, Marquez expresses his disapproval of the *Machismo* culture of Colombia, He said, "What I most definitely am is antimachista. *Machismo* is cowardly, a lack of manliness" (qtd. in Bloom 16). His novels function as a commentary on the sociocultural aspects of Colombia and especially the cultural concept of *Machismo* and its influences on the gender roles people find themselves in in everyday life. Ruben Pelayo in his book titled "*Gabriel Garcia Marquez: A Critical Companion*" mentions the views of Marquez about the nature of male and female characters in his writings. He says that Marquez's views about women are reflective of his recognition of the qualities women have in his country. A self-proclaimed antimachista, Marquez's brand of woman is unlike the stereotypical woman who is accepted and praised in the male-dominated Colombian culture (158). Marquez sketches men in strong roles, more involved in the outside world and women in traditional roles busy in the domestic chores; this helps him bring out the contrastive roles both genders find themselves historically, traditionally and culturally and highlight the deprived and marginalized position and roles that women find themselves in in his homeland.

For Marquez, machismo is the “usurpation of the rights of the other” (qtd. in Brownworth). The portrayal of women in the works highlight that Marquez is not supportive of the *Machista* male in his society. He sees machismo not only as a cowardly act but also as unbecoming of manliness. Marquez spent his childhood with his grandparents and aunts. Surrounded by strong women like his grandmother, his writings depict the presence and support for women and holds positive views about the roles and position of women in the society.

Marquez assigns strong attributes and qualities to the female characters like Ursula... who is a strong matriarch and exercises influence within the family and also earns for the family when her husband isolates himself from the family matters over his experiments (Vo). Marquez presents the traditional roles of women and contrasts the traditional women with his perspective of the roles and place of women in the society. His writings highlight that the political and economic independence of women is important in the modern world and women have significant roles other than the domestic ones and they can have strong impact on the lives of the people.

Marquez views the women of his homeland as strong and reliable beings. He lauds the role of women in comparison to men when he says:

...there’s no doubt that it’s the power of women in the home---in society as it’s organized, particularly in Latin America---that enables men to launch out into every sort of chimerical and strange adventure, which is what makes our America...In terms of literature, I see that if it weren’t for the women taking responsibility for the rearguard, the evil wars of the last century, which are so important in the history of our country, would never have taken place” (qtd. in Marquez 40-41).

Marquez believed in the fact that Colombia is a land for all and not for one or few. He does approve of the machista male and labels it as a cowardly. His grandmother is the example for him of a strong character and the stories she narrated about a strong woman in the Colombian history appear to have influenced the perspective of Marquez about women. Marquez speaks against the male chauvinism and he thinks that “men are the creatures of dreams, capable of the most crazy and magnificent actions, but unable to be patient or trustworthy. They are weaklings in the face of adversity...This, he concludes, is how the world is in Macondo and elsewhere (Pelayo 158).

Solitude and alienation are important themes which recur in the novels of Marquez. His infatuation with the theme of solitude has links with his loneliness in the past. Death and solitude to Marquez seem inescapable and omnipresent (Kotta 212-213). These themes are a reference to the political and historical condition of Colombia and at the same time to they refer to the position of people of his homeland. They also relate to the solitude of women in a male centered society where the women struggle for their rights. Marquez’s works express the presence of loneliness and frustration against the male-centered culture where women appear to be alienated in their own home.

Marquez appears to be critical of the patriarchal institutions of Colombia as the novel not only exposes the hypocrisy and weaknesses of the religious and jural institutions but also satirizes their very nature. Marquez pictures the frustrations and sufferings of the women of his society. The women in his novels represent the realities of women in Colombia. They appear are strong matriarchs, obedient wives and at the same time as rebels and the rejected ones.

Aghaei & Hayati looks at Marquez’s works as a social critique of the Colombian culture and society and as a person who wants to break from the traditional colonial mindset



and values upheld by the people and society of Colombia even in the twentieth century (56). In the mid twentieth century, struggles for women rights were made in Colombia and Marquez's works criticize "the denial of women rights and the misusing of them in the society" (57).

Marquez's writings depict the world around him. Though his works are more reflective of the political aspects in the Colombian history, the sociocultural aspects are also embedded and they speak a lot about the culture, traditions and the people and institutions of his homeland. The Chilean novelist Ariel Dorfman comments about Marquez in the following manner:

Garcia Marquez is speaking about all the people who are marginal to history, who have not had a voice, Dorfman says. He gives a voice to all those who died. He gives a voice to all those who are not born yet. He gives a voice to Latin America. (Dorfman qtd. in Barco)

The portrayal of characters and settings in Marquez's works depict both the ugly and beautiful the conditions of Latin America. His characters belong to the real culture of Marquez. His characters vary from peasants, monarchs, oligarchs, lovers, the men and women from the real world of the author. He writes about the wild coastal areas, the interior of Colombia embedding his work in the heart of Colombian culture and society. "I think my books have had political impact in Latin America because they help to create a Latin American identity; they help Latin Americans to become more aware of their culture," (Marquez qtd. in Davies). This makes his work more relevant and representative of Colombia and enables his countrymen to understand the culture of their region.

Marquez's novels unravel the reality he lived and breathed in. His perspective about a good novel is as the one which is the transcription of the author's society. His Colombia is a place where people live with death and destruction, where people still believe in odd and

strange things, where superstitions and miracles are believed to happen, where war and violence and nasty dictatorships act as the ingredients of their lives and society.

Marquez began his career as a journalist in 1950 in Baranquilla by writing for the newspaper *El Heraldo*. According to Marquez, journalism helped him stay in touch with the reality of the world provided the impetus and material for most of his writings as he said, “I began my career as a journalist in Colombia...journalism helped maintain contact with reality, which is essential to literature” (qtd. in Gardner p.ii).

Marquez’s career as a journalist provides him the opportunity to live through the realities of his homeland. He views journalism as a literary genre because it provides the writer with the material for his stories. In an interview to BBC about the presentation of facts in his fiction and their presence in the world around the author; Marquez says:

I invent nothing, people always praise my imagination, but I believe I am a terrible realist. Everything I invent was already there in reality. (Werman)

As a journalist, Marquez could keep a close eye on the daily happenings in his country, his continent and the world which enable him to incorporate the realistic accounts in his writings. Moreover, the journalistic style of writing and his creative abilities provide him the techniques to blend the fantastic with the fact; this vital aspect of his writing gives him the room to highlight and even criticize the serious political, historical and even the religious issues because he compounds the realistic aspects with the indigenous culture thus creating a strong and effective link.

The narratives of Marquez get the quality of verisimilitude because of his career as a journalist. Julio Ortega in his book titled “*Gabriel Garcia Marquez and the Powers of Fiction*” writes about the influences of journalism in the works of Marquez. he holds that by

reality Marquez implies the verisimilitude which journalism gives to his work. By simply employing the rhetorical devices, describing and providing details does not necessarily give the work a realistic effect; and they also do not verify that the author is trying to achieve verisimilitude for his work. It is the skills or tactics which his career as journalist enables him to make use of and provide a foundation of reality to his works (63). *Chronicle of a Death Foretold* is among the most striking works of Marquez which depicts the combination of his journalistic and storytelling skills.

Journalism aided Marquez's narratives by making them appear more truthful and realistic. As far as the language is concerned, he thinks that journalism does not help him much; however, his journalistic career does lend his narratives a reliable touch. Marquez says that "Journalism taught me stratagems to give validity to my stories" (qtd. in Ortega 63).

Ahmed & Afsar in their analysis of the writing style of Marquez observe that Marquez's journalistic background is reflected through his writings because of the manner in which he highlights and critically looks at the social injustices present in his society. Marquez's criticism of the presence and practice of the colonial customs and practices in a plain manner is one such instance (13). Garcia Marquez writes about his homeland and about his people and the topics are about the society. His style of writing hooks his readers as he blends the magical world with the real world through his writings.

Aghaei and Hayati comment on the presence of journalistic style in the writings of Garcia Marquez in the article titled *Application of journalistic Style of Narration in Marquez's Novels*. They observe that Marquez blends the journalistic techniques with magical realism and symbolism which makes his work different from the other writers. They refer to *Chronicle of a Death Foretold* is a special case in this regard where Marquez's expertise in blending journalistic style in fictional writing is seen at its best. Throughout the

narrative, the narrator in the novel in the manner of a journalist keeps interviewing the people and gives the image to the reader of a well-researched work. The blending of journalism with other stylistic features like symbolism, metaphors and allusions in the novel not only provide a proper context to the narrative but also gives layers of meanings (12-13). Such a narrative style grips the reader and maintains his interest until he reads the last word of the narrative.

The writings of Marquez do not just explore the history of the Latin American continent or Colombia but they are dedicated to the depiction of the Latin American realities. His writings depict the seriousness as they acknowledge the outright reality of this part of the world. For Marquez, the true history of Latin America does not begin with the discovery of Columbus but for him the history of Latin America comprises all the civilizations and cultures which existed long before the arrival of the *conquistadores*.

**CHAPTER: 4****SOCIETY AND POLITICS IN COLOMBIA**

The roles associated with gender in any society are usually considered significant to the individual's identity and place in the particular culture. Gender is generally considered as a social construct and the expectations attached specific to each gender vary from culture to culture. The literature available and every day experiences convey a lot about the varying positions a man and a woman occupy in relation to each other in a given culture. These gender specific rules and roles are distinct to every society and the people are generally expected to follow them because they usually legitimize the position of man and woman in that particular culture (Socolow 1).

It is pertinent to understand the historical grounds which contributed to the establishment of a patriarchal society in Colombia and greatly influenced at the social, political and cultural level and created gender roles on unequal basis. The generalizations which exist in a society are formed when certain phenomenon is socially accepted. The gender roles and the cultural beliefs which Gabriel Garcia Marquez depicts through his writings are embedded in the history of this continent.

Latin America, historically a traditional society, was inhabited by the indigenous Indian tribes, the Mesoamerican civilizations like the Maya and Aztec, the Andean civilizations like Inca for a long time ("Mesoamerican Civilization"). The region was inhabited by a variety of Indian cultures years before the colonization took place in the sixteenth century.

The process of colonization of this region coincides with the arrival of the Spanish and Portuguese *conquistadores* from the Old world. They arrived in search of gold, glory

under the guise of religion. Their arrival marked the beginning of a significant change in the sociocultural values of the region and over a period of time the old values were eroded away and replaced by the rulers' (Clawson 92). In the Old world, patriarchal set up was on strong footing and the features of patriarchal set up were introduced in the New world which had lasting effects on this region. Most importantly, patriarchy divided the gender roles by creating hierarchies along private and public domain, where the public meant men's domain and the private was for women.

The archaeological evidences of the pre-Hispanic societies reveal that this region had diverse customs and traditions. Irene M. Silverblatt in her book titled "*Moon, Sun and Witches: Gender Ideologies and Class in Inca and Colonial Peru*" observes the gender roles in the pre-Colombian cultures and states that the gender roles in these societies were specific but interdependent and the tasks were separate for men and women but this division, however, never prevented members belonging to one sex group to carry out the tasks reserved for the other sex group whensoever needed. The division of labor was not unsurpassable and this complementarity did not influence the importance each individual enjoyed in the society which was considered significant for the "Life to continue." (9)

Generally, women were confined to the domestic domain assigning them the roles of responsible mothers, wives, daughters and they were responsible to look after the family affairs. Collins in her study about the status of native Indian women discusses that among the Indian tribes, the division of labour was based on the principle of cooperation and not any kind of suppression. Gender difference played a vital role in the division of labour but men and women usually performed tasks according to their capabilities. Although gender difference was important for this division of labor but they would always prefer to engage in the work they believed they were most capable of (4). The work of women along with men was considered necessary for the maintenance of life of the community. Cooking, weaving,

nurturing, cloth making was womanly work without considering it as private service to husband (Yena). Women used to get trained for the domestic chores at an early age. Other than household, the Indian women also participated in activities outside the house. Susan Kellogg in her book titled, *Weaving the Past: A History of Latin America's Indigenous Women from the Prehispanic Period to the Present* writes about the role of women in the pre-Colombian cultures that the pre-Colombian women could endeavor in the economic domain outside the house where they would organize themselves in the marketplace as traders and merchants, as teachers, healers, as midwives, weavers and spinners, marriage makers besides their well-praised roles as mothers, wives and grandmothers. By assuming roles and positions as administrators, vendors, supervisors and working individuals, women acquired a sense of independence and were privileged as they could work independent of men (24-26) and managed the affairs themselves.

Anthropologists working on this part of the world discovered ancient statues of women which indicated women in authoritative roles. The Aztec society was a patriarchal society where women mostly worked within the confines of the house but they were also found working in spheres outside their house. Evidences show that women participated in the military as warriors (Yena) which signify their participation in domain other than those associated with house chores.

In view of Silverblatt this complementarity in gender roles in the pre-contact cultures was also observed in the religious sphere. For example in Peru, the Incas worshipped the female deities as religious practice and the female priests heard confessions of women in their community. The pre-Colombian societies depicted a holistic pattern and say they appeared to have organized their roles which were separate, equally important and interdependent.

The marriage practices varied among these tribes, however, a common pattern observed among all; marriages were more a concern of politics and women were used to make political alliances, diplomatic and social bonds. For example, in the Inca and Aztec societies, daughters and sisters were married to important political and military leaders to strengthen the political ties. Exogamous and endogamous marriage practices also prevailed. Marriage was usually made at an early age and the ideal age for a woman to get married was the age of puberty. Polygamy was allowed to men only and they could also have concubines where as women were to be monogamous. Household items, weaving equipment and other items were considered female's property and she could also own property and inherit land and house (Socolow 21). These marriage practices and gender relations, according to Graces, surprised the colonizers as both men and women enjoyed relative freedom in these societies. Women and men both enjoyed relative freedom in matters of sexuality. Marriage could be dissolved if it did not work out and they had the freedom to change their partners as well (93).

The pre-Columbian woman's role was significant in that society in comparison to their counterparts in Europe. The society, culture and religion provided them a respectable position, relative freedom and acknowledged their contributions towards the making of a better society on equal footing as men.

The region where today Colombia is located occupies an important place in the history of this region. When colonization took place in the 16<sup>th</sup> century, Bogota was made the capital of Spanish viceroyalty with the second capital was established in Peru with Christianity as the dominant religion. Colombia was the place where slaves were brought and sold, hence, over a period of time, this region developed diversity in its culture due to the coexistence of heterogeneous cultures and traditions (Culture).



The Spanish and Portuguese *conquistadores* from the Iberian Peninsula arrived in the New World around 16<sup>th</sup> century. David Sequeira in his book titled, *The Machismo and Marianismo Tango* writes that Iberia comprised of Spain and Portugal and remained under the Muslim influence for about eight hundred years and later under the Christians after the *Reconquista* (3). The arrival of Europeans in the New World altered the lifeway of the native people and modeled cultural, social and political institutions along patriarchal lines.

The patriarchal model transformed the gender roles and created hierarchies of public and private domains where men belonged to public and women's sphere was the private. Powers while studying the effects of colonialism in this region states that the Spanish not only brought disease and technology but also a rigid patriarchal philosophy which was in contradiction to many of the indigenous beliefs (qtd. Buchanan). This led to the founding of patriarchy in the New World and had lasting impact on the sociocultural roles with the division into private and public domains along stringent lines.

The patriarchal nature of Iberian culture owes to the Muslim and Christian influences on this region. The role of men as warrior was revered as military activities became part of daily life of the Iberians. Powers observes that men were recognized for their valor, warfare and conquests. Their role as father, brother, and husband obligated them to protect their women (qtd.in Buchanan). Men had significant control over females because their care and protection was a significant feature of male honor.

The Catholic Church endorsed the supremacy of men over women. The church associated the virtues of goodness with the Virgin Mary and that of evil and temptress with Eve. The Spanish and Portuguese writers of the time laid emphasis on the role of women in family and domestic chores whereas men were in charge of state affairs, religion and society. Women were portrayed as less intelligent, irrational and less capable as compared to men

therefore, they could not have a say in matters of grave concern. They opined that by keeping women in homes, convents or other institutions, the women would not only be protected but also their sexuality could be controlled and their passions be managed (Socolow 3). These stereotyping of women roles did a great damage to the image of women of the New World where female deities worshipped and women had a respectable status in the society.

The Europeans were accustomed to the patriarchal system through which they preferred making alliances with only the men of this newly colonized world. Silverblatt argues that the indigenous structures and the social relationships based on reciprocity and complementarity were systematically destroyed. They were replaced with the organizational forms which would “bind the newly conquered peoples to their colonizers” (110) where, in most of the public affairs men were involved and women were disregarded. The women were assigned such typical characteristics by the colonial masters that they began to lose the identity they had before the colonization and “presupposed their inherent impurity and inferiority to men” (xxvi) and deprived them of the many previously enjoyed privileges.

Powers observes that women could no longer function in the governing and political spheres of the community and men came to represent them in the polity. The formal posts in the offices were designated to men. Women’s participation which was considered vital in the pre-Columbian times could not be endorsed in the new colonial structures (qtd. in Buchanan 47). The European stereotypes about women as less intelligent and irrational along with the structural changes in the society produced a culture where men gained more power and women’s powers and status decreased.

Catholicism was the ideological guise through which the Spanish justified their actions. Elizabeth Dore in her book titled *Hidden Histories of Gender and the State in Latin America* says that in the colonial Spanish and Portuguese American politics, the state drove

its legitimacy from God which signified male authority which was imposed through power. The state/crown exercised its influence over people in the same manner as a father exercises over his children. Hence, by using the analogy of father and relating it to authority, patriarchy was introduced with the dominant role of men in the public and the private spheres both. He was in charge of the private realm where he controlled women and children as well as of the public affairs (11-12). So the public positions of prestige and influence were reserved for men in the colonial set up.

**Politics:**

The year 1819 marks the independence of Colombia. Since its inception as an independent state, Colombia has been through a lot of political turmoil, civil wars, and dictatorships, especially the rifts between the Liberal and Conservative parties and the tussle for power between the church and the state. This chaotic scenario drained Colombia of its economic and material resources from time to time.

The political environment from the beginning appeared to be conservative and unwelcoming for women. Men remained active participants in the public domain especially politics as it was traditionally considered men's affair. The political discourse right from the beginning endorsed the traditional gender roles. Simon Bolivar, the first president of Colombia, in a letter dated August 10, 1826 urged his sister Maria Antonia "to devote her energies to the care of home and family (the proper business of women) and to leave politics to men" (qtd. in Lavrin 229). This statement by the president of the new nation implies where women stood in the body of politics. The old stereotypes did not vanish instead they endorsed the same gender roles of the colonial times which was a step towards strengthening patriarchy in the new political domain of the country.

Graces argues that Colombian women played active part as warriors, spies, cooks, nurses, caretakers in the pre-independence war from the Spanish rule, however, the political environment after independence was unwelcoming for these women and did not acknowledge their contributions to the cause of liberation (100).

Women's participation remained at low levels and continued to be lower in the twentieth century. Women's participation in politics from 1958-1974 stood at 4.4% only (Casas-Zamora & Falguera 21) which indicates the restricted entrance of women in the political domain. They remained in minority in opposition to a male centered political culture which valued men more than women. The patriarchal model gave men strong bargaining position because they monopolized and occupied the key posts and were mostly involved in the decision making processes (Lavrin 299). They were neither appreciative of nor in favor for women to leave the private domain and participate in politics and the situation remained precarious for women throughout the twentieth century.

Colombia lagged behind the other Latin American countries in granting civil rights to women. Where men remained privileged in the power structures the women lived as second class citizens without suffrage rights. Esmeralda Arboleda, a prominent lawyer and the first female elected to Colombian Senate (1958), while studying as a law student was "appalled by the laws of a nation that, with utter shamelessness, legitimized the discrimination and supposed inferiority of women" (Frechette 15). She organized a union of Colombian women and demanded the right to vote which was granted under the regime of Gen. Gustavo Rojas Pinilla in 1954 (Frechette 17-19). Graces argues that women of Colombia gained the right to vote in 1954 but it was only in 1957 that they could actually cast it (101). It implies that it took almost twenty three years for the educated women of Colombia to exercise their right as free independent citizens to participate in the important decision making issues in the politics of the country.

Graces explains that the political and religious resistance was one of the main reasons why the Colombian women could not exercise the right to cast vote for so many years has. A majority of people in both the Conservative and the Liberal party were against the right granted to women to vote (101). The Roman Catholic Church in support of patriarchy emphasized the traditional role of women as mothers and wives and opposed their participation in the political body. Pope Pius II was strictly against it and opined that this step would make the women negligent of their duties towards their family and that participation “in politics would “cheapen women” (vulgarize women)” (qtd. in Graces 101). Patriarchy had already strengthened its roots in the Colombian culture since colonization and post-independence Colombia; gender roles remained divided along the old lines with a macho male and a submissive female. The women in Colombia began to show resistance against such rulings and the feminists’ demands to improve the oppressive conditions of women within the society increased.

Women’s status throughout the last century in Colombia remained heavily influenced by the *machista* and patriarchal culture with asymmetrical gender roles and it appeared to have accepted the social and political independence only at the surface level. The gap between the approval of the suffrage right and the actual exercise of this right after twenty three years endorses the power patriarchal institutions exercised where the right existed theoretically but practically women remained excluded from participation in the powerful institutions and their importance as responsible citizens was denied to them.

There were women movements that pleaded the cause for the improvement in the status of Colombian women viz a viz men. The early feminist movements called for the civil and political rights like education, suffrage, equal rights in marriage, divorce right, abortion rights etc. The strong hold of state and its proxy institutions compelled the women to raise their voices through various ways. Although they made slow progress and there were

obstacles to in their way to progress in a patriarchal world of men but the Colombian women continued to work to get acknowledgement outside the domestic realm as well.

**Religion:**

The Catholic Church played a significant role in sowing the seeds of patriarchy and inequality at all levels of the Latin American culture. The church perpetuated patriarchy by using the discourse of morals and morality and generated stereotypes of both men and women. Religious values and injunctions are generally considered as powerful forces and are usually accepted without much resistance because they reflect the Divine design for living. The Roman Catholic Church endorsed specific gender roles, values, and cultural concepts which created stereotypes of men and women. These stereotypes produced dual images in the society which were reflected through the institutions of politics, education, workplace, and home and family etc. In Latin America, Colombia is the country with maximum number of people following the Roman Catholic Church (95%). Since its inception, the Church remained “a strong force for organizing society, its culture, its values and beliefs (Graces 218). In the twentieth century, the church continued to exercise its influence in the society because the Colombian Constitution of 1886 relegated more powers to church by declaring Catholicism as the state religion.

The status and condition of Latina women, during the twentieth century, remained secondary viz a viz men and whatever progress took place was at a snail’s pace. The Catholic morality and its image of women as dutiful wives and caring mothers appeared to exploit women in politics, education, and employment and in the family. The religion and its hold on the social and political structures created dichotomies where a woman was viewed as the docile and submissive being and a man as the protector and the provider as reflected in the concepts of *Marianismo* and *Machismo*. These concepts are significant because patriarchy

greatly influenced the lives of women due to their existence in the whole social fabric of Colombia.

The stereotypes of dual gender roles and the values attached to them in the Latino culture were studied by Evelyn P. Stevens, a political scientist in 1973. According to her, *Marianismo* “teaches that women are semi-divine, morally superior to and spiritually stronger than men” (“Evelyn P Stevens: Marianismo:” 3). The role of Catholicism is significant in making Virgin Mary as the ideal for the women. She came to be “presented as the best representation of the nature of women and as such becomes the perfect role model for all women” (De La Torre 346) Mary lived a life of purity, chastity and self-denial and this mannerism was inculcated among the young girls by the family, educational system and culture in Colombia throughout the twentieth century.

I do not deny that holy women are to be found among the wives, but only when they have stopped being mates, when they imitate virginal chastity even in the constraining position that the married state brings with it. (St. Jerome qtd. in Graces 197-198)

The Church was mainly responsible for creating the dichotomy of Mary and Eve and made clear division between a good and bad woman. The concept of temptress, evil, weak and impurity were associated with Eve. Bad women referred to prostitute or whore and good woman referred to mother and wife.

The church viewed women either as Virgins or as whores. The religious discourse generated strong patriarchal model which seemed to have narrowed not only the physical space of women but also narrowed the way society looked at them.

“Mother, virgin, prostitute: these are the social roles imposed on women... [V]alorization of reproduction and nursing, faithfulness, modesty, ignorance of and lack of

interest in sexual pleasure; a passive acceptance of men's activity; seductiveness... [N]either as mother, nor as virgin, nor as prostitute has woman a right to her pleasure." (Irigaray qtd. in Graces 150)

This criterion of virtue for women implies double standards the women were treated as objects, as silent beings with no control over themselves and required to be dependent on men. Women had to select out of the two roles, either as the good Mary or the evil whore.

The virtues of ideal woman according to *Marianismo* are docility, submissiveness, chastity and purity. A woman never complains and submits her life to the will of God and accepts her role as wife and as mother. She is sacrificial for the family and takes care of her husband's wishes first. She is always ready to suffer as the guardian and nurturer of the family. She controls her desires and any negative behavior on her part can harm the honor of her husband and family (De La Torre 346-348). These gender hierarchies had strong roots in the Colombian society, the people held tightly to them and it was difficult to discard them because they were integral part of their religion and because morality was associated with it, which psychologically tied women into these roles.

Many of the cultural traits in traditional societies like Colombia are timeless. Mary has been the standard for women to follow and she was venerated in literature as well. *Maria*, a novel by Jorge Ibsacs accepted as Colombia's national novel represents Maria as the role model for the young women of Colombia. In the novel, Maria died without consummating her marriage---a virgin which recreated the image of Mary (Graces 152). In literature, the images of women varied from housekeepers to consumers and also as objects of sexual desires (Ceulemans and Fauconnier 47). The popular literature and media has been contributing significantly in the production and reinforcement of the images of good wife, loving mother and hence, create the traditional stereotypes of women. The politics of gender



in Latin America seemed to render little space to the women to socialize and intellectually grow and contribute in the public sphere.

In the 1940's, while studying the cultural roles under the patriarchal family, Virginia Gutierrez de Pineda, a Colombian anthropologist studied that the patriarchal family structure, especially in the rural areas of Colombia was based on the notion of man as the provider and protector of the family. The role of Catholic Church is significant and it continued its efforts in perpetuating such ideas. The married women were prohibited to work and to support their children and this phenomenon had historical roots in the previous century because an economically dependent woman was under proper male control. This strategy was powerful in creating a patriarchal culture. She also observed that despite the new laws and the few gains on the part of women, the effects of this progress were slow to reach in every corner of the country (Frechette). In the Colombian society, the honor of the husband was questioned if a wife worked outside the house. Such limitations on women not only strengthened the gender inequality but they also endorsed a strictly patriarchal culture where women were denied the opportunities to develop as independent citizens.

The role of religion in producing a patriarchal culture and the social condition of women through *Marianismo* seemed to develop a natural acceptance on the part of the women for their status as second rate citizens of the society. Their roles as caring mothers and obedient wives and male control over their sexuality got legitimacy through religion associating it with women's high morals. The politics of gender in the name of religious morality resulted in inequality of social roles where women were viewed either as virgins or as whores and men were the *machos* and patriarchs.

### **The Patriarch and Macho:**

This concept of *Machismo* is compounded with patriarchy and the use of power by the Latin American men in domestic as well as in public domain. *Machismo* developed as a result of colonization where men and women were awarded the sphere of street and house respectively. Its origin can be traced in the Spanish conquest and the image of *Hernán Cortés*, who stood as the epitome of *macho* because of his valor and conquests. With the arrival of the Spanish, *Machismo* became a permanent trait in the Latin American culture and since then has manifested itself in various forms of patriarchy.

*Machismo*, according to Chris Kramarae and Paula A. Treichler, is the “Latin American word for the mystic of ‘manliness’ and it denotes a configuration of attitudes, values, and behaviors.” It includes breaking the rules, violence, sexual potency, and contempt for women (Kramarae & Treichler qtd. in Graces 151). The *macho* believes in exercising influence over his women, however, he himself is free to have relations with females outside the house.

*Machismo* is not only about sexual promiscuity but it relates to complete control and exercise of authority over every facet of life. A *macho* seems to assert enough influence on the events and persons in his life, his authority seems to be unchallenged by his family--- he exemplifies self-confidence. The *macho* possesses high self-honor and he does not accept his mistake publicly because it would bring shame to his pride and honor (Clawson 170-171). *Machismo* reflects a kind of male chauvinism where men usually consider women as inferior and less intelligent. The presence of such a stark contrast in the gender roles highlights the nature of relationship men and women in Latin America have held throughout history.

*Machismo* is in contrast to *Marianismo* because it produces contradictory gender roles where females are viewed as pure (virgin) and obedient to their men, not allowed to have

extramarital relations whereas a man can. This aspect of male dominance and superiority is culturally very strong that it appears in the daily facets of the people of Colombia from politics to education to work place where it generates and endorses the patriarchal authority and values in gender relations at all levels.

Colombian cultural practices are established on patriarchal philosophy and *machismo* is an important manifestation of patriarchy. “*Machismo* permeates Colombian society” to such an extent that it influences the “female identity, social imagination, gender relations, and family structures, the education of girls and opportunities for women” (“Women in Colombia: ‘you forge your path as you walk’”). The Hispanic male has benefitted a lot from it by assigning the female the domestic realm. At a very early age, girls and boys are trained in a manner which informs them of the separate gender roles and tasks. In Colombia, throughout the twentieth century, women struggled and they were not openly accepted in the roles which traditionally and culturally belonged to men. The sociocultural factors and traditions assign a subordinate position to woman as mother, daughter and wife. “The machista ideology, fortified by Catholicism, was the dominant patriarchal philosophy” (Graces 153) which created asymmetric gender roles.

The concept of honor and shame is deeply linked with *Machismo*. Clawson writes about honor and shame in the history of the culture of Latin America that in *machismo*, male honor and pride are significant. He protects the women of his family, especially their sexual behavior, and any misconduct by the women under his control can dishonor him in the society. The same *macho* is also the man of street where he can have relations with many women which proves his masculinity (171). Pitt-Rivers reinforces the same dual standard about the concept of honor and gender roles that “the honor of a man is involved, therefore, in the sexual purity of his mother, wife and daughters, and sisters, not in his own (Pitt-Rivers 45). These values collectively form a negative patriarchal milieu and cause inequality in the

gender roles. The women are bound by the religiosocial customs to maintain purity for the sake of family honor but the men's affairs are not counted as a stain to family honor.

The experience of growing up in Colombia where men are appreciated for *machismo* Juana, Colombia citizen and a respondent of Elena Graces, narrates her experience that it is common in her country for men to visit brothels and go to prostitutes even if they are married because it is a tradition. She discloses that the extra marital affairs among men are a sign of *machismo* because it is a dishonor for him if he does not have relations with other women (Graces 264).

These patriarchal practices have legal support because according to the criminal laws of Latin American countries, marriage is the only way where a woman can exercise her sexuality and she is legally bound to submit to her husband, father or brothers. The provisions of the law highlight the discrimination in the degree of punishment meted out to a man and a woman for the same crime. According to Colombian Criminal Law, "to murder a wife caught in extramarital intercourse is either an exonerable criminal offence or one whose punishment is mitigated instead of aggravated (Cr. c. arts.: Colombia: 382)" ("Practical Criticism: Law, Racism and Art" 69) and it remained enforced until 1980 (Kiener). Men in Colombia enjoy relative freedom in matters of sexuality. The double standards of sexuality and man's control over his wife, legalized by the Colombian law, legitimized men's superiority. Colombian men also have the legal right to bigamy (Graces 105). The legal codes depict the inequality which the women of Colombia faced during the twentieth century and weakened their social status.

Jafri discusses the phenomenon of honor in various cultures across the world and says that the concept of honor is quite strong in countries like "Brazil, Spain, Colombia, and Mexico and had been represented in literary works" (Jafri 27). The Colombian writer,

Gabriel Garcia Marquez, according to Jafri, deals with the issue of honor in his writings (27). García Marquez's novel *Chronicle of a Death Foretold* depicts the issue of honor and women's sexuality in the Colombian culture and the narrative is used by the author as a means to criticize the pseudo sociocultural behaviors, the honor codes and their practice in the twentieth century. It signifies that in the twentieth century, with all its modernity and progress, the status of women was still secondary.

Mayo and Resnick studied *machismo*'s impact on women in creating stress in them. The girls from the beginning were taught the "right manners" to escape the anger and possible punishment from their husbands if they failed to perform her expected role properly. The women were trained to respond to the demands of men because men had the traditional right to make demands from their wives (226). The male concept of superiority remained one of the deciding factors in shaping the social behavior and roles.

*Machismo* is strongly grounded in the culture of Colombia and is a significant concept through which men maintain their superior role in the sociopolitical institutions and utilize it towards the creation of a patriarchal culture. From education to legislation to positions of authority and decision making, the family and children remain under the *machista*. The concept of *Machismo* appears to be timeless in Colombia as its presence can be felt at every level where men and women have inequality in terms of gender roles and the societal customs and expectations associated with both for a similar action.

### **Family and Marriage:**

Family and marriage are considered to be the key social structures in any society. Marriages create family and family is a pivotal social unit on which the society is formed. The importance of family cannot be undermined because it is mostly through family that the culture and values are transferred from one generation to another. The gender roles are learned from the family as the individuals in the family unit like father, mother, brother and

sister all are assigned roles which in one way or the other follow social norms and values. In the colonial and post-colonial Latin American history, these institutions have played a significant role in perpetuating and maintaining the gender hierarchies and endorsing patriarchal practices in the public and private domains.

With strong hold of religion on the social and political institutions, Colombia is one of those Latin American countries where family and marriage have greatly been influenced by the teachings and practices of the Roman Catholic Church. The church provides the example of social interaction and the nature of personal relations is also colored by the church dogmas. Family and marriage are the significant social structures which remained under the influence of dogmatic church practices throughout Colombian past and they remain so even to date. The church modified the family structure and the gender roles within marriage by creating hierarchies. The hierarchies assign roles to the individuals either genetically bound or through the contract of marriage.

The Catholic Church derives its legitimacy from God and legitimizes state authority by drawing the analogy between state as God and the population as children. They propose that well-governed societies are those in which families are properly governed. For the state, families are like children and the presence of a strong patriarch would organize them. This patriarch is their provider, looks after their affairs, demands obedience and controls them by watching and monitoring their behavior and can penalize them for any wrong (Dore 11). This religious analogy of the role of state and the patriarch forms an important basis for the patriarchal family model which existed and continues to exist in Colombia and is one of the main sources in the creation of gender hierarchies in the social fabric of the society.

Sylvia Chant in her article titled, *Researching Gender, Families and Households in Latin America: from the 20<sup>th</sup> into the 21<sup>st</sup> Century* says that the family pattern in the Latin

American countries throughout the twentieth century reflects the stereotype of patriarchal model where man is the head of the family and the authority over family rests with him. The traditional role of a woman as mother and wife exists, as the one who is economically dependent on a man and has little say in the family affairs (547). This subordinate role of a woman in contrast to a man has its origins in the Catholic dogma of *Marianismo* which places them under the authority of a male head and stereotypes them as submissive and sacrificial being.

The church in Colombia has been able to exercise much influence in the society because according to the Constitution of 1886, Catholicism held significant power in the matters of state which were strengthened even more when The Concordat was signed by the Vatican and the Colombian government in 1887. With the signing of the Concordat, Catholicism was officially accepted as the state religion and granted power to interfere in civil matters like marriage, education and civil administration (Osterling 242). This constitution remained enforced in Colombia till 1991. Deere & Leon while studying the changes and continuity in Latin America about the condition of women observe that the church and its allies stick to the notion of male domination and its presence is felt in the social relations like the ones in family, marriage, employment etc. and the common rule is that men seem to exercise influence over women as father, brother or husband and women with less authority, say and recognition (20).

In Colombia, tradition dominates family and marriage where the patriarchal model of family exists. The extended patriarchal model is based on kinship and family structure with many generations living together. The Andean region, which Colombia was part of, inheriting the colonial legacy followed patriarchal family model during the twentieth century. This model grants a dominant role of male and a submissive role of woman (Carillo et. al para. 6). The patriarchal model follows the male line of descent. The surname of father is

taken by the children and the female also adopts her husband's name. The parents had rights over children's affairs defined by the State. The responsibilities of children and the decisions of their matters like marriage rested with the parents. According to the rights defined by the State in the decision related to marriage, the children could be disinherited if they married without the parents' consent. First it was the father, and in his absence, the mother would make the decision (Deere & Leon 6-7). The patriarchal model is usually followed in the societies where religion has a strong hold like in some Asian and Arab countries.

The Church exercised great influence in determining the rules about marriage. It viewed marriage as a holy contract where husband and wife were tied together for life. These two institutions were also governed by the nineteenth century Civil Codes and the Constitution of 1886 (Hudson 106). The Civil Code of 1873 strengthened the patriarchal powers and reduced the rights of women by emphasizing male authority in the household. These codes authorized a man as "*Potestad Marital*" giving husband the right to administer the property and money owned by the woman after marriage. These laws set limits to the legal capacity of woman making marriage yet another bond where after her father, her tutelage shifted to that of her husband (Deere & Leon 17-18). Divorce was possible by "marriage annulment" granted by the church (Ore 23) which was a long and expensive process. The social status of Colombian women in the twentieth century depicts the limited space patriarchal culture offered her. Patriarchy was endorsed through the through the legal and constitutional power and was exercised social and political matters. The unequal hierarchies and the gender roles associated with them left less chances for women in this time period to explore the outside world on the same footing and same equality as that of men. By getting hold of these two important institutions, stereotypes about females were endorsed which became permanent not only in the minds of men but also women in the families were bound to transfer them in their daughters. Marriage and divorce remained under church



control throughout the nineteenth and twentieth century and any struggle on the part of the political parties faced strong resistance from the church (Deere and Leon 6, 7 &10).

Elena Graces in her book, *Colombian Women, the Struggle out of Silence* argues that many of her respondents described marriage as a painful experience because they had to yield to their husbands' arrogance and *machista* behavior. Most of them did not have good memories and experience related with marriage. Her respondents like Clara and Maria Isabel, born and reared up in Colombia did not have good memories of married life. The reasons they told relate to the high expectations, regarding their role as wife and as mothers. The institution of marriage exposed them to "violence and enclosure" (167-168).

The civil codes reduced the powers of a woman and rendered her a weak position in comparison to man and perpetuated patriarchy by taking away civil and political rights. Equality between these relations was achieved only in 1974 with the Civil Code Reform. Before this Reform, women were also legally bound to obey their husband according to Article 213 of the Civil Codes (Deere & Leon 18). The church further added to the secondary position of women and upheld male superiority to juridical inequality. Women were "defined juridically as minors, who were represented by their fathers or husbands." Women were constructed as fragile and "sacred objects" and they were protected in family by their father, brother or husband. A man would be acquitted of the charge if he married the woman he raped whereas a husband was allowed to kill his wife if he found his wife indulged in any adulterous affair (Stanfield 24). The religious and state laws intertwined and created a favorable environment for the patriarchal set up to occupy strong hold in Colombia.

### **Education and Employment:**

Education is one of the areas where women historically face inequality in contrast to men. Historically, the Roman Catholic Church held a prominent position and dominant role

in the educational system of Latin America. About colonial educational environment, Socolow says that in colonial Latin America “no colonial women attended school or university” (166). There were convents that provided rudimentary education to girls for it was thought that women had little need of formal knowledge (166). The Church stressed on preaching the virtues of Virgin Mary as observed by Powers and the appropriate sexual conduct required of their gender with special focus on learning the domestic chores (Powers in Buchannan). The girls obtained education either in the convents or at home.

The internal political turmoil and instabilities, extremely poor economy and infrastructure and the clashes between church and state are the major causes of Colombia’s weak educational progress and system. The educational system changed frequently as a result of weak political structure and frequent civil wars.

Catholicism remained most influential in Colombia than in any other Latin American country. In 1888, the Concordat which the Conservative government signed with the Vatican allowed the church to govern and keep check on the curriculum to be in alignment with the morals of the Catholic Church. The Constitution of 1886 of Colombia declared the Catholic Church as the official church of the state. The power to monitor education resided with the church according to the following two articles of the Constitution of 1886:

...It is established that public instruction is to be organized and directed in accordance with the dogmas and moral precepts of the church, and that religious teaching is compulsory and the Catholic rites are to be observed in all of the schools (Art. 12). (qtd.in Stansfield)

Article 13 of the constitution further states that:

In execution of the preceding specifications, the bishop and his delegate in each diocese has the right of inspection and revision of texts to prevent indoctrination in religious

or moral error. The archbishop of Bogota has the responsibility of designating the religious texts for use in the universities and together with the prelates of other dioceses; he also selects the books for religious and moral instruction in the public schools. The government is committed to prevent the teaching, in any other subject, of ideas which are contrary to Catholic dogma (Art. 13). (qtd. in Stansfield)

Thus the constitution recognized the superiority of church in the domain of education there by emphasizing its moral and intellectual development according to religious teachings.

Gender differences in Colombia remained unquestionable throughout the twentieth century. The Colombian society did not easily accept women in non-traditional roles. In the case of education, the girls had fewer opportunities to attend schools as compared to boys. Moreover, the families also stressed the importance of boys getting good education and girls were usually trained for house chores. The schools for girls focused more on imparting religious education. Graces writes about her experience of growing up in Colombia and reminisces that her education was not interesting in Colombia. The girls were taught how to behave properly and how to become dutiful wives someday. She studied in a convent where the girls were imparted religious education, trained in womanly tasks. These schools did not inculcate the rational thinking in girls (1-7). The subjects considered best for women usually were home economics, music, painting, arts, sewing and cooking etc. thus, the education imparted at home and in schools had a deep effect on the opportunities for women to get employed in the public sphere. Education of this sort did not prepare them to stand on strong footing as an economically strong individual. According to Graces, media and education both have played an important role in endorsing *machismo* and sexism in Colombia (123).

The magazines and journals founded by the feminists endorsed the traditional roles of women. The articles, which glorified Virgin Mary, portrayed her as the role model for

women to get inspired for spiritual and moral superior over men. The literature also endorsed to educate women to be good mothers and housewives (Perez & Ussa 18-19). Pachon, an anthropologist claims that women had fewer choices at the beginning of the twentieth century. They could either opt to get married at the age of 16, or enter a convent or become an old maid (James para. 8).

Since independence, a conservative environment prevailed in Colombia which hampered the political and legal rights of women. Moreover, the lack feminist consciousness among women slowed down the progress in matters related to women (Founding Mothers and Contemporary Latin American Constitutions: Colombian Women, Constitution Making, and the New Constitutional Court 205). They remained underrepresented in many areas. The first wave of feminism in Colombia which started only around 1920s and 1950s focused on the political and economic rights of women (Elston 14) and one of its greatest achievements was when finally women were allowed to enter universities in 1933. The second wave of feminism on the other hand, “challenged the conceptions of subjectivity, its politicization of private sphere, culture and body” (Elston 14). The women in the twentieth century struggled to break the stereotypes which the male favored culture and institutions created throughout the Colombian history.

The gender inequality gave rise to inequalities in other domains of society in various forms. Patriarchy viewed that the only vocation for women is to manage house and looked after children and undermines their capabilities; it stereotypes women’s capacity as only belonging to the private sphere. The women who worked outside the private sphere on different posts faced discrimination at all levels. The workplace environment was not very conducive for them. Even if a woman had the same qualification as that of a man, the securing of job and promotion was harder for a woman than a man (Family: The Nuclear Family as an Ideal 85-86). The women did occupy significant positions in the workplace in

the early twentieth century, but most of the work was an extension of the traditional roles they had already been performing in the house. For example; teaching, nun, midwifery etc. were the preferred profession that women could adopt.

The overall workplace environment was not conducive and favorable because of the absence of protection rights, labor rights and low salaries as compared to men who enjoyed more privileges than women. There was a considerable decline in the number of working women from 1978-1980 due to health, education and employment issues of women. The lower posts as secretary, receptionists were assigned to women with men occupying the executive and managerial posts implying the same subservient roles and status that the women occupied in the family (Founding Mothers and Contemporary Latin American Constitutions: Colombian Women, Constitution Making, and the New Constitutional Court 85). Other jobs like artisans, servants and sellers were also considered acceptable for females because they could stay close by their homes and look after the children and household.

The institutions were male-dominated in every way and the higher posts were held by men. They monopolized by not letting women hold them and it was hard for women to compete for them. Women had the dual responsibility of looking after the house and children which increased their responsibilities as men did not participate in the domestic chores ("Family: The Nuclear Family as an Ideal" 85 & 87). The ideal employee for the workplace remained men and such obstacles prevented women to participate and get accepted in roles other than wives and mothers with great difficulty.

Traditionally, the Colombian society viewed men as the breadwinners and providers for the family. The educational and work environment was not welcoming for women, hence, girls were usually given the education that could prepare them for the house womanly tasks. Till 1933, women were only allowed education upto middle school and it was only in 1936

that Colombia produced first graduate from a university (“Women’s Rights in La Gran Colombia #2 – Women’s Rights and Education”). Women’s education was not encouraged because of the traditional values held by the people who were accustomed to the patriarchal set up and also because of Colombia’s weak economy and infrastructure. Juana, born and raised in Colombia in her interview to Elena Graces emphasizes that the *machista* culture does not let a woman be economically independent in Colombia. She says that if a woman has a good job, there are strong chances that she might have to quit the job after she gets married. She further highlights the fact that the men in patriarchal Colombia fear that if the woman goes outside and works she may find another man for herself (148). The patriarchal culture seems to create a web that keeps women in Colombia in the private realm one way or the other in a manner that appears to take away her individuality and makes her economically dependent.

Unfortunately, the obstacles that the women in Colombia faced throughout the previous century still persist. The Colombian society appears to have allowed women’s participation in the political and social sphere but even today over 80% of the Colombian working women receive less than two minimum wages. In the nineteenth and well into the twentieth century, in Latin America, the major role of woman as a wife and as a mother was encouraged and endorsed at all levels of the society (“Family: The Nuclear Family as an Ideal” 87).

This chapter has provided with historical and sociopolitical factors which created a patriarchal culture in Colombia. The religion in particular remained one of the major sources of perpetuating patriarchy and divided the gender roles along stringent lines. Other social structures like the marriage and politics also added to it and promoted the *machista* culture. The legal codes, the lack of political and civil rights rendered Colombian women at a weak position whose repercussions could be felt and observed well in the twentieth century.

**CHAPTER: 5****TEXTUAL ANALYSIS**

This chapter gives a detailed analysis of the sociopolitical structures responsible for the manifestation of patriarchy and the status of Colombian women in the twentieth century Colombian society as presented by Gabriel Garcia Marquez in his fictional discourse. It focuses on the facts presented in the two novels of Marquez, creates parallels, and analyses the textual representation in the light of the facts documented in the non-fictional accounts. It also highlights the use of literary technique employed by the writer to endorse the themes under discussion.

In any society, literature is a significant source of recording the social, cultural, political and historical aspects. It not only mirrors the times it belongs to but also embedded within the body of the work are the major and minor discourses which reveal a lot about the peoples and the culture it is a product of. The New Historians read history like the text and this approach is considered to be an effective way to understand the workings of societal institutions especially when it comes to their role in the power structures. The approach then is an effective way to understand the origins of anything, be it human beings, an idea or an institution. Marquez's fiction embodies the social, political and historical aspects of his homeland and the theory at hand allows the unfolding of the history, the sociopolitical reasons and the social structures leading to the inequality in gender roles in Colombia.

*Chronicle of a Death Foretold* by Marquez is a novel which is based on a true event. It is an account of a murder which took place in Sucre, Colombia in 1951. The plot of the novel revolves around the tradition of honor vengeance rooted in the Colombian culture. The novel is set in the northern coast of Colombia, where in a small town, the vicious murder of Santiago Nasar takes place. Nasar is murdered by Pablo and Pedro Vicario, the brothers of

Angela Vicario. Angela Vicario is returned to her parents' house by her husband, Bayardo San Roman because he discovers on their wedding night that Angela is not a virgin. The brothers then force Angela to reveal the name of the person who deflowered her and she takes the name of Santiago Nasar. In order to defend the honor of the family and their sister's, the brothers decide to take revenge and kill Santiago Nasar. The brothers set about and announce that they intend to kill Nasar. Everyone in the town knows about the brothers' plan except Santiago Nasar and some of the townspeople try to stop the murder but they fail.

The story is narrated in a journalistic manner where the Narrator collects the information from the townspeople about the reasons behind the murder. The events of the story do not move in a linear manner rather the author moves back and forth in time and narrates the events of the murder, the reason behind the murder and the situation decades past the murder. Through the events and the characters in the novel, Marquez comments on the social inequalities, the moral standards, beliefs and the corruption of religious institutions and the cold attitude of the people towards the murder. The coldness of the townspeople, the Bishop and their indifference towards the heinous crime, the suffering Angela undergoes throughout her life reflects the importance the social norms and values have over the value of human lives. The novel also highlights the relationship between men and women of his country in a traditional patriarchal society where men and women find themselves bound by the sociocultural values and norms to fulfill their traditional roles.

The plot of *One Hundred Years of Solitude*, begins around the early nineteenth century, spans seven generations of Buendia family in the fictional town of Macondo. The omniscient narrator makes use of different narrative mechanisms, moves back and forth in time and keeps the flow of the narrative. Jose Arcadio Buendia along with his wife begins a journey in search of a better home. On their way, one night Jose Buendia dreams about the city of mirrors which he decides to establish later along the river side and names it Macondo.



The village remains secluded and solitary from the outer world and many unnatural events happen. The only connection of the town with the outside world is the gypsies who introduce technology to the townspeople. Jose Buendia gets obsessed with these inventions and gets insane and dies. Upon exposure to the outside world, the outsiders step in and form a government in Colombia. The political upheaval in the form of rigged elections, civil war, the introduction of railroad and American Fruit Company and the banana company massacre sketch the beginning, prosperity and ultimately the decline of Macondo. When the novel ends, an encryption on a very old manuscript is decoded by the last of the Buendias, Aureliano, which has the details of the misfortunes suffered by all the generations of Buendia family and a hurricane ultimately destroys Macondo. The fictional account sketches the sociopolitical history of the country, the cultural values and belief system which provide an understanding of the behavior of the people and society bearing heavy influences of colonization prevalent even today.

Marquez's works provide insight into the sociopolitical issues of his time and history. The themes of his works are a mixture of the realistic and fiction and most of his work represent a retelling of the political history of Colombia and Latin America. His themes are also infused with the social and cultural values and truths of his country. Marquez is an insider about the Colombian reality as he is born and raised in this culture and owing to his journalistic background he is well-informed about the political, social and cultural aspects of Colombia and his work can be seen as a commentary on the sociopolitical reality of his environment. Underneath the social and political history of Colombia lie the reality, struggles, daily life, values and beliefs of the whole system and one of the noticeable themes of his novels is the historical nature of the male-female relationships in the patriarchal system of Colombia.

The novels depict the presence of patriarchal set up where the lives of the characters are influenced by the values and norms associated with this concept. Patriarchal society is usually considered as the one in which father, brother or a male figure is considered as the figure of primary authority. It is a form of “social organization marked by the supremacy of the father in the clan or family...and the reckoning of descent and of inheritance in the male line” (“Definition of Patriarchy”). Such pattern usually appears to have evolved since the early times when women were restrained to hunt due to their maternal activities which involved giving birth and nurturing. Men mostly occupied the central sphere and women remained in the peripheral sphere with men gaining dominant roles in the public realm and women participating more in the private realm. The power center came to rest with the grandfather, father or male figures who turned out to be important decision makers in both the public and the private and this contributed to endorsing roles specific to each gender.

### **Politics:**

The character of Ursula acts as an allusion to those women in the history of Colombia who participated actively with men in the cause of independence. Marquez presents Jose Buendia as the founder of Macondo and Ursula stands by his side and in the process of the founding of Macondo both physically and in terms of procreation as well. Historically, women who participated in the wars of independence and during the political turmoils that the region went through were easily forgotten and their contributions were left unacknowledged. Through the character of Ursula, Marquez reminds the readers of his nation and the world about the great role played by the Colombian women in the cause of independence. The patriarchal political environment once again reminds women of their place in the private realm. Ursula is represented as the matriarch with influential qualities but she remains occupied for the most part with the family affairs. The male characters, on the other hand, are depicted to be involved in politics, government, uprisings and wars.

It is noteworthy that *Machismo* or male domination does not only influence the public and private domains and unequal roles and statuses both men and women hold but sad effect of the *machismo* is that during the political upheaval and instability, it is the women who become the objects of exploitation and sexual assault. Colonel Aureliano Buendia procreates and brings seventeen boys from seventeen different women during his travel throughout the region and harms not only the women but also the children who ultimately are killed one by one “during the course of the week, at different places along the coast, his seventeen sons were hunted down like rabbits...” (Marquez, *One Hundred Years* 119).

Marquez highlights the presence of *Machismo* in the political culture of Colombia. Men, in Colombian culture, historically occupy dominant position and women are easily not accepted in the polity. The female voices have long been unheard throughout the Latin American continent. When Colonel Aureliano Buendia orders the death sentence of General Jose Raquel Moncada, Ursula disapproves it on the grounds that he had been good to the Buendia family, “I don’t have to tell you anything about his good heart, about his affection for us, because you know better than anyone” (Marquez, *One Hundred Years* 81) and she tries her best to stop the implementation of the orders but Col. Buendia objects to her interference in this matter because he thinks she does not know “anything about the war” and devalues her stance by giving her a “disapproving look” (Marquez, *One Hundred Years* 81). Historically, participation of women in politics and political affairs has not been encouraged in Colombia and it has been ruled and monopolized by men where women are continuously pushed back by reminding them of their roles as wives and mothers.

Marquez depicts the reality about the political culture in Colombia which was patriarchal in nature. The political environment in Colombia remained unwelcoming for women and the episode between Col. Buendia and Ursula reminds of what Bolivar conveyed to his sister. The women were not welcomed to the floor of politics and they could not

interfere in the matters related to government. The proper business of women was considered to be domesticity's statement which prohibited women to interfere in the matters of politics and instead focus on their proper business which domesticity. Twentieth century Colombia was a society which granted suffrage rights to women only in 1957 which speaks about the indifference showed towards the Latina female in the male dominated Colombian culture.

The situation, although improved over a period of time, but the women's struggles continue even today in Colombia's political set up. Patriarchy is still a barrier which hinders the women to properly organize themselves "despite the improvements in the rights of women both socially and in the home, there are still many men who think that a woman's place is in the home and who do not want their wives to become active politically (Gibbs).

### **Catholic Church**

The previous chapter highlighted the historical and sociopolitical factors which established patriarchy in Latin America. The most significant among the factors is the Catholic Church. It transformed the gender roles and penetrated in the social, political and cultural domains and set patriarchal values. The church gives more authority to men and assigns a subservient role to women because "the more concentrated the power of the structure is in the hands of men, the more patriarchal the structure" (Magni) and in the Catholic Church, the positions of power reside with men.

*Machismo* and *Marianismo* become the significant frames through which patriarchy is perpetuated and fixed in the sociopolitical set up of Colombia. Drawing from the historical roots of the Old Catholic doctrines, the religion in Colombia favored men, appreciated them and more acknowledgements were given to men over women. Men are publicly recognized as the patriarchs, politicians, decision makers whereas women are usually ignored, underrepresented and domesticated.

*Marianismo* is based on the appreciation of Virgin Mary and glorifies the ideals of piety, submissiveness and virginity or purity of women as caring mothers, docile wives and daughters. The female characters in these novels appear to fulfill their roles as mothers and wives. In the *Chronicle of a Death Foretold*, Pure sima del Carmen says that her daughters “are perfect... any man will be happy with them because they have been raised to suffer” (Marquez, *Chronicle* 18) implying that the daughters are raised as docile and serviceable wives and they would be easily accepted by men. The social status of women acceptable in this culture is a subservient, silent wife. Ursula in *One Hundred Years of Solitude* is passive and yielding to her patriarch husband Jose Buendia as “Ursula gave in, as always, to her husband’s unyielding obstinacy” (Marquez, *One Hundred Years* 10) because Jose Buendia would not listen to her or her suggestions and does what he feels like and “wasted that money [which was] from a chest of gold coins that her father had put together” (Marquez, *One Hundred Years* 8). The civil codes and the cultural practices in Colombia give little choice to women who endure suffering because they are reared to perform these roles which patriarchy endorses. “Men demand much more than you think. There is a lot of cooking, a lot of sweeping, a lot of suffering over little things beyond what you think” (Marquez, *One Hundred Years* 117). Marquez through this quote from Ursula communicates that the religious stereotyping of women affects them at the psychological level which creates a sense of inferiority among them because this is the social status reserved for them in a male-centered world.

Twentieth century Colombia is a society where the women are still brought up as dependent and mute persons with almost no self-identity. The gender roles are based on inequality as Elena Graces implies that in Colombia, spiritual development of women is very important where the “the golden rule of silence is followed and obedience the highest value” (Graces 3). Women listen to men and they cannot do things without their permission.

*Marianismo* binds women to accept their roles as a humble, unassertive wives and mothers and be tolerant to the arrogance of their men. Pure Sima del Carmen “devoted herself with such spirit of sacrifice to the care of her husband and the rearing of her children” (Marquez, Chronicle 18) and Ursula is a caring mother as she takes charge of the family when she realizes her husband’s “frustrated search for the great inventions” (Marquez, One Hundred Years 24) and sets up a candy business to keep the money flowing in the family. Out of her mother’s care, she steps out of the house when her son Jose Arcadio leaves with the gypsies and she “searched him all through the village” (Marquez One Hundred Years 23). Marquez highlights the role of women as caring and responsible mothers and wives. He understands the nature of his culture where religion stereotypes women as lesser beings than men. Ursula’s intelligence and instinct of arriving at conclusions are termed as “housewifely logics” (Marquez, One Hundred Years 26) and Flora Miguel has “floral quality, but she lacked wit and judgment” (Marquez, Chronicle 66) point towards the whole system which creates, perpetuates and endorses patriarchy, presenting women as fragile and tender and also undermines their reasoning faculty and intelligence as narrow and domestic.

*Machismo* is a strong sense of male pride and the show of masculinity and dominance in every aspect of life. The “brothers were brought up to be men” (Marquez, Chronicle 18) which implies the superior status of men in contrast to women in the social set up. The gender roles make women perfect for marriage and domestic chore whereas men are brought up as stronger and brave, enterprising, possessing scholarship and dominating like Jose Arcadio Buendia, the patriarch “whose unbridled imagination went beyond the genius of nature and even beyond miracles and magic...” (Marquez, One Hundred Years 8) made him the founder of Macondo. Men are privileged and occupy superior positions and their intelligence and contributions are acknowledged. They are the rulers of the public sphere and they are involved in many social activities in the outside world. Bayardo San Roman “liked the noisy

and long-lasting festivities, but he was a good drinker, a mediator of fights...he challenged the most skillful swimmers, who were many, and left the best behind twenty strokes in crossing the river and back” (Marquez, Chronicle 15-16).

The defense of honor is strongly related to *Machismo* especially in its relation to the women of the family. Honor vengeance is typically associated with the patriarchal society and the novel, *Chronicle of a Death Foretold* highlights the deeply rooted cultural norms upheld by the people in Colombia. The codes of honor are strong because it is a traditional society and the setting of the novel is rural Colombia. The small town follows traditions and social norms. The church also emphasizes the status of women either as Mary or whore. Women are expected to stay pure before marriage and Angela Vicario in the novel becomes an outcast because she lacks this virtue and Bayardo San Roman returns her to her father’s house for he feels dishonored because of her. He comes to know on his wedding night that his wife is not a virgin as Marquez writes that “Angela Vicario, the beautiful girl who’d gotten married the day before, had been returned to the house of her parents, because her husband had discovered that she wasn’t a virgin” (Marquez, Chronicle 13) and puts Bayardo san Roman’s honor at stake and his masculinity would be questioned by the society. After Angela is returned by him, her action becomes the cause of dishonor for her own family. To restore the honor of the family, the brothers kill Santiago, who according to Angela deflowered her because “honor doesn’t wait” (Marquez, Chronicle 37). According to the Colombia criminal code about fornication, the murder in such cases is exonerable and the punishment is usually lenient. Angela’s family, Vicario brothers admit that they “killed him openly” “but we’re innocent” because “before God and before men... it was a matter of honor” (Marquez, Chronicle 29). It indicates the hypocritical aspect of this society where double standards prevail for the same action for both genders with legal support. Men regain honor before law and society by killing the man or woman involved in the act but women like Angela, if

spared, are left with little to no chance of getting married. She becomes an outcast in the town and the family leaves the town “without anyone’s noticing, sheltered by public’s exhaustion...but they never came back” (Marquez, *Chronicle* 48-49) to avoid public humiliation. The position of women is weak against the patriarchal institutions because the gender roles it has created are deeply embedded in the culture and reinforced by the social institutions as well and difficult to challenge. This phenomenon can be observed in other countries like Pakistan, India and Middle East as well where despite modernization such incidents take place.

Men enjoy sexual freedom as compared to women and keep relations outside of marriage. A *macho* pursues women outside home but keeps the sexuality of women of his family under check. In *Chronicle of a Death Foretold*, Santiago Nasar is engaged to Flora Miguel but he makes attempts on his servant Divina Flor when he grabs her by her arm and says that “the time has come for you to be tamed” (Marquez, *Chronicle* 5). Marquez shows how male domination and freedom first create dual and unequal gender roles and then how women are sexually exploited by the patriarchal culture. Santiago’s father Ibrahim Nasar seduced Victoria Guzman, a servant in their house “in the fullness of her adolescence” and “made love to her in the secret for several years in the stables of the ranch” (Marquez, *Chronicle* 6). Through the character of Victoria Guzman who expresses her frustration and repressed rage for the exploitation of women, Marquez shows despise for the *machista* of Latin America. The women continuously suffer because of this freedom men have in this culture. Guzman comments that Santiago Nasar “was just like his father...a shit” (Marquez, *Chronicle* 6) which reveals how patriarchy has psychologically harmed the women because they cannot openly protest since the law and the society are supportive of male superiority of any kind. Women appear as weak and mute objects of pleasure for men. Women working outside and involved in menial jobs remained in a vulnerable state in Colombia because



“respectable bachelors could preside over their own patriarchal households, exercising control over servants and others who lived under their roof” (Martin & Wassermann 185). Patriarchy appears to negatively impact the lives of women and they become objects of pleasure for them with little to no control over their bodies and expose them to the violence and aggression of men.

Garcia Marquez spent some time of his life in a brothel and he sketches what life is like in these places. He describes the frequent visits of men to brothels, have affairs with other females and lose their virginity. However, it is obligatory for women to be pure before marriage but for men it is not a compulsion. Santiago Nasar seduces his maid in his house and also goes to the brothel of Maria Cervantes as “it was she who did away with my generation’s virginity” (Marquez, Chronicle 39). They would love to celebrate and drink frequently at brothels. On the wedding night of Angela and Bayardo san Roman, for instance, men stay at the brothel and remain busy merry making. Similarly, the Buendia males in *One Hundred Years of Solitude* frequently visit Pilar Tenenra’s brothel and that Jose Arcadio and his brother Col. Buendia both have illegitimate children from the same prostitute. It is ironic that women at home are sheltered by the patriarch, but the same patriarch exploits and seduces and has sexual relations with other women.

Marquez understands the traditional cultural practices deeply rooted in Colombia because he lived all his life growing up watching closely the values and belief system of his environment. The girls are protected and remain under strict check by the members of the family. Mothers know the importance this culture attaches to virginity which makes them look after their daughters and protect them from other men. Victoria Guzman shelters her daughter from the advances of Santiago and also chaperones her when “...she didn’t send Divina Flor and went up to the bedroom herself... because she never missed the chance to keep her daughter away from the claws of the seigneur” (Marquez, Chronicle 41) and

Angela's mother Pura Vicario "wouldn't let her go out alone with Bayardo San Roman... but she and the blind father accompanied her to watch over her honour" (Marquez, Chronicle 22). The freedom of exercising sexuality in men has psychological implications for women because only virgins are accepted for marriage and it is men who take this virtue away from them and this renders women vulnerable. In *One Hundred Years of Solitude*, "Pietro Crespi taught them how to dance...under the friendly eye of Ursula, who did not leave the room for a moment while her daughters had their lesson" (Marquez, One Hundred Years 35). Graces endorses the practice and presence of these social norms during her growing up in Colombia and contends that the father, brothers and even the nuns would look after the girls all the time and they were not allowed to be with boys alone (1-7).

Patriarchal society like the one in Colombia appears to be conservative and partial as men enjoy more freedom relatively as compared to women. It does not permit a woman to have freedom even over her body and does not easily grant her personal rights. They are dangerous temptresses and morally inferior to men and there rarely appears any such standard of ethics and morality for men. A Colombian historian says that Colombian women despite their social status are not considered as independent or valuable and *Machismo* continuously relegates her to the private sphere (Tokatlian qtd. in Graces 123). Marquez shows the inequality in gender roles established by the patriarchal institutions where women become powerless and dual standards exist in nearly every sphere.

### **Marriage and Family**

Family and marriage are among the social institutions where gender roles are learned and practiced. Marriage creates family and family is a significant unit because through family the sociocultural values and beliefs are transferred and maintained. Historically, the nuclear family system in Colombia follows kinship with many generations living together. The

nuclear family unit reflects authoritative, patriarchal and patrilineal pattern. Marquez also grew up living in a nuclear family with sixteen siblings and his grandparents. Marquez shows that tradition dominates the relations in the family where male and female responsibilities, roles and relations are guided by patriarchal norms and practices. The father occupies the position of the head of the family, exercises his authority over the members of the family and whereas the mother is in charge of the household, children and the administrator of domestic activities and responsible to run the family affairs smoothly. The females in the patriarchal family have a subservient role to play. The male line of descent is followed where the titles of the family members and the family membership follows the father's lineage.

In *Chronicle of a Death Foretold*, Marquez shows the nature of relationship which develops within a nuclear patriarchal set up. The Vicario family is nuclear where Poncio Vicario is the father and being the head of the family is the one who “work in gold to maintain the honour of the family” (Marquez, *Chronicle* 18), and the mother Pure sima del Carmen, the twin brother Pablo Vicario and Poncio Vicario and three daughters form the family unit. The authority in the family is conventionally transferred to the brothers when their father loses his eyesight. The family of Bayardo San Roman includes “his mother, Alberta Simonds...his two sisters and...the father, General Petronio Roman” (Marquez, *Chronicle* 20). In *One Hundred Years of Solitude*, the Buendia family is an extended nuclear family comprising seven generations. The patriarchal family unit also defines the nature of relationship between both genders. Jose. Buendía is shown to be a strong patriarchal male as Marquez describes “Jose Arcadio Buendía had been a kind of youthful patriarch...would give instructions for planting and advice for the raising of children and animals, and who collaborated with everyone” (Marquez, *One Hundred Years* 11). He is the patriarch and head of the Buendia clan. The father is followed his sons who assume the authority after him. The

patriarchal family system accepts the rule of man over the family members and women are neither expected nor accepted in such authoritative roles.

The surname of the family members is traced to the male descent i.e. Jose Arcadio Buendía is the father of Col. Aureliano Buendía and Jose Arcadio and the names continue to appear in the seven generations that the novel covers like Aureliano Jose, Aureliano Segundo, and Jose Arcadio Segundo; all relating to the continuation of family line through the male figure of the family. It is again reinforced when Jose Arcadio asks his wife to name if a boy is born to them as “Jose Arcadio...for his grandfather” (Marquez, *One Hundred Years* 63). The privilege which the patriarchal framework gives to man endorses the inferior and weak status of women in the family. Elizabeth Dore argues that the restriction and protection of women in the family make the superior status of man appear as “natural law” and patriarchy then becomes part of the larger system which legalizes the social domination of one segment by the other (qtd. in Rabassa).

The children learn from the family about the nature of gender roles and differentiate the masculine from the feminine. Ibrahim Nasar, the father of Santiago Nasar “influenced Santiago in the manner he carries himself, the way he slept and the manner in which he loaded his guns” (Marquez, *Chronicle* 3). In following the male line of descent Santiago Nasar takes the charge of the family as family head after his father dies. “From his father he learned...the manipulation of firearms, his love for horses...he also learned the good arts of valor and prudence” (Marquez, *Chronicle* 4) and the girls are taught the skills they need to carry out the domestic chores. “They knew how to do screen embroidery, sew by machine, weave bone lace, wash and iron, make artificial flowers and fancy candy and write engagement announcements” (Marquez, *Chronicle* 18) so the hierarchies are created and ingrained in the minds which appear to demarcate the gender roles on the similar lines in the public arena as well.

Women's position within the marriage appears less authoritative and obedient because they were legally bound to be obedient to their husbands. The mother of the narrator in *Chronicle of a Death Foretold* is submissive and never disobeys her husband as Marquez puts it "for once in her life she didn't pay any attention to her husband" (Marquez, Chronicle 14). The woman appear less intelligent and submissive when Ursula thinks about her husband Jose Buendía as "stout and willful" (Marquez, One Hundred Years 16) who would take up enterprises and never listen to Ursula's disagreements over his projects. His decisions have more importance and weight as compared to Ursula's because men are thought of as more rational and all knowing; he does not "persevere in his attempts to build and ice factory" (Marquez, One Hundred Years 18) because he was "absolutely enthusiastic about the education of his sons" (18). He is more enterprising and commanding whereas Ursula in his comparison is usually occupied with the domestic matters like sweeping the house, taking care of the family and renovating the house.

The marriages were usually decided by the parents or the heads of the family and especially for women, marriage was considered their destiny. In both the novels, parents or the male head seem to influence the decisions about marriage in the family. In *Chronicle of a Death Foretold*, Angela's family imposes on her the decision to marry Bayardo San Roman as for Angela "he seemed too much of man..." (Marquez, Chronicle 20). Despite Angela's resistance to marry Bayardo san Roman, "her parents, and her older sisters with their husbands, gathered together in the parlour, imposed on her the obligation to marry a man whom she had barely seen" (Marquez, Chronicle 20). It shows as if the opinion of Angela does not carry weightage and finally she is compelled to conform to the family's will. The Vicario brothers kill Santiago in a desire to prove their loyalty to their family and to comply with the responsibility that the social norms assign them as the male figure heads of the family. The traditional family structure and the roles influenced both the genders and values

which continue to prevail despite the efforts made by women to gain equality in Colombia and assigned dominant roles to the men of the family to keep the family pride and name.

*Machismo* influences the roles of marriage partners and historically in Latin America men seem to have an advantage as husbands and women suffer due to their inferior role as wives. The absence of any pronounced legislation to protect women's rights rendered them powerless preventing them taking part in decision making even regarding the matters of sexuality. José Arcadio Buendía's honor is challenged by Prudencio Aguilar who loses a cockfight with him, Jose Buendia angrily remarks that "may be that rooster of yours can do your wife a favor" (Marquez, *One Hundred Years* 17), an insult that is directed at his manhood. Jose Buendia in a fit of rage throws a spear at Prudencio Aguilar that cuts his throat and kills him. Buendia feels intensely dishonored because the insult involves his wife. The brawl has nothing to do with Ursula but her social standing as a weak individual not only makes her the weak link for Jose Buendia which Prudencio point at but also serves as the only outlet of Buendía's anger for it is the wife who has to make up for the lost honor. Angrily "he went into the bedroom as his wife was putting on her chastity pants. Pointing the spear at her he ordered: "Take them off.'" (17). He warns her if she doesn't yield to him, she would be responsible for the killings in the town. The women in Marquez's time did not have rights over their sexuality; the law and church do not allow abortion which is still illegal "it is prohibited by the law and remains prohibited by the Catholic Church" (Graces, 117). The women were also legally bound to obey their husbands. Patriarchal set up clearly denies women their basic rights and renders them at poor bargaining position viz a viz men.

Colombia is comparatively more conservative and traditional as compared to other Latin America where Catholic religion is most venerated. The religious dogmas had legal support especially in the matters of male and female sexuality. The status of man as head of the family authorizes him to protect women's sexuality. As it has been discussed earlier, this

sexuality has dual standards because men are *machista* if they have extra-marital relations but women have to abstain from keeping such relations. In *One Hundred Years of Solitude*, Aureliano Segundo despite being married to Fernanda has extra marital relations with Petra Cotes, his concubine. “Aureliano Segundo barely ate at home and the only appearances he put in, such as to sleep with his wife, were not enough to convince anyone” (Marquez, *One Hundred Years* 125) “as if fate had reversed the situation and had made him the husband of his concubine...” and “Fernanda would wander alone among the three living ghosts...” (Marquez, *One Hundred Years* 127). This is indicative of the fact that the fact that women were at a weak position in the bond of marriage because of the freedom the Colombian culture grants to men. The religion imposed and chose obedience and suffering in marriages as a source of spiritual elevation of women and to add to their disadvantage, a good wife is the one who never complains about the husband and procures self-denial. The law binding them to remain obedient to their husbands seem to simply leaves very little room for women to live a free happy life because these circumstances suppress them and make them more insecure and lonely like Fernanda. Juana, a Colombian young woman was interviewed by Graces revealed the reality about men in Colombia that they visit brothels and go to prostitutes even if they are married because it is a tradition of this region (Graces 154).

According to the Ten Commandments of Marianismo, one of the major roles of married women is to look after the family and the continuation of blood line. Ursula has three children from Jose. Buendia namely Col. Aureliano Buendia, Jose Arcadio and Amaranta Buendia. She also has greater responsibilities of household when her husband is overwhelmed by his obsessions, she is the one who takes the charge of the house and looks after the family. It was believed that being related to family and domesticity would help them carry out the tasks of the family more conveniently. Men occupy authoritative and strong position under the patriarchal family set up and the females have secondary position in

comparison to men. The hierarchical composition provides man a superior position and he has a say in the family matters. The twentieth century was the time period when women were still struggling to gain equality and respect in the society but the traditional norms and beliefs and the unequal gender roles still dominated the Colombian culture.

### **Education and Work**

The previous chapter discussed that Colombia remained the most backward country in Latin America with the factors like poor infrastructure and meager resources with strong religious hold over education resulted in low enrollment of girls in schools. The convent schools in the country stressed on religious education, home economics and concentrated more on improving mannerism among the girls. Moreover, the parents usually did not encourage women for education. Garcia Marquez portrays the condition of women in Colombia through his characters and the traditional jobs which the women in twentieth century could opt for and the stereotypical chores they are usually involved in.

The narrator's mother in *Chronicle of a Death Foretold* remains oblivious to the external world because she "hadn't gone out into the streets for years" (Marquez, Chronicle 12) and Pure sima del Carmen "had been a school teacher until she married forever" (Marquez, Chronicle 18) which signifies that the women remain confined to their homes mostly involved with family related matters whereas men are free to develop themselves as individuals and professionals. Victoria Guzman is a cook, Armenta runs a milk shop "which would open up at three thirty in the morning" (Marquez, Chronicle 32) during the day which turns into a bar in the evening and then her husband runs it pointing to the backwardness of the society as there is less development and less opportunities to earn a good living and women work under the shelter of the male head.



Marquez comments on the influences of patriarchy and shows the female characters involved in work which are gender specific or womanly jobs. Moreover, the work opportunities are few and mostly women seem to be involved in activities which can be managed either by staying at home or close to home. Ursula in *One Hundred Years of Solitude* “broadened her business of little candy animals with an oven that went all night turning out baskets and more baskets of bread... puddings, meringues, and cookies” (Marquez, Chronicle 32) and the little girls Rebecca and Amaranta learn the “frame embroidery in the light of the sunset” (Marquez, Chronicle 32) train the women to apt for such work where male supremacy goes unchallenged. The political culture of Colombia with the domineering part played by the religion does not provide a fertile ground for women’s growth and development as an independent individual. Amaranta and Rebecca learn the pianola lessons at home in *One Hundred Years of Solitude* and they also learn the art of embroidery while men seem to pursue the political and personal enterprises. Jose Buendia “was concerned about the education of his sons” (Marquez, Chronicle 18) which implies that relatively importance given to the formal education of women in as compared to men. They are trained for domestic chores and the subjects as mentioned before do not prepare to pursue enthusiastic attempts in life.

The profession of a nun also does not require the females to step in the outside world and they work in the convents as nun as well as teacher but under the umbrella of men as priest or father. Little to no access to formal education rendered women inferior status because it makes them less autonomous and more dependent on the opposite sex.

The women are not educated and trained to work outside and if they do, the wages are low and not equal to what men are paid. The female labor is less valued at home and similar treatment is meted out to them if they step in the outside world so patriarchal in nature. The gender politics seeps deeply in the Colombian society and creates binaries and double

standards due to which women mostly appear in subservient roles and work under the shadow of men. Marquez does not support the machista Colombian culture and by assigning top posts to the male characters in his novels he brings out the dual standards which do not treat women on the basis of equality. It seems to be the world of men where Don Apolinar Moscote “has been named magistrate of this town” (Marquez, Chronicle 33), and Jose Buendia is the founder of Macondo, a patriarch and an enterprising man. The priest, father, colonel, the mayor, judge, the doctor all professional and authorial posts are assigned to men endorsing the patriarchy where women’s contributions outside the private sphere are less likely to be welcomed.

Soledad, a Colombian born, narrates her experience of getting education in Colombia, in her interview to Graces and says that the education of girls did not matter a lot in her family. The girls are usually not encouraged for high school. Some of the subjects considered best for girls are embroidery, home economics, cooking, music, art and painting. The girls’ fixed future is considered to be marriage and a handsome husband who they are expected to serve for the rest of their lives and have children with (Graces 36).

Women in Colombia have not been able to occupy powerful positions at par with men. The presence of patriarchal sociopolitical structures relegates women to private sphere most of the time and male voice dominates while the female voice is absent. The presence of patriarchal structures push the females to gender specific jobs which are not as power exerting as the ones occupied by the males. Also, the nature of work is such that their duty as wife and mother towards their family do not suffer. The female characters in the novels are involved in less influential traditional jobs where as the male characters occupy the positions of power and authority.

New historians employ different techniques to place and study the text in its historical social setting. The techniques embedded in the work may be allusions, symbols as in colors, objects, and magical realism, and imagery, references to religious beliefs or cultural myths which not only enhance the richness of the work of fiction but also give insight into the sociocultural and political discourses of the time. By naming a character or relating it to a past event allows the author to relate the text to its historical background as they point to the rituals, beliefs, values or religious and political associations/affiliations/discourses of the time the text belongs to.

Marquez artfully uses technique of symbolism to present a beautiful interplay of literal and underlined meaning of the text. The works under discussion display meaningful use of colors to assign layers of meaning to character, situation or an event and at times to have a more universal appeal. Universally there are different feelings and concepts associated with colors. They affect the reader at the psychological and emotional level in order to create different feelings about a character or event. They move the reader's imagination to relate it to the larger social structure. Color symbols also carry religious or mythical associations.

The readers are usually familiar with the connotations various colors are used in but sometimes it becomes necessary to know the specific meaning a color signifies. Color symbols can sometimes be tricky to interpret because their meanings differ not only according to the place and culture but also the context in which they are used. In the Renaissance times, red signified greed and lust, orange color meant carnal desires and corruption and the color black meant mourning or seriousness. During the Medieval Age, red color was used to describe power, victory and shelter from evil spirits, black color symbolized repentance and mourning, and orange symbolized courage, endurance and strength ("Meaning of Renaissance."). In Catholicism, pink color stands for joy and happiness, and red color symbolizes the presence of God, and black color is usually related

with death and mourning (“Meaning of Church Colors”) Orange color is interpreted for courage, strength and endurance (“Color Symbolism in Christianity”).

Historically, the culture of Latin America has deep influences of indigenous as well as colonial sociocultural values and beliefs especially religion occupies a significant place in this regard. In order to understand the symbolism employed by Marquez, it is vital to know these religious and cultural meanings which appear to have fundamental role in his work. Marquez uses different colors with their associative meanings to explain various circumstances his characters are confronted with in the narrative. In Latin America, orange color means sunny or brightness or positivity. The black color is usually linked to death and mourning and to purity. The red color represents religion, purity and divinity (Cousins).

Marquez uses black specifically to imply the sadness and the psychological turmoil his female character Amaranta Buendia goes through as “she intended wearing the black bandage on her hand, for she interpreted it as an allusion to her virginity” (146). She burns her hand and wears a black bandage around her arm as a sign of mourning. She rejects Pietro Crespi’s proposal and he commits suicide. Hence, black color here signifies her mourning the death of her lover and also the solitude in her life. This solitude she suffers largely due to the inferior social standing of Latina woman in every sphere of life which appears to be controlled by men. The black color is also a reference which Marquez makes to the solitude of the Colombian women in a culture which offers fewer opportunities to them for enterprise and self-recognition. This loneliness and depression which is cast in them is because of the unequal relationship in which they do not live as an independent individual. The black bandage also signifies Amaranta’s rejection of Pietro Crespi’s love and later of Col.’s advances. She vehemently refuses to surrender to a life of subordination and dies a virgin.

The color orange is mentioned as orange blossom in *Chronicle of a Death Foretold*. Orange means sunny, or something pure and bright. Traditionally, in Latin America orange blossom is worn by the brides as to signify their purity and virginity. Marquez ironically uses it as “it is a profanation of purity” (Marquez, Chronicle 24) because Angela is not a virgin when she marries Bayardo san Roman. The prescribed gender roles in a Latin American society specifically require a woman to remain pure before and after marriage whereas men are not bound to prove it. The social norms require the women to get married as virgins and despite the fact that Angela is not pure, she wears the ‘orange blossom’ because she is forced into this relationship by her family. The orange color reference within the text is symbolic in highlighting the unequal gender roles of a patriarchal society which has dual standards of morality for men and women where men enjoy relative freedom and remain unanswerable for the same actions for which women are penalized.

Red color is associated with religion and in Catholicism red stands for God. The concept of God creates associations of purity and divinity. Marquez ironically uses red when “Pura Vicario wrapped the face of the rejected daughter in a cloth so that no one would see the bruises and she dressed her in bright red so nobody might think she was mourning her secret lover” (Marquez, Chronicle 49) to hide the fact that she may not become an object of ridicule and shame. Her mother dresses her up in red to hide the real identity of her daughter. The family’s honor is restored when her brothers kill Santiago but Angela becomes an outcast. Angela’s position and respect is at a stake because the traditional culture and norms see her responsible for dishonoring and disgracing the family by going against the cultural values.

Another literary device that Marquez employs to reinforce the themes is the use of proper names for the fictional persona in his works. He makes deliberate use of certain names in keeping with the subjects and themes he is dealing with and they provide contextual clues

annexed with them. They give deeper meanings to the character and are related to diverse segments of the society. Most of the proper nouns assigned to the fictional persona are religious or biblical in origin. The deliberate use of biblical names may have a psychological impact on the readers. Concepts associated with religion are usually considered sensitive and dealt with extreme care and are rarely challenged. He relates the names with various social segments and patriarchy.

The names chosen for the female characters are the ones which give the concepts of softness, gentleness, sweetness, purity and fragility which represent the weak sex and the inferior position of Latina woman in the patriarchal culture. The names of men in contrast, assign them the characteristics as Godly referring to authority, strength and father figure, divine, and saint which all carry traits signifying superior and power which are in alignment with the authoritative roles men occupy in Colombia. The selection of Biblical names for the characters also endorses the theme of a patriarchy and reflects that how everything from religion to social structures to the linguistic discourse creates a male dominated and patriarchal environment.

The name Angela in *Chronicle of a Death Foretold* is Latin in origin from the word Angelus and it means Angel (“Behind the Name Angela”). In Christianity, an angel is a messenger of God with the qualities of goodness, purity and divinity being associated with it which refers to the qualities expected of women in Marquez’s society. Angela ironically, is not a virgin on the day of her marriage so, she is not pure like an angel is nor does she act in an angelic manner. She conceals the name of her real lover and puts the blame on Santiago who is not the person to have deflowered her. She becomes the reason of death of a person who she knows is not the criminal. So, her actions simply stand in sharp contrast with her name.

The name of Angela's mother is Purisima del Carmen. Purisima means "pure or virgin" ("Purísima Translation.") and Carmen is from the Hebrew word, meaning garden and it is also associated with Virgin Mary and refers to the qualities like purity, docility etc. ("Behind the Name Carmen"). These qualities of purity and honesty are reflected in the character of Purisima del Carmen. She is portrayed as a devoted wife and a loving and caring mother. The name of servant girl in Santiago's house is Divina Flor. Divina stands for divine or for someone who is godlike and pure ("Behind the Name Divina"). Flor means flower in Spanish and flower is usually associated with purity and fragility. In the novel, Divina Flor represents purity of a flower in her youth but when Ibrahim Nasar takes away her virginity she withers away like a flower. Marquez assigns names to female characters which carry fragile and delicate qualities and relates them to his characters which endorse the inferior and weak status of women. Flora Miguel is Santiago's fiancée. In her name Flora means flower in Spanish and Miguel is the "Spanish or Portuguese form of Michael" which in Hebrew stands for someone like God. It signifies one of the seven archangels of God ("Behind the Name Miguel") referring to purity as well as fragility. Both Flora Miguel and Divina Flor stand for purity in the novel. Marquez's symbolic labeling of the female characters in his works is a reflection of the softness, fragility and purity that the Colombian cultural values assign to the women folk. The goodness of women is reflected through the name Remedios, in *One Hundred Years of Solitude* which derives from Spanish and refers to Virgin Mary as the lady of remedies ("Behind the Name Remedios"). Remedios Mescote who has not reached her puberty becomes the child bride of Col. Aureliano Buendia. She represents purity, fragility and innocence as a child and as a bride.

Marquez also highlights the Catholic concept of woman as evil and as dangerous temptresses by assigning such names to some female characters like Pilar Ternera and Maria Cervantes. The name Pilar in Spanish means pillar and flesh. Pilar means "pillar" in Spanish

and Ternera means “beef or rib” (“Ternera Translation.”), she is depicted as a prostitute in *One Hundred Years of Solitude* who fulfills the bodily desires of men of Macondo. Maria Cervantes is the prostitute in *Chronicle of a Death Foretold*. The name Maria derives from Latin/Hebrew and in English it appears as Mary. The name Mary refers to mother (mother of Jesus) (“Meaning, Origin and History.”). The name Cervantes derives from Jewish origins meaning servant (“Surname Database: Cervantes.”). Maria Cervantes is represented as a local prostitute and as sexual matriarch of the town. She reflects the negative image of women and lives in a brothel where men lose their virginity and she fulfills their bodily desires.

The names of male characters in *Chronicle of a Death Foretold* are Biblical in origin and endorse the patriarchy in Colombia. The name Santiago derives from the words, *Sant* meaning saint and *iago* meaning James. Saint James was “the patron saint of Spain” and is celebrated as the protector or provider (“Behind the Name Santiago”). Santiago becomes the head of the family after his father dies and he shares the same role of the protector and centre of authority, superiority and power in the family. The father of Santiago is Ibrahim Nasar. Ibrahim is the derivative from Avram or Abraham which means the messenger of God or the Father of nations in Judaism and Christianity. Ibrahim Nasar has been represented as the patriarch of the Nasar family.

In *One Hundred Years of Solitude* as well the names reinforce and contribute to the collective patriarchal set up which all the other social structures create. Aureliano is a Spanish and Italian derivative of Aurelianus which means golden. Aurelianus is a derivative of Aurelius in Roman which refers to the Roman General Marcus Aurelius. The meanings associated with Aureliano give it positive meanings (“Behind the Name Aurelius”). Golden in Christianity refers to God and this associates divine qualities with the name. In the novel, Aureliano is described as the first human being born in Macondo. Marquez presents him as a mythical character who possesses intuitive powers and he predicts the coming events.



Marquez's presentation of Aureliano as the leader of the revolutionary forces assigns him a high status in the reflected through his name.

The name of Jose Buendia also shows the position this character occupies in the novel through which Marquez reinforces the inequality existing in the gender roles. The name Jose derives from Joseph which is a Hebrew name. This name was quite popular in the Spanish speaking countries. It means "to add or increase" ("Behind the Name José"). Buendia is a combination of Spanish words Buen meaning good and Dia meaning day. A child was used to be named Buendia in lieu of its association with 'good omen' during the Middle Ages ("Buendia Family History"). Both the names, Jose and Buendia assign a positive connotation to the name Jose Buendia who has been portrayed as the founder of Macondo, a leader and the patriarch of the family. The deliberate use of such names with historical and religious origins relates to the theme of patriarchy and they reinforce the strong position men have in the patriarchal culture of Colombia.

Marquez's deliberate use of these names and colors not only enrich and give multiple layers of meanings to his fictional narrative but they also color the larger picture of the twentieth century Colombia and the inequality in gender roles where the women are delicate, weak and underrepresented where as men are strong, superior and assertive.

## CONCLUSION

Human experiences in any society are formed by the sociopolitical conditions and literature acts as one of the significant sources which record these experiences. Within the depths of this sea of recordings of human experiences hide those undiscovered realities which connect the human behaviors with the social milieu the literature belongs to. This research has tried to look for the connection between the gender roles expected in Colombia with reference to the patriarchal culture and its influence on the position of women in the Colombian society in the twentieth century as presented in literary works of Gabriel Garcia Marquez. The sociopolitical factors influencing these gender roles as recorded in the non-fictional documents were also studied. This helped the researcher to understand the fictional representation of gender roles and connect them with the roles in the actual patriarchal society of Colombia.

The origins of patriarchy in Colombia, the sociopolitical factors leading to the politics of gender with noticeable inequality in these social roles in almost every facet of life were studied. The parallel study of the novels and the historical accounts and books led to an understanding of the cultural context and the position of women in the real world and in the fictional world of the author. An understanding of the historical background of patriarchy in Colombia and the reasons and sources of its perpetuation enabled the researcher to make proper link between the fictional roles and the real life expectations regarding both genders.

The theoretical framework of New Historicism was applied to the two novels of Gabriel Garcia Marquez titled *One Hundred Years of Solitude* and *Chronicle of a Death Foretold*. New Historicism assumes that the cultural context holds vital position in the understanding of the text. Through the observation, collection and interpretation of the cultural details, an understanding can be made of the codes which govern the choices of the

people in performing the roles in any society. A parallel reading of both fiction and non-fictional accounts brought to the fore a broad array of historical and sociopolitical circumstances of the author's work and his times.

The novels of Marquez present the critical historical aspects of his homeland. The region has a long history of colonization and carries the traces of colonial values in the social, political and cultural aspects. Marquez highlights the issues of gender and exposes the difficulties faced by women under patriarchy. He talks about their confinement in the private sphere and their inability to participate and contribute at par with men by exposing the presence of colonial mind set, traditions, values in the sociopolitical structures of Colombia and their perpetuation through the legal and moral codes.

Marquez ascribes roles to his fictional characters which comment on the formation of identities in a culture where the legal codes and religious norms together form a patriarchal web in which one segment rules over the other. The theoretical framework helped to identify the historical and sociopolitical reasons which internalized, legalized and perpetuated patriarchy through Colombia's social system. The non-fictional accounts highlighted the important historical reasons which relegated power to men and created disparity in the gender roles. Patriarchy was so deeply grounded in the Colombian society that it hampered any progress made towards the improvement of Latina woman.

The analysis of novels revealed that literature occupies a significant position in any society because it is a significant source of recording the historical accounts of a time and place. The novels of Marquez stand among the bulk of Latin American literature which chronicles the sociopolitical discourses of Colombia. His works retell and reconstruct not only the political history of Colombia but also critique the hypocritical social, cultural and moral

beliefs. Marquez's narrative style and the techniques allow him to reflect the manner in which patriarchy pervades and dominates almost every facet of lives of the people.

The capacity of a writer to blend the reality with imagination makes the fictional accounts interesting and an effective source of presenting and preserving the history to the readers. This presentation of fact mixed with fiction excites the imagination of its readers and helps them delve into the depths of the realities of cultural phenomena at work behind the fictional presentation. An objective account, whether documenting fiction or history, is a delusion because the imagination of the author comes into play each time he sets to put his thoughts on paper. Since the cultural context is likely to color the writer's imagination, so the historical facts recorded by the writer which appear to provide insights into the larger picture require validity. The non-fictional mini narratives which were consulted, as a tenant of new Historicism, helped in tracing not only the historical factors but also vital clues which convey the reality about the existence of gender politics in Colombia.

*One Hundred Years of Solitude* is set in the fictional town of Macondo which is a metaphor for Colombia and rebuilds the history of the Latin American continent and its people. *Chronicle of a Death Foretold* which is inspired from a real event, is set in a village along the Caribbean coast which carries such sociopolitical and cultural cues that highlight the gender roles in the Colombian society. They represent the social realities and comment on the nature of relationships between men and women in the private and public realm. The novels picture women as male-defined and as objects with little to no freedom over themselves and are less opportune to explore the world the way men in this part of the world do.

Marquez's life at home and his career as a journalist enabled him to live through the realities of his homeland and make him stand among the writers of realistic fiction as he

watched closely the daily happenings of Colombia. Marquez said in an interview that “I only respond to our way of life, the life of the Caribbean. You can take my books and I can tell line for line what part of reality or what episode it came from” (Marquez 155). Marquez is a native insider of Colombian culture who writes about the society he belongs to so his novels can be good representative of the sociopolitical realities of his country.

The novels show Marquez’s attitude towards the position of women and the roles they perform in the broader framework of Colombian society. The patriarchal ideology and its subsequent influence on men and women and the societal expectations attached to each gender are reflected through the images of women as mother, wife, and daughter and prostitute whereas men occupy high positions and exercise authority in the public sphere. Although characters like Ursula is portrayed as a strong matriarch, and Angela embodies the character of an outlaw but by and large they cannot escape the reality which places them in the periphery and ascribes limits to their freedom and recognition of their influence.

The role of religion remained critical in the creation of a patriarchal culture in Colombia. The female characters and their names embody the characteristics of *Marianismo* and their roles appear to revolve around fulfilling their roles as mothers and wives. Women could either be good or bad which in the Colombian culture meant mother and wife or a prostitute respectively. The Catholic Church endorsed the importance of virginity only for women pressed them to adopt, follow and pass on the stereotypes which were valued high and stood for female identity. The legal and religious codes of Colombia allocated a lot of power and authority to men who were the guardians of female sexuality and their legal representatives. The religion exerted considerable influence on the educational curriculum which emphasized imparting education according to the religious beliefs.

The institutions of marriage and family in the twentieth century were under the influence of patriarchal religion and the state laws. Marriages appear to be devoid of love which demanded more commitment and obedience from the wife. The patriarchal church, the male dominated formal state, the legal and civil codes, the sociocultural values and beliefs created a milieu which defined and accepted women in the roles of mothers and wives. They were subservient to their men, prepared to suffer and where her family was the first priority. Self-humiliation and forgiveness within marriage made women morally superior to men because men cannot help behave like a machista which is valued in the Colombian culture. The male characters in both the novels reflect the authority and power they exercise in case of honor, sexuality, politics as well as marriage.

Marquez's novels highlight the fewer opportunities the women have in his homeland regarding education and work. Patriarchy and masculinity compounded and created unwelcoming environment in the Colombian polity. Usually the patriarchal cultures lack female voice with power and control in the hands of male and emphasize men's perspectives over women who remain without significant power. Colombia in the twentieth century presented the same picture. Marquez's female characters show no involvement in politics and even one does, like Ursula, she uses the stereotype of mother---a socially accepted identity and not her individual. The mini discourses reveal that the educational system remained under the religious control and emphasized more on domestic and religious teachings for girls especially. Moreover, the jobs were also gender specific, mostly low-paid and not requiring formal training and above all they did not represent important and high posts of decision making.

Marquez is regarded as a prolific writer and journalist whose writings draw from the reality of Latin American continent. The themes of his novels and the use of magical realism by Marquez reflect the Latin America's historical and present state, its people, their lives and

culture. The novels *Chronicle of a Death Foretold* and especially *One Hundred Years of Solitude* occupy important place in the Latin American literature and inspired other writers to write about the reality of Latin American continent. The themes of Latin American literature, as a result, focused on social reform, the marginalized voices of women began to be heard. The loneliness and solitude they long suffered in a patriarchal society and the continent's historical, political social and feminist issues became important subjects.

Marquez proclaimed himself an “anti-machista” (Bloom 16) and he considers Latin American machismo as “cowardly, lack of manliness” (Bloom 16). He is sensitive to gender issues and critical of the constraints that women in his society are subject to in this masculine world. Through the characters like Victoria Guzman, Marquez shows his disapproval of the masculine pride and the oppression women have to suffer. The historical accounts point out the fact that the status of women in the Colombian society as portrayed in the novels by Marquez were due to the strong presence of religious dogmas and the cultural values held by the people and adding to their patriarchal strength were the state laws which deprived women of their due rights for a long time. The patriarchal structures gripped these women and pushed them to solitude and loneliness.

The emotional and psychological aspects are captured by fiction and not the historical non-fictional accounts therefore fiction has more appeal and affects larger reading audience. The historical and religious names which Marquez assigns to his characters and the color symbolism employed in both the novels endorse the patriarchal environment and the feelings and emotions of the characters under its burden. They picture the society where even the names prescribe soft, gentle, weak and positive and negative attributes to women and the colors highlight their suppressed feelings and unfulfilled desires in the male oriented culture.

The novels of Marquez seem to occupy a vital place in the vast amount of literature presenting the sociopolitical realities of Colombia. The literary and non-literary writings are a product of broader culture and discourses of the time. These writings influence the culture and the mini discourses and are also influenced by them. Marquez's own experience as Latin American male and his social and personal reconstruction of the facts mingled with imagination delineate the patriarchal social set up of Colombian society in the twentieth century where women remain without a voice of their own owing to the historical, social and political systems based on patriarchy all of which combine and produce relations of inequality characterized by marginalization, suffering and struggle.



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