

**T.C.**

**ISTANBUL AYDIN UNIVERSITY  
INSTITUTE OF SOCIAL SCIENCES**



**MAGIC REALISM, AMPLIFICATION OF THE VOICE OF THE  
OPPRESSED AND MARGINAL**

**GABRIEL GARCIA MARQUEZ: ONE HUNDRED YEARS OF SOLITUDE**

**ISABEL ALLENDE: THE HOUSE OF THE SPIRITS**

**Ph.D. THESIS**

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Enstitümüz İngiliz Dili ve Edebiyatı Anabilim Dalı, İngiliz Dili ve Edebiyatı Doktora Programı Y1212.620008 numaralı öğrencisi Peman PARIROU'nun "MAGIC REALISM, AMPLIFICATION OF THE VOICE OF OPPRESSED AND MARGINAL" adlı doktora tez çalışması Enstitümüz Yönetim Kurulunun 13/02/2019 tarih ve 2019/03 sayılı kararı ile oluşturulan jüri tarafından *ay. kıldığı* ile Doktora tezi olarak  *Kabul* edilmiştir.

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## **DECLARATION**

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## **FOREWORD**

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## MAGIC REALISM, AMPLIFICATION OF THE VOICE OF THE OPPRESSED AND MARGINAL

### ABSTRACT

The current thesis focuses on how magic realist fiction amplifies the voice of the oppressed and marginal. To do so, two magic realist novels, one *Hundred Years of Solitude* by Gabriel Garcia Marquez and the *House of the Spirits* by Isabel Allende were chosen. After analyzing the nature of magic realism as an innovative mode of literary expression, the study discusses the amplification of the voice colonized working class and women in these two Latin American novels. We understand from the study that these writers, by using magic realism try to uncover the hidden dynamic of oppression under the capitalism, colonial and patriarchal system. According to the study we understand that two writers have different worldviews emphasizing on oppression. Marquez as the leading writer of the mode accentuates on oppression of the colonized and working classes ignoring the oppressed and marginal women. Consequently, Isabel Allende as the representative of new generation of magic realist novelists realizes the need for amplification of the voice of the oppressed women. Protesting to Marquez man-centered novel, Allende creates a feminocentric novel in which the central characters are women who have been silenced in the history of Latin America. She protests to the model writer for ignoring significant part of the society. With her woman centered novel, Allende emphasizes on potentiality of magic realism as an appropriate mode of literary expression for diverse oppressed and marginal groups. These two novels having many features in common focus on different silenced voices. By replacing masculine narrative of Marquez by her feminine narrative, Allende tries to deconstruct the patriarchal narrative that prevails magic realism mode in general. The concluding note about the study is that, international recognition, success and popularity of the mode in amplification of the voice of the oppressed and marginal, can be a model for other minorities and oppressed groups in different cultural and geographical communities. They may apply new literary mode of literary expression in accordance to their cultural, ethnic and geographical features. The focal point here is that, always there can be fresh ways of expression rather than the dominating one. Magic realism seems to prove the point.

**Keywords:** *Magic realism, Oppression, Marginal, colonialism, Latin America, socialism.*

## ŞİHİRLİ GERÇEKÇİLİK, EZİLEN VE MARJİNAL SES AMPLİFİKASYON

### ÖZET

Mevcut tez sihir realist kurgunun ezilen ve marjinalin sesini nasıl güçlendirdiğine odaklanmaktadır. Bunu yapmak için, Gabriel Garcia Marquez'in Yüz Yıllık Yalnızlık ve Isabel Allende'nin Ruhların Evi olarak iki sihirli gerçekçi roman seçildi. Sihir gerçekçiliğinin doğasını, yenilikçi bir edebi anlatım biçimi olarak analiz ettikten sonra, bu iki Latin Amerika romanında sömürgeleştirilen ses sınıfının ve kadınların güçlendirilmesini tartışıyor. Bu yazarların, sihir gerçekçiliğini kullanarak kapitalizm, sömürgeci ve ataerkil sistem altındaki baskısının dinamiklerini ortaya çıkarmaya çalıştıklarını anlıyoruz. Çalışmaya göre, iki yazarın baskıya vurgu yapmada farklı dünya görüşlerinin olduğunu biliyoruz. Modun önde gelen yazarı olan Marquez, ezilen ve marjinal kadınları görmezden gelen sömürge ve işçi sınıflarının baskısına vurgu yapar. Sonuç olarak, Isabel Allende sihirli realist yazarlar yeni nesil temsilcisi olarak ezilen kadınlar ses amplifikasyon ihtiyacını anlar. Marquez'in erkek merkezli romanı protesto eden Allende, merkezi karakterlerin Latin Amerika tarihinde susturulmuş kadınlar olduğu feminosentrik bir roman yaratıyor. Toplumun önemli bir bölümünü tanımak için örnek yazarı protesto ediyor. Allende, kadın merkezli romanı ile, Magic Realism'in çeşitli ezilen ve marjinal grupları için uygun bir edebi ifade biçimi olarak potansiyelini vurguluyor. Ortak olarak birçok özelliğe sahip olan bu iki roman, farklı susturulmuş seslere odaklanır. Marquez'in erkeksi anlatısını kadınsı anlatı ile değiştirerek, Allende genel olarak sihir gerçekçiliği moduna hakim olan ataerkil anlatının yapısını kaldırmaya çalışır. Çalışma hakkındaki son not, toplumun ezilen ve marjinal kesimlerinin sesinin güçlendirilmesinde modun uluslararası kabul görmesi, başarısı ve popüleritesinin, farklı kültürel ve coğrafi topluluklardaki diğer azınlıklar ve ezilen gruplar için bir model olabileceğidir. Kültürel, etnik ve coğrafi özelliklerine göre yeni bir edebi ifade biçimi uygulayabilirler. Buradaki odak noktası, egemen olandan ziyade her zaman taze ifade biçimlerinin olabileceğidir. Sihir gerçekçiliği bu konuyu kanıtıyor gibi görünüyor.

**Anahtar Kelimeler:** *Sihirli gerçekçilik, baskı, marjinal, sömürgecilik, Latin Amerika, sosyalizm.*

## **1. INTRODUCTION**

In this chapter first thesis statement, hypothesis and questions will be presented. Then the term magic realism which for many critics is a controversial term to define will be the case of consideration. To do so, the aim is to look at the history, background, definition and implication and typology of the mode from the very beginning of the usage of the term and its relationship with post-colonialism and women's issues, and representation of clash of classes.

### **1.1 Thesis Hypothesis and Questions**

With a glance at the magic realist fiction, we notice that women and non-western writers, particularly those of Latin America, or third world novelists, have widely benefited from the mode as their method of narration and literary expression. In other words, these writers have made use of magic realism to amplify the voice of the oppressed and marginal, that is to say, colonized people, working classes and women who have been marginalized and oppressed throughout history. In the present study two magic realist novelists, have been chosen in order to discuss the subject. Gabriel Garcia Marquez's *One Hundred Years of Solitude* and Isabel Allende's *The House of the Spirits* are the cases of the study. The central question is why and how these writers used magic realism as their mean of literary expression to amplify the voice of colonized people, working classes and women. The questions below need to be answered studying the case:

What are the characteristic of magic realism which makes it a proper mean of expression for this group of writers?

Latin American countries have been colonized for a long time by European powers, so what could be the relation of Colonialism and magic realism? Does it serve as an expression of autonomous Latin American literature and consciousness, as Alejo Carpentier puts it?

Is magic realism the counter part of realism as a dominant literary mean of expression used by colonizers or white European men? That is to say, are magic realist novelists making a new discourse in literary expression?

Women writers have used the mode as a mean to express women's issues and amplify the oppressed women voice. What are the features which has made the mode an appropriate genre for women novelists?

How geographical and cultural origin of the above mentioned novelists affects the content of their novels and techniques they use, and the scope of magic they use in their novels?

Are these writers in search of an alternative discourse instead of the dominant white western discourse? Or Women writers in search of alternative for masculine discourse?

Regarding the questions above, what this study is going to search is the nature of magic realism which makes it an appropriate method for the colonized, and women as the oppressed, marginalized and de centered. In other words, magic realist fiction seems to be the amplification of the voice of the oppressed. The central thesis question is why and how magic realist writers have used magic realism to amplify their voice. To do so, I am going to explore Gabriel Garcia Marquez' One Hundred Years of Solitude as the landmark of Latin American literature which made magic realism internationally recognized and at the same time announced the establishment of a totally independent literature for formerly colonized nations of Latin America. Marquez has adopted the exotic nature of his homeland, mythology, folklore, superstition and exaggeration to create an autonomous literary work of Latin America. For centuries, they have been colonized but now have discovered the uniqueness of their culture and nature as a way to amplify their voice. I will discuss how each of the selected novelists, according to their world view and priority, give importance to the certain part of the society. For Marquez colonized Latin American men are his priority, so his novel focuses on men and somehow ignores women. In the case of women writers, Isabel Allende's The House of the Spirits, has been chosen as the counter part of Garcia Marquez's One Hundred Years of Solitude in which male characters are the main protagonists. In hers, the story of three generations of a family is narrated from the point of view of female protagonists. In Allende, the oppressed group are mainly women and oppressed peasants and

working classes; the focus will be on political tone of the novel and the amplified voice of the oppressed women who are narrating their story and history, and at the same time oppressed working classes who try to find their proper social status in the society.

Magic realism has been one of the important genres of the late 20th century and its popularity has increased during the 21th century as well. Many studies have been done on the mode, but the current topic tries to glance at it from a different angle. This study tries to explore the nature of magic realism as the literary expression of the oppressed and marginal who have found this mode a proper tool to amplify their long oppressed voice. Magic realism has helped women and colonized and working classes to present and have their own identity, consciousness and autonomy. Accordingly, it needs to be explored and clarified in detail to see how it is functioning in amplifying the oppressed voice. But discussing the reason of the selected novelists and novels, a rationale lies behind it. These two novels, from my perspective shape a combination in amplifying the voice of the oppressed and marginal. As it was discussed before, each writer works in the framework of his or her world view. Marquez focuses on colonized Latin American men, for him men represent the colonial oppressed world. Allende seems to react to this man centered novel and according to her priorities puts Latin American women at the center of her magic realist work. These two novels make a complete set in which the voice of major part of the oppressed and marginal people is amplified and heard. International recognition and popularity of the genre gives the novelists the chance to make the voice of their fictional characters heard throughout the world.

Many studies have been done on magic realism and articles are written about it. Here I am going to refer to some of them which were influential on my study and convinced me to continue my study in this field. In *Lies that tell truth*, Anne Hegerfeldt explores the nature of magic realism by focus on contemporary literature of Britain. After defining and presenting the relation of the genre with other modes of literary expression, she discusses mythos and logos, paradigms of knowledge in magic realist and then assumes magic realist writing as mimicking the mind and as an inquiry into human thought. Christopher Warnes in his *Magic realism and Post-Colonial Novel* presenting different views about magic realism discusses faith, idealism, and irreverence in pioneer figures of the mode, such as Asturias, Borges,

and Carpentier. The focus here is on the writers from the former colonized nations. In this work the writer explores the nature of other magic realist novelist. Defamiliarization in *One Hundred Years of Solitude*, migrancy and metamorphosis in Rushdie, and African world view in Ben Okri's *Famished Road* are his subjects of study in other parts of the research. Eva Aldea views magic realism from a different angle in *Magic realism and Deleuze*. After defining and delving into the history of the mode, she discusses the connection between Gilles Deleuze as a leftist thinker and magic realism with a glance at the post-colonial potentialities of the mode. Maggie Bowers' short but influential work, *Magic(al) Realism* is also worthy of attention. Again after having a look at the origin and history of the mode, she tries to define the elusive term of magic realism. Then she discusses the forming variants off the mode by focus on transgressive and cross-cultural variants in magic realist works. About the future of the mode she assumes that maybe in future we will need another term to name what we call now magic realism because of changes in fashions of literary world.

One of the most comprehensive researches done on magic realism is by Wendy Faris. In her *Ordinary Enchantment: Magical Realism and Remystification of Narrative*, she discusses different aspects of the mode. Like many other researchers of the mode she starts with history and origin of the term but comprehensively explores the features which makes a fictional work a magic realist one. The focus of the study is on the narrative in magic realism. Considering the mode as devocalized narrative, she goes on studying on textual poetics of the mode. She explores naïve narrators, time, distance and space in narratives. She also discusses decolonizing function of the mode and feminine elements of magic realist works.

Another influential work on the mode is the *Companion to the Magic Realism* by Stephan Hart. The work includes many articles from different writers, moreover, Hart as the chief editor presents fruitful introduction for each group of related essays. The articles in the book explore issues such as globalization of the genre, its ideological and fantastic nature, the difference between real, fantasy and magic, the function of myth and post-colonial issues in the works of notable figures of the mode such as Marquez, Borges, Carter and others.

There are some works which have been exclusively written on magic realist novelist's that are the subject of the present study. Plenty of works can be found

which focus on Garcia Marquez. Harold Bloom's *Gabriel Garcia Marquez* introduces conducive points about his works. The book contains thirteen essays on Marquez' works exploring characters, humor, love and insomnia in the novel. Michael Woods's research on Marquez is also helpful in understanding his works. Woods examines central themes and motives of the *One Hundred Years of Solitude*, such as incest taboo, love, death, forgetting as well as his style and narrative.

On Allende, Tim McNeese's *Isabel Allende*, presents a comprehensive biography of the novelist and examines her novels. In *Uncertain Mirrors* many articles on Latin American Literature can be found including Allende. Articles by Ambrose Gordon, explores shadow and love, Ruth Behar and Maria Roof explore the family saga and connection between Allende and Marquez. Jeniffer Vargas also refers to the relation between Allende and Marquez's works in *Two Tales from the Global South*. In the body of this study I am going to make use of many other writers' notions and to observe the brevity of introduction leave detailed discussion for coming parts.

The outline of the thesis will be as following.

### **1.1.1 Chapter one: introduction**

This chapter will be on definition and implications of the term which sometimes seems to be ambiguous, controversial, paradoxical and problematic. The different, but related terms of marvelous realism, magic realism and magical realism will be discussed and defined in order to have a precise view of the mode with their historical background. The detailed parts of the chapter are presented in brief:

History: in this part the history and the origination of the term will be discussed and different versions of magic realism under diverse names would be focus of interest.

Definitions and implications: this part concentrates on the different definitions of the term by different critics and scholars.

Typology of Magic realist fiction will be the case of study in this part. Different characteristics of the mode are presented in this section.

Magic realism and Post colonialism: In this section I will explore the relationship of magic realism and post colonialism. I will discuss how and why magic realist writers have incorporated post-colonial issues in their works.

Women and their oppression by patriarchal system and magic realism as a mean of amplifying women voice are the cases of study in this part of the study.

In the other parts of this section I will discuss the boom period and international recognition of magic realism.

### **1.1.2 Chapter two: interrelation of the novels and the novelists**

The focus of this chapter will be on the two novelists and how they are related. To do so first lives of the two will be discussed and then the influence of Garcia Marquez on Allende and her work will be the case of observation. The reason that the writers lives and historical context are considered is that both of them have included parts of their own life and history of their nations in their fictions. So it would be helpful to know in what historical, social and political context they have created their fictional world on the base of their real history. That is to say how they narrated history of their life and country in a story.

### **1.1.3 Chapter three: gender issues**

This chapter explores the women images in the works of the selected novelist. As we will see in the next parts of the study, one of the major points about the relation of the two novels is that Allende is reacting to the man-centered novel of her model novelist by creating a woman-centered novel. The study will focus on Garcia Marquez who has put the men at the center of action of the novel giving periphery role to women in public. Women are active in private parts of the life leaving public for men. The world and the story is narrated mainly from the male point of view. Then we will discuss how Allende brings women to the center of the novel, taking them from the private to the public. In Allende traditional obedient and oppressed women of Marquez are replaced by modern, fighting and revolutionary women who do not stand the patriarchal oppressing system and society.

### **1.1.4 Chapter four: clash of classes**

As both writers are socialists and leftist, so it is not surprising that they pay special attention to the hot issue of oppression of working class. Accordingly, the issue of class division and the function of the capitalist system in creation and oppression of the working class will be the case of study in this chapter. In *One Hundred Years of Solitude* the historical transformation of Macondo from a heavenly village to a dirty capitalist town will be discussed. We will see how the capitalist system introduces

the concept of power, hierarchy and class and then the society deteriorates and collapses at the end. Then the oppression of the socialist revolution will be presented. Allende also shows the same interest in working classes condition and their oppression by bringing them to the center of the novel. Women and working classes for Allende are of highly significant oppressed sections of the society accordingly she tries to incorporate important parts of her nation's history in her story. She dramatizes the 1970's coup in her novel in which the conservative capitalist forces overthrew the first socialist government which represented the working classes.

### **1.1.5 Chapter five: colonial oppression**

The colonial dominance of the imperialistic powers on the colonized nations is one of the controversial issues which recently has become significant theme in literature. In this chapter how colonial powers manipulate the country will be studied in Marquez. To do so, first the focus will be on defining different forms of dominance and what colonialism is. According to definition we will notice that in *One Hundred Years of Solitude* there exists colonial and imperialistic dominance while Allende focuses on economic oppression and exploitation of people by local conservatives and capitalist system. So the function of the imperialistic Banana Company will be discussed and the issue of study will be how the socialist demands of the working classes are suppressed by the company and they are massacred and silenced finally.

## **1.2 History, Definition and Typology of Magic Realism**

Magic realism as a genre or technique or a mode in novel narration became popular in the second part of the twentieth century, particularly during 1980's. From generic point of view, some critics think of it as a mode of expression, a mode of narration in novel and sometimes a technique. In this study I will refer to it more as a mode more. The term magic realism has its roots in German early twentieth century painting. The term was used by Franz Roh (1890-1965) for the first time in 1925 to describe the painting of the Weimer Republic. As Maggie Ann Bowers states, many notable critics of the genre such as Amaryll Chanady, Seymour Menton, Lois Parkinson Zamora and Wendy Faris, have consensus on the fact that the term was used for the first time by Frantz Roh (Bowers, 2004:8). He coined the term "Magischer Realismus" which is translated into magic realism. By this term he tried to describe the new trend of painting which differed greatly from the expressionist art which was

prevalent at the time. In his view, the new form of the painting differentiated itself from its predecessor by its “attention to accurate detail, smooth photograph-like clarity of picture and the representation of the mystical non-material aspects of reality” (Bowers, 2004:8). Roh’s book was translated into Spanish in 1927 and influenced many Latin American critics, scholars and writers. Seymour Menton, one of the foremost scholars of the genre, also emphasizes, in his influential book, *Magic realism Rediscovered*, on the importance of Roh’s book in the introducing of the term magic realism into Spanish speaking world. If we divide the history of the introduction of the term to three parts, Roh could be positioned in the first phase of the origin and burgeoning of the term. The second phase for sure could be attributed to Alejo Carpentier, a figure from Latin America who strongly believed in The Americas to be the natural habitat of the genre.

The Cuban writer and scholar Alejo Carpentier (1904-1980) by many critics of the genre, has been considered as an influential figure in introduction and establishment of magic realism which he believed to be unique for Latin America. He studied, wrote and worked in Europe for many years and was widely aware of the literary currents in Europe. Gonzáles Echevarría in description of the phases of origination of the term puts him in the second moment after Roh (Aldea, 2001:2). Carpentier is well-known for making magic realism as Latin American phenomenon. In the introduction of his 1949 novel *The Kingdom of the World* he criticizes the European version of the marvelous as a mere copy. By questioning “the tiresome pretension of creating the marvelous that has characterized certain European literatures over the past thirty years” he calls for the “marvelous real” of literature of America (Aldea, 2011:2). He was aware of the surrealist works in Europe but was searching for a mode of expression suitable for his own native context of Latin America. By coining the term ‘lo realismo maravilloso’ (marvelous realism) he tried to emphasize on the literature which is uniquely Latin American and originates from its culture, folklore and civilization. For him, marvelous realism is the foundation of autonomous American consciousness (13). He goes on stating that marvelous real is the heritage of all America (18). By emphasizing on Latin nature, his version of magic realism attempts to create an autonomous literature and civilization and a way of expressing reality. To emphasize literature of their own and breaking away from the European mode and Roh, Carpentier states:

Because of the virginity of the land, our upbringing, our ontology, the Faustian presence of the Indian and the black man, the revelation constituted by its recent discovery, its fecund racial mixing [mestizaje], America is far from using up its wealth of mythologies. After all, what is the entire history of America if not a chronicle of the marvelous real? (Bowers, 2004:35).

He focuses on nature, natives, folklore and the mythology of Latin America to make its literary production distinctive from Europe. Hitherto, his emphasize on the unique potentiality of Latin America and creation of literature of their own could be understood under postcolonial discourse. Latin American nations were under the colonial oppression of the European powers for a long period of time and consequently their culture, literature and civilization has been undermined by the colonizers and they have been decentered, marginalized and oppressed. Accordingly, the new mode of expression; magic realism, seemed to give them power and opportunity to create their own literature by recourse to their own culture, mythology, folklore and methods of storytelling. And Carpentier seems to be aware of the potentialities of Latin America in general and magic realism in particular, to create a fresh kind of literature which at the same time protests against the oppressing and dominating literary modes of colonizers. Possibly, that is why Homi Bhabha, one of the most influential thinkers and theoreticians of post-colonial theories views magic realism as “the literary language of the emergent postcolonial world” (Bhabha, 2006:6). Of course there are scholars who criticize Carpentier’s notion of Latin American magic realism which only focuses on Latin America as the genuine source of the mode. They believe that his version of magic realism is still under the influence of Europeans. Chanady points out that “Carpentier constructs a naïve notion of essential Latin American magical realism in order to distinguish Latin American cultural production from that of Europe (Bowers, 2004:35). That is to say, she believes his emphasis on an autonomous notion of magic realism is sensational rather than logical. But personally, I think that by juxtaposing European and American versions of magic realism, one could infer the discrepancies distinguishing Latin American magical realism from that of Europe. Here I do not want to go to details regarding the relation of postcolonial literature of Latin America and magic because in the coming chapters which are on Gabriel Garcia Marquez and

his legendary *One Hundred Years of Solitude*, and Isabel Allende's *The House of the Spirits* the subject will be discussed in details.

Defining magic realism has been among the controversial issues since the burgeoning of this genre. According to Jeffrey Wechsler in his article *Defining the Indefinite* "magic realism has always been an elusive term" (Wechsler, 1985:293). Although, his field of interest is more in painting, he believes that in literature the problem of defining exists too. Now I try to refer to some influential definitions of the genre to understand the concept and the implications from the viewpoint of various critics and scholars of the genre. If we look to the definitions historically, first we come across to that of Frantz Roh which mainly considered magic realism in painting in Germany of 1920s. So I want to ignore Roh's definition because it is too old for modern version of magic realism now. So I try to focus on those definitions which significantly accentuate the literary aspects of this term. Accordingly, it would be proper to start with the definition of Angel Flores, whose article on the genre revitalized the term which continues till the present time. Flores' catchy definition of "amalgamation of realism and fantasy" and the features which she counts for the genre could be considered as the first theoretical discussion about the genre. Her article "Magical Realism in Spanish American fiction" brought out in 1953 in a conference on Spanish literature now turns to be out of date but it established the basis for further studies. For Flores, Jorge Luis Borges was the paradigmatic writer of the genre while now many critics exclude him from the list of magic realist writers; however, his influence on the Latin American writers cannot be overlooked (Flores, 2005:30-42 ).

Flores' definition which emphasizes on the combination of realism and fantasy seems to be too broad and general since it would go far in including diverse kinds of fiction which are incompatible from the point of view of present readers and critics. On the other hand, fantasy which he talks about is now considered a different genre and also there exists features distinguishing magic realism from other genres such as surrealism, science fiction and fantasy.

If a modern reader of magic realist fiction attempts to search a general definition of the term they could encounter the following definition " a style of writing which incorporates magical or supernatural events into a realistic narrative without questioning the improbability of these events" (Ira, 2009:437). This general definition

of the term encompasses summaries of the characteristics of definitions of critics and scholars of the genre and one can recognize difference between the close genres. According to this definition, the emphasis is on the presence of magical and supernatural happenings which are narrated in a matter- of- fact method and the writers show their belief in the possibility of the events and transfer the feeling and attitude to their readers so they do believe in the probability of these events as well. So we could infer that by recourse to this method the writer and the reader share a belief where both have no doubt about the possibility and probability of these events. Of course this concept could not be fully applied to all magical realist fiction and there are examples in which the writer or the characters show their doubt about the magical events of the story. On the other hand, in *One Hundred Years of Solitude*, for instance, when Remedios the Beauty flies to the sky or when Arcadio Buendia is shot dead and his blood moves toward his home to his mother, there is little doubt about its probability in the novel.

Now it would be fruitful to refer to more academic definitions of the term. Erik Camayd-Freixas defines magic realism as “coexistence of the natural and the supernatural in a narrative that presents them in a nondisjunctive way, in which the natural appears strange, and the supernatural as pedestrian” (Faris, 2004:24). Once more the focus is on the combination of natural and supernatural which is narrated in a matter of fact way. The significance of this definition is the second part in which Erik Camayd believes that in magic realist fiction the natural looks unnatural and vice versa. For people of Macondo in *One Hundred* this idea is applicable. For them many magical and supernatural events seem to be common. For instance, for more than four years it rains, or there is a plague of oblivion in which all inhabitants of the town lose their memories and have to write the names of everything on a piece of paper and stick these names on it to remember them, or long periods of insomnia is accepted as a normal happening. On the contrary, they are deeply surprised on discovering ice or the magnet. For them the latter cases seem more magical and strange than the former ones. For people of Macondo everything scientific and logical looks strange but their own local supernatural events seem to be common and ordinary. It could remind us of Carpentier who claimed that supernatural is common for America. Possibly that is why Brenda Cooper believes that “the relationship between the magic and scientific is central to magical realism” (Faris, 2004:21).

Confrontation of scientific and magical or rational and irrational could be traced in many magic realist fiction. Marquez's *One Hundred Years of Solitude* contains numerous examples. According to the above mentioned definition, a typical magical realist fiction consists of magical or supernatural events which are presented in a realistic, matter of fact and detailed tone and in most cases the writer and consequently the characters and possibly the readers share the belief in probability and possibility of the supernatural events. Having given definitions of the genre now let's delve in to the genre by exploring the characteristic and typology of magical realist fiction. Because of the variety of writing in this mood it would be fruitful to explore the different types and their features in a different part.

William Spindler in his essay *Magic Realism: A Typology* proposes that there are three types of magic realist writings: metaphysical, anthropological and ontological. According to his classification, metaphysical writings designate those which make use of defamiliarization method, create an uncanny atmosphere but without supernatural. He suggests Kafka's *The Trial* and Borges's *The South* as example of this type. In anthropological writings, he goes on; there are two voices; one rational and realist and the other which has a belief in magic. He thinks that the anthropological type is close to the current definition of magic realism. According to this features Latin American version of the genre could be included in this type. Spindler puts Marquez, Carpentier and Asturias in this category (Aldea, 2011:3). But a glimpse at the Latin American version of magic realism displays that the latter characteristic, that is to say, a belief in magic permeates most of the writings. If there is a realist tone, it is more in narration and the realist voices are peripheral compared with the voices which believe in magic. In my opinion, the balance between the realist and the voice which believes in magic is in greater equilibrium in European versions of magic realist fiction. The third category in Spindler's categorization is ontological in which the supernatural exists but the contradiction is not resolved in the same way as in the anthropological type. In the latter a belief in the coexistence of magic and rational resolves the conflict. But in ontological the unreal or supernatural is not explained in a subjective way (Aldea, 2011:3).

On the other hand, Roberto González Echevarría proposes two types of magical realism: epistemological, in which "marvels stem from observer vision", and ontological in which America is considered to be itself marvelous (Hegerfeldt,

2005:26). If we compare Echeverria's classification with that of Spindler's, the former's anthropological coincide with latter's ontological. We have to bear in mind that Carpentier who is included by Spindler in anthropological magic realist works strongly believed in America as a source of marvel. Accordingly, in the epistemological type the observer plays a vital role in shaping the magic of the fiction. While in the ontological version the magic exists, and the writer uses the local material of folklore and myth to create an uncanny magical atmosphere.

Jean Weisgerber has her own categorization of magic realism. She offers two types of the genre as well; the scholarly which "loses itself in art and conjecture to illuminate or construct a speculative universe" and mythic and folkloric one (Faris, 2011:27). She includes European writers in scholarly type and Latin Americans in the second type, that is to say mythic and folkloric version. Again we could trace affinities between different classifications of the genre. Here the scholarly type displays a similarity with Spindler's epistemological type and the second one is compatible with the ontological one. The similarities between the various categories offered by different critics are unavoidable. They help us to classify a variety of magic realist works in their proper category in order to analyze and understand and consider them from an appropriate point of view. It goes without saying that there are differences between European magical realist fictions and Latin American. So classification of the works in this genre facilitates figuring them out. According to the typology of the genre above, if we try to classify the writings which are discussed in this study, definitely Garcia Marquez's *One Hundred Years of Solitude* will go into the anthropological or mythic and folkloric type. In my opinion, Isabel Allende's *The House of Spirits* is somewhere between. Of course it is Latin American fiction, but it lacks the vitality of Marquez who makes use of local Latin American myth, folklore, superstition and tropical exoticism in its utmost level. In comparison with Marquez, Allende seems more urban and sophisticated and that is why I put her novel somewhere between the two types.

In order to understand magic realist fiction comprehensively, it would be helpful to see what the common characteristics of the genre are. Wendy Faris believes that there are five characteristic of magic realist works (Faris, 2011:7). The first feature she discusses is "irreducible element" by which she means something which could not be explained according to the accepted rules or logic of western world. If we try

to trace this feature in magic realist fiction, more or less, it would be applicable to Latin American works rather than European. Latin American magic realists show plenty of examples. In Allende's *The House of Spirits* everybody believes in Clara's power of clairvoyance, in *One Hundred Years of Solitude* almost all accept that Remedios the beauty ascends to heaven or the trail of the blood moving toward mother or more than four years nonstop raining. The second characteristic which Faris refers to is the "phenomenal world" (14). That is to say, magical realist writers in creating the fictional world go to detail in description and the fictional life exactly resembles to the real life outside the fiction. Faris refers to "extensive use of details" as the technique of description. The combination of magical happenings with realistic description, at the first glance, may seem contradictory, but in depth it gives the sense that the story is real. As Ronald Barthes posits, the detailed description is not there to give us only information, but to create a sense that the story and consequently the magical happenings are real. In the two novels under the study in this thesis, all include a realistic and even historic atmosphere. Garcia Marquez includes Latin American history and some real political events such as banana company massacre, and Allende focuses on the coup in contemporary Chile. That is to say, not only the writers try to give nuanced details but they also have a real historical frame as background to their fiction.

The third feature which Faris discusses is "unsettling doubt" (Faris, 2011:17). Possibly one could claim that the first feature "irreducible element" is not compatible with unsettling doubt, because the former means a thing which is accepted without explanation, while the latter is doubted by the reader or even the character. This feature is more applicable to European magic realist fiction rather than Latin American. To clarify the case, I want to give examples from Carter's *Nights Walser* stands for the doubtful voice in the novel on behalf of the writer or even the reader. He does not take everything for granted like the characters in Latin American fiction. Walser expresses his rationality and lack of belief in magical events by stating that "mass hysteria and delusion of crowd... a little primitive technology and a big dose of will to believe" is the source of success of the unnatural happenings conducted by people like Fevvers (Carter, 2006:14). Or when Walser sees Fevvers flying to take the dangling trapeze believes that "the invisible wire that must have hauled her up remains invisible" (14). Fevvers also tries to give a scientific explanation of her

anatomy and similarity and differences between her anatomy and that of birds (44). She feels that Walser is doubtful and so attempts to be rationally persuasive. But even up to the end of the novel the doubt is not resolved completely.

Walser: “Fevvers only one question... why did you go to such lengths, once upon a time, to convince me you were the only fully feathered intacta in the history of the world?”

- She began to laugh.
- I fooled you, then. she said. Gawd, I fooled you!
- She laughed so much the bed shook.
- You mustn’t believe what you write in papers.” (Carter, 2006:349).

And the novel ends as following “To think I really fooled you...it just goes to show there’s nothing like confidence” (350). At the end of the novel, neither Walser nor the readers are sure of what the reality and truth is. The humorous tone of the ending of the novel gives way to a variety of interpretations. So the doubt is unsettled in the end. As it was stated above, the characteristic of a genre could not necessarily be applicable to all fiction of the genre in details. Accordingly, the first feature proposed by Faris is more applicable to Latin American magic realist fiction and on the other hand the third feature to European versions.

The fourth characteristic which Faris proposes for magic realist fiction is “merging realms” (Faris, 2011:21). She believes that magic realism blurs the borders between worlds, worlds of living and dead, magical and material, ancient and traditional with modern, realism and fantasy. Reappearance of ghosts is a common happening in magic realist fiction and they seem to connect the world of the dead to the living. Communication with spirits which belong to another world is a sign of reemerging of these worlds. Clara in *The House of Spirits* could communicate with people from hereafter and on her death bed she thinks she could be able to communicate with living people from the world of “present and now” (Allende, 235). In *One Hundred Years of Solitude* the primitive world of Macondo is juxtaposed with the modern one. Macondo which in the beginning is a small village turns into a big modernized city at the middle of the novel. That is to say, primitive merges with modern. Ghosts play an important role in the novel too. We learn from the novel that the appearance of the ghost of a man killed by Aracadio forces him to leave his village which leads

to the foundation of Macondo. The communication between the dead and living and appearance of spirits continues to happen in Macondo till the end of the novel. A question which can be asked here is that we have ghosts in Shakespeare too. But the answer may be like the following: first, only the appearance of the ghosts does not make a work magic realist one and secondly, the reaction of the characters to the ghosts is important as well. In Shakespeare, ghosts are not accepted as part of normal life by the characters, but in magic realist writings, especially the Latin American version and African origin ones it is treated as a normal phenomenon and most people believe in them. Many people who are aware of Clara's ability to communicate with the dead stand in line to have time to speak with Clara to get information from their dead family members, relatives and friends. But in Shakespeare's Hamlet for instance, people doubt about Hamlet's sanity and think he has gone mad.

"Disruption of time, space and identity" is the last characteristic which Wendy Faris attributes to magic realist fiction (Faris, 2011:23). Four years eleven months and two days it rains in Macondo without stop and there is a plague of insomnia which cleans the memory of the past from the inhabitants of Macondo and there is a room in which "it is always March and always Monday". Our understanding of time is disrupted through the novel. Garcia Marquez has a specific technique in manipulating the passing of the time in this novel. Time flows and suddenly the readers understand that they have been moved in time back and forth and at the same time plenty of time has passed and a different set of the family members are replacing the older ones. Time has a magical nature too. It is not the normal, common time we have in actual life. Identities are merging and changing in magic realist fiction as well. Buendia twin brothers are always misrecognized by people in Macondo and even when they die at the same time they are buried in the other's grave.

### **1.3 Magic Realism: Post Colonialism, Gender Issues and Clash of Classes**

Homi Bhabha assumes magic realism as the "language of the emergent postcolonial world" (Bhabha, 2004:6). Many of the notable writers in magic realist fiction are from countries which have been under colonialism for a long period of time. Garcia Marquez from Colombia, Carpentier from Cuba, Asturias from Guatemala, Allende

from Chile, and many others who were under the domination of colonial powers such as of Spain, or Salman Rushdie from India while he lived and wrote in Britain, Ben Okri from Africa and many others are from former colonies of colonial powers. So one could ask the question what the characteristics of magic realism are which have made the genre an effective mode of narration for post-colonial writers. Referring back to Carpentier's idea, magic realism is a manifestation of the independent consciousness of Latin America. To show that colonized nations have their own independent identity, culture, literature and consciousness, magic realism serves to be an appropriate mode of expression. As Jean-Pierre Durix puts it "Imperialistic powers deprived the colonized not only of their territories and wealth but of their imagination" (Hart, 2005:7). That is to say, colonizers forced the colonized to make use of the dominant culture's consciousness and imagination and magic realism in the hands of a post-colonial writer is a reaction against this oppressing concept. In my opinion, magic realism gives the post-colonial writers an opportunity to get rid of the oppressing culture and have their own independent imagination and literature and subjectivity.

Wendy Faris quoting Homi Bhabha believes that magic realism is "a place of hybridity" (Faris, 2011:134). It is a reaction to an opposing system or discourse of western. She also posits that magic realism has a decolonizing space. In other words, it is an alternative for western narrative and discourse which exploited realism as the mode of expression of western culture. Accordingly, an amalgamation of magic with realism could be interpreted as counter part of realism as a long established mode of expression for western discursive system. Faris goes on by emphasizing on the destabilizing nature of the genre. She states that "magic realism tends to destabilize the habitual position of order and authority, a destabilization that makes room for new voices to emerge as transculturation proceeds" (134). To put it simply, magic realism destabilizes the established norms in order to allow the amplification of the voice of the oppressed and colonized people's literature. To do so, a new model is needed which must have the potentiality to include colonized culture, and here magic realism turns out to be a suitable choice which could express myth, legend, religion, folklore and their exotic culture and nature which could lead to the production of a unique, independent and opposing literature of the marginal culture of the oppressed and colonized.

According to the discussion above, we could infer that magic realism gives the colonized nations the opportunity to have their own independent version of narrative and discourse. In other words, third world countries, by recourse to the potentialities of this mode express their opposition to first world countries amongst which generally are the colonizers or imperialistic nations. Possibly that is why Salman Rushdie believes that Colombia's magical realism is "genuinely" third world consciousness (Hart, 2005:9). It reminds one of the concept of otherness or subaltern, which has been offered by Gayatri Spivak who believes the subject or the way one perceives oneself is shaped by the colonizers and the subaltern who means inferior always sees herself from the point of view of the colonizer (Abrams, 1999:237). What I want to focus on is that colonizers throughout history have tried to shape the identity, consciousness and subjectivity of the colonized in accordance with their own interests. They have attempted to influence how the colonized perceive themselves, and the outcome is that they are "Others" or subaltern and always inferior to colonizers. They have insistently tried to remind them of their second hand identity and marginal position. In doing so, literature plays a crucial role and magic realism has proved to be a satisfactory mode to resist this process. In my view, magic realism serves to help post-colonial writers and consequently their reads and people, to perceive themselves from their own perspective and have their own subjectivity. But at the same time the question that arises here is what about the writers from first world countries who write in this mode? Is Gunter Grass's *Tin Drum* a post-colonial fiction? Or what about Angela Carter's works? So all magic realist works could not necessarily be related to post-colonial discourse. But to view the case from a different angle, one could claim that in the writings of novelists from first world countries, elements of oppressed and marginal are traceable. Tony Morrison, for instance focuses on the slavery and Carter is interested in women's issues.

Some of the influential figures of magic realism are women. Of many examples are Isabel Allende, Tony Morrison, Angela Carter and Laura Esquivel, but at the same time male writers have also used women's issues in their works as well. Wendy Faris, discussing women's issues in magic realist writing states "To answer as to whether we can discern a feminine thread in magical realism as a whole, whether or not the author is a woman, is a qualified yes" (Faris, 2011:170). Women writers

frequently put women and their issues at the focal point of their fiction. Carter, for example, always has female characters as her protagonists and mixes feminism and political agenda to express the oppressed voice of women. Allende in *The House of Spirits*, using Marquez as her model tries to portray the history of a family and a nation from a feminine point of view and emphasizes on women voice in her fiction since she believes the previous magic realist fiction in Latin America is too masculine. While Morrison's novel, *Beloved*, is mainly on slave life and experience, she emphasizes on women issues and believes that they are double oppressed, racially and sexually, First as a black slave then as a woman.

Working classes as main part of the oppressed and marginal groups also have their significant position in the magic realist works. Both of the novelists in this study pay special attention to the problem of working class exploited by the local capitalist or imperialist colonizers. Both novelists in search of social justice for the working class portray how the dominating powers make use of the working class to accumulate wealth and power. Marquez includes Plantation Company in the novel to show how the capitalist system with the help of local conservative system oppresses and even massacres working class in order to keep the status quo untouched. Any attempt by the working class to promote their living condition is oppressed by resource to the prevailing conservative and capitalist ideologies. Or in Allende which social justice is one of the main themes of the novel, the socialist government is overthrown by the cooperatives and the socialist government as the representative of the working class is not tolerated by the dominating class. The working class tries to change the dynamic of power by revolution or democratic elections but the dominating capitalist system is ready to do coup to prevent them to be the ruling class. We will see in Allende's novel that in a bloody coup, the president is killed and many other are killed, imprisoned and tortured just to prevent the socialists from sharing the power. In Marquez we have the massacre of the working class strikers who are killed just they asked for more justice and improvement of their working and living condition. In the next chapters, the issues of women, post colonialism and clash of classes in the two novels will be studied in separate parts.

## **2. INTERRELATION OF THE NOVELS AND THE NOVELISTS**

In the first chapter of this study I referred to the different definitions of the term and here I refer to the basic and at the same time inclusive definition again to refresh our mind. “The amalgamation of the fantasy and realism presented in a matter of fact way” can be the catchy and practical definition among others. It seems that Garcia Marquez was a master in doing so. He combined magical happenings, folklore, myth, reality and his native story telling method to create a novel which magically, fascinated the readers of all kinds from different nations and cultures.

In this chapter the aim is to see how Garcia Marquez and Isabel Allende illustrate the marginal and oppressed in their novels. Speaking of marginal and oppressed, I mean the Latin Americans nations as third world countries, women and working classes who have been oppressed by their despotic governments or have been colonized and exploited by imperialistic colonizers. To do so, I will start with introductory notes on Garcia Marquez’s life and works, especially the novel which is going to be discussed here, then a brief history of Latin America in general and Colombia in particular, which will be helpful in understanding the novel's atmosphere, will be presented. First let me start with a short background of the writer life and his works and *One Hundred Years of Solitude* in particular. Having a look at his biography would be helpful in understanding his works because he makes use of his family, relatives, friends and people around, as characters and material for his writings. He confessed that sometimes he uses clues in his novels to mention a friend or a family member in his works (Marquez, 2003:10). Then the same procedure will be done Allende.

### **2.1 Garcia Marquez’s Life and Background**

Gabriel Garcia Marquez was born on 6 March 1927 in Colombia. According to his biographical work *Living to Tell the Tale* which was published in 2003, he was raised by his maternal grandparents because his parents lived in a different city for their jobs. Accordingly, his grandparents had an important role in shaping his character and imagination which he used as raw material of his novels. His grandfather, a respectful retired colonel who fought in Colombia's civil wars,

influenced young Gabriel so much. One could trace the impact in his writings as *No One Writes to the Colonel* or the colonel Aureliano Buendia who seemingly originates from his memories of his grandfather and his stories. His grandmother also influenced him much. He reveals that while his grandmother told him stories of ghosts and dead and magical happenings, she related them as she had witnessed them personally and there, she did not hesitate and had no doubt about their probability. Apparently, he adopted his grandmother's storytelling method in his magic realist works and narrated improbable and magical events in a matter of fact way which shows no doubt about their probability. To me, his grandmother resembles Ursula of *One Hundred Years of Solitude*. Garcia Marquez has confessed the use of his family members, cousins and friends as models for his writings (Bloom, 2006:35-39). After his grandparents' death, he reunited with his parents who seemed strangers for a while. With his parents he left his native homeland to come back again about the age of 15 to be surprised visiting there and discovering exotic raw material for his later writing. It seems he was always busy collecting material for his writings and about the age of 19 decided to write a novel about his grandparents' house and town with the original name of "The House" which was postponed until late 1960's leading to publication of his memorable novel of *One Hundred Years of Solitude*.

After finishing high school under his parent's pressure, young Gabriel started to study law at the Bogota University in spite of his will. This study was interrupted because of political unrest in Bogota which leads to the closure of the university. Then he published a short story in one of the well-known newspapers of Colombia which was the start of his career as a writer and journalist. For some years he was the reporter of different magazines and newspapers in Latin American and European countries but he was not financially secure because of the temporary nature of the job and closure of the newspapers and magazines he was working for. Once he was left penniless in Paris because the dictator of Colombia banned the publication of the newspaper he was the reporter for. Maybe the closure of newspapers and political oppression posed by dictators created hatred toward them because in some of his best novels the dictators are the central figures. Losing jobs gave him time to make friendships with people and discuss literary and political affairs in cafes. Among these friends and people, he met were people who became characters of his writing, especially in *One Hundred Years Of solitude*. According to Marquez himself he

referred to their first names at the end of the novel as the friends of Aureliano Babilonia. His meticulous eyes and mind were at work during those years to create realistic and believable characters living in his miraculous worlds witnessing magical events.

Gradually, he was becoming a professional journalist and reporter having a special column in the newspapers writing on a variety of topics from sports to nature and politics. But Marquez was tired of this kind of writing which was limited and he was in quest of his literary creation waiting for the right time to emerge.

In 1954 he was a renowned newspaper man in Colombia and earning enough money to pursue what he preferred more he started writing film reviews and for a short period worked in a film making school. But again there was an interruption in his work and he left for Europe and had difficult times there. Poverty stricken Marquez having received a job invitation from a friend in Venezuela departed for an editorship position there. As it was told above, while writing in different newspapers, and their closure by dictators, of course rightist ones because he was a close friend of Cuba's leftist dictator Castro, Marquez became interested in writing novels about Latin American dictators which resulted in the publication of *Autumn of the Patriarch* and *The General in Labyrinth*. As a leftist, his attack was against rightist dictators who ruled the Latin American countries and made coups against democratic governments like Salvador Allende in Chile. Later in his writings, he is against all dictators and they are objects of his criticism. Conceivably, it was the result of witnessing leftist rulers who are doing the same as rightist dictators. Soviet Union dictatorship also had a great effect on his mind about the concept of dictatorship. He confessed his disappointment of leftist dictatorship of communist party in countries like USSR.

The Colombian wanderer made an unexpected visit to Colombia his hometown to marry his sweetheart Mercedes. After Fidel Castro guerillas won the Cuban revolution, he had a job in Havana for a while but in 1960 with his pregnant wife he came back to Bogota. But his wandering nature and losing jobs frequently did not let him to settle down in his home country. With his wife and new born Rodrigo he left for Mexico which became his life-long residence. It was early 1960's when he published *Big Mama's Funeral* and *No One Writes to the Colonel*. In this time his second son Gonzalo was born in 1962. The bill paid for his next book in *Evil Hour* made Marquez able to pay the expenses of his birth.

According to Gene H. Bell-Villada, after publication of the above mentioned books he was unable to produce a literary piece until 1964 (Bloom, 2006:46). Under financial pressures and job demands he feels frustrated and even tells one of his friends that “I will never write again” (46).

But the story of the first step of creation of his masterpiece is interesting. He was driving in a high way in Mexico when he felt “It [One Hundred Years of Solitude] was so ripe in me that I could have dictated the first chapter, word by word, to a typist” (47). So he made a U- turn and asked Mercedes to take care of the family’s financial affairs and he devoted himself for eighteen months to writing his masterpiece One Hundred Years of Solitude. While writing the novel the family made a thousand-dollar sum of debt and Mercedes had to sell home furniture to make the ends meet. But the outcome was a piece of work which made him internationally renowned and was a literary phenomenon all around the world and Gabriel Garcia Marquez became well known not only in the Hispanic world but also in the world.

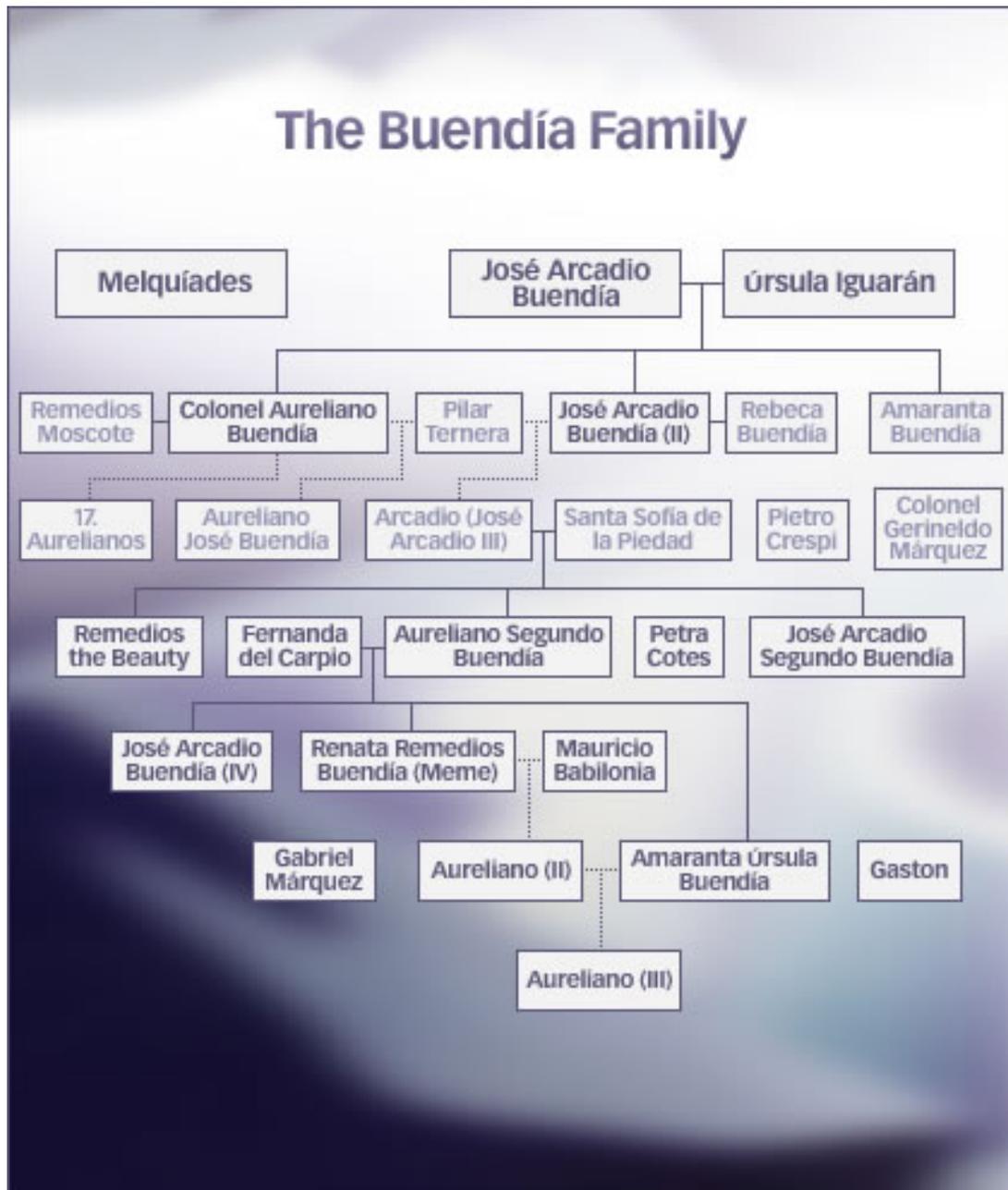
One Hundred Years of Solitude as a land mark of Hispanic world brought many awards for Garcia Marquez, among which the Noble prize of 1982 was the most unexpected because he was 54 then and in the history of the prize only Albert Camus was younger than him to get the prize. *Innocent Erendira* (1972) *Autumn of the Patriarch* (1975), *Chronicle of a Death Foretold* (1981), *Love in the Time of Cholera* (1985), *General in Labyrinth* (1989), were Marquez's other novels published later in his life. As an old journalist he published *News of Kidnapping* based on a true story which was published in 1996. His biography, *Living to Tell the Tale* in three volumes was published in 2003. His last fictional work; *Memories of My Melancholy Whores* was published in 2004. He died in 17th April 2014.

## **2.2 The Boom and International Recognition of Magic Realism**

Gabriel Garcia Marquez is categorized as a member of the Boom period, that is to say 1960’s, in which many other notable Latin American writers became internationally known, among which were Julio Cortazar, Carlos Fuentes, Guillermo Cabrera and Mario Vargas Llosa. The Boom writers played a vital role in the recognition and the introduction of Latin American literature to the west and rest of the world. Till then, Latin American literature had not been taken seriously, in other words, considering western literature as a center; Latin American’s literature has

been treated as marginal. A glimpse at the list of the works which have been included as literary canon makes it clear that there were few any Latin American works in the list. But since the Boom period and especially after Garcia Marquez's memorable work, western readers understood the vitality, freshness and potentiality of Latin American literature which originated from their exotic culture, tropical nature and magical events which only could happen in the Americas (Wood, 2008:5). The boom writers were fully aware of their culture and nature's capability to be the material for their writing. The importance of the period is in the point that Latin Americans became able to create literature of their own as foretold by thinkers like Alejo Carpentier who believed in their literature, to have potentiality of being autonomous and the capability of amplification of the voice of the oppressed and colonized people of Latin America. His idea of "marvelous real" which magic realism originates from, attributes to Latin America such features that other parts of the world lack. In Latin America, the magical is considered commonplace. Even the writers of the mode claim to write about what has really happened in Latin America. Garcia Marquez in his autobiographical work, *Living to Tell the Tale*, confesses that he has written about what has happened around him (Marquez, 2003:5). By recourse to Latin American culture and nature, they have tried to represent the culture which has remained ignored, oppressed and marginal during history. This mission of the literary presentation of Americas was carried out by recourse to their native culture, folklore, myth, superstitions, fears and hopes and even their antecedent's storytelling techniques which led to the formation of magic realism as the vital way of literary expression. Let's analyze one of the best Latin American novels which has made use of Americas as setting and source in order to create a unique atmosphere to represent Latin America to the world.

Now before starting to examine the novel to see how a magic realist work amplifies the voice of the oppressed and marginal, knowing the main characters of the novel and their relationships will be conducive. The novel has multiple characters which mainly focuses on Buendia family. The recurrence of the characters with similar names makes the novel hard to follow. Accordingly, I bring the family tree of the Buendias to make understanding of the novel easier and to see clearly the relationship between the different members of the family.



**Figure 2.1:** The Buendia Family

The novel is divided into twenty unnamed sections. In this novel, Garcia Marquez adopts elements from his previous writing, biblical stories, works of other writers and his personal experience to create a world in which Macondo is at its center, the imaginary tropical town where the Buendia family lives. The novel narrates the chronicle of the family over the span of one hundred years. Here I do not want to summarize the novel because the complexity of the plot and variety of the similar characters with a slight change in names makes the summary an obscure picture. While examining the novel I will refer to the significant parts and scenes of the

novel. In order to understand the relationship between the characters, the family tree above will be conducive.

### 2.3 Magicality of the Novel

In the first chapter of this study we referred to the various definitions of the mode which can be summarized in the catchy definition of "amalgamation of real and fantasy" or combination of natural and supernatural events related in a matter-of-fact way. To put it in other way, in a familiar, realistic atmosphere, supernatural and magical events happen and they are treated by the characters of the novel as something natural and ordinary. Now let's have a look on some parts of the novel which reflects the magic of the novel. A mysterious gunshot kills the Colonel's brother, José Arcadio II who both are Jose Arcadio Buendia's sons. This murder scene becomes the occasion for García Márquez to demonstrate his great powers of lyrical, fantastic description and at the same time shows how as a magic realist writer narrates an unbelievable event in a matter of fact style and depicts it as a normal happening in Macondo which in my point of view, symbolically and metaphorically is a microcosm of Latin America as macrocosm:

*"A trickle of blood came out under the door, crossed the living room, went out into the street, continued on in a straight line across the uneven terraces, went down steps and climbed over curbs, passed along the street of the Turks, turned a corner to the right and another to the left, made a right and another to the left, made a right angle at the Buendía house, went in under the closed door, crossed through the parlor, hugging the walls so as not to stain the rugs, went on to the other living room, made a wide curve to avoid the dining room table, went along the porch with the begonias, and passed without being seen under Amaranta's chair as she gave an arithmetic lesson to Aureliano José; and went through the pantry and came out in the kitchen, where Úrsula [José Arcadio II's mother] was getting ready to crack thirty-six eggs to make bread. "Holy Mother of God!" Úrsula shouted." (Marquez, 1975:254).*

Garcia Marquez with his mastery of narrating events with paying attention to details and nuances narrates as he has witnessed the scene himself and is only telling it again to the fascinated readers. The writer's attention to details makes it more believable. Marquez in one of his interviews answers the question with an anecdote. He says that

if you tell someone you have seen some elephants flying, possibly people will not believe you. But if you go to detail and say, for example, I saw 12 elephants flying yesterday, it will be more believable (Marquez, 2003:18). It also reminds me of Alejo Carpentier's claiming that magical happenings are commonplace in Latin America. Supposedly, Marquez is applying Carpentier's idea in his novel. Arcadio's blood moves toward his mother and the family home as if it is a normal happening there. Marquez and other magic realist writers, deliberately make use of the mode to emphasize their culture peculiarity and exotic nature of their homeland.

Let's consider another magical happening of the One Hundred which is ascending of Remedios the Beauty to the heaven:

*"The supposition that Remedios the Beauty possessed powers of death was then borne out. [...] Amaranta noticed that Remedios the Beauty was covered all over by an intense paleness. "Don't you feel well?" she asked her. Remedios the Beauty, who was clutching the sheet by the other end, gave a pitying smile. "Quite the opposite," she said, "I never felt better." She had just finished saying it when Fernanda felt a delicate wind of light pull the sheets out of her hands and open them up wide. Amaranta felt a mysterious trembling in the lace on her petticoats and she tried to grasp the sheet so that she would not fall down at the instant in which Remedios the Beauty began to rise. Ursula, almost blind at the time, was the only person who was sufficiently calm to identify the nature of that determined wind and she left the sheets to the mercy of the light as she watched Remedios the Beauty waving goodbye in the midst of the flapping sheets that rose up with her, abandoning with her the environment of beetles and dahlias and passing through the air with her as four o'clock in the afternoon came to an end, and they were lost forever with her in the upper atmosphere where not even the highest-flying birds of memory could reach her (Marquez, 1975:173).*

Again we get this amazing mix of the transcendent and the mundane natural, supernatural and heavenly. On the one hand, we have got the world's most beautiful woman rising naked into the air. It's like a vision out that famous Botticelli painting of Venus rising out of the sea on a shell. On the other hand, we've got two women trying to keep the laundry from going up with her, bringing the scene back down to a mundane, daily level. Again Marquez's particular technique of weaving realism and

fantasy is at work. In a realistic atmosphere, a supernatural happening is narrated in a matter of fact style. Leaving no space of doubt for the characters and consequently for the readers. Giving examples of supernatural in the novel is to make it clear how a magic realist work combines the elements of magic and reality. There are many other examples of supernatural in the novel. Let's examine another one. Colonel Aureliano Buendia, during twenty years of civil war had seventeen illegitimate sons. When they all gather together to be baptized in Ash Wednesday they are marked on the forehead which cannot be erased:

*"The Ash Wednesday before [the seventeen Aurelianos] went back to scatter out along the coast, Amaranta got them to put on Sunday clothes and accompany her to church. More amused than devout, they let themselves be led to the altar rail where Father Antonio Isabel made the sign of the cross in ashes on them. Back at the house, when the youngest tried to clean his forehead, he discovered that the mark was indelible and so were those of his brothers. They tried soap and water, earth and a scrubbing brush, and lastly a pumice stone and lye, but they could not remove the crosses. On the other hand, Amaranta and the others who had gone to mass took it off without any trouble" (Marquez, 1975:158).*

The bitter magical and at the same time tragic point about the ash Wednesday ceremony is that the mark on their forehead becomes the sign of death. Later when colonel warns the government that he will start a revolution with his sons, all his sons are shot on their forehead exactly on the mass marks.

As it was told above, there are other cases of supernatural in the novel which I briefly refer to them here. Yellow butterflies precede Mauricio Babilonia whenever he visits his beloved Rebeca in the Buendias house. Most of the characters with the name of Aureliano have eccentric abilities which among them are power of prediction of tragic happenings. Father Nicanur levitates in order to prove existence of God and spirits of the dead people of the family and also the village and characters from history appear in the house and at last, when it starts to rain in Macondo, it lasts exactly four years eleven months and two days.

William Spindler in his article Magic Realism: a Typology categorizes magical realist works in three groups. For Spindler, European magic realism is "metaphysical" with its sense of estrangement and uncanny exemplified in works of

Kafka." Ontological" magic realism is featured by matter-of-factness in relating inexplicable events. Garcia Marquez's magic realism can be categorized in ontological type. As I mentioned the cases of the magical events above, no event is explainable according to the physical, natural or rational thinking. While in Latin American version of the magic realist fiction no one is in search of reasonable explanation for the supernatural events and they accept events as they happen, in European type the sense of curiosity and uncertainty permeates the novel. The third type of magic realism is anthropological in which native worldview is juxtaposed with western rational worldview.

#### **2.4 Allende; Life and Literary Career and Background**

Isabel Allende [pronounced ajende], was born in Lima Peru but is originally Chilean. As she writes in her memoir *The Invented Country*, her father was a diplomat and while serving in Peru, his daughter Isabel was born in 1942. His father left them when Isabel was just a child and her mother became her lifelong companion and friend. Her mother was the most important person of Isabel's life. As McNeese puts "Isabel's mother gave her stability and love" (McNeese, 2006:10). Isabel also refers to her relationship with her mother as a rewarding and nourishing one. She confesses that "I'm sure that I would not be who I am now without having had such an extraordinary relationship with her" (Rodden, 1999:71). When Isabel's father left them with three children, they were forced to leave Peru for their homeland of Chile where Isabel spent the rest of her childhood with her maternal grandparents. Frequently in her memoirs and interviews Allende emphasizes on her childhood memories as the source of her writing. It is the same as her predecessor writer Garcia Marquez. Both writers talk about the significance of their childhood memories and their grandparents' houses in their writing. Interesting point here is that the first name chosen for Marquez's master piece was *The House in the Beginning* which was later changed in to *One Hundred Years of Solitude*. Putting it beside Allende's novel *The House of Spirits* one can realize the similarities between two novels. In the next parts of this study I will discuss the case comprehensively.

Along with her mother, Isabel's maternal grandparents also had great impact on her life and writing. Her grandfather, a conventional Chilean family patriarch nourished the sense of love of Chile and attracted her with his fascinating stories and producing

raw material for the future writer. She describes her grandmother as her guardian angel as someone " half prophet, half clairvoyant, who could move objects without touching them" (Rodden, 1999:169). This was her grandmother who introduced her to the world of spirits which plays significant part in the novel being discussed in this study. She taught her that " space is filled with presences, the dead and living mixed together" (McNeese, 2006:19) and also she claimed to be able to make contact with the spirit of the dead. As she puts it in Paula " no one can live without memories" (Allende, 1994:28). Reading Allende's first novel, the House of the Spirits shows how she weaves reality and fantasy by recourse to the memories from her grandparents' mansion and their inspiration and spiritual presence.

Isabel leaves her grandparents' house when her mother remarries. When her mother marries a diplomat who helped them to come back Chile, with the name of Hudibro, Isabel left her grandparents' home to live with her stepfather. Talking about her step father Isabel says" he was my true father, ...he was the one who formed me. He was the only person in my life who I could talk without a mask" (McNeese, 2006:25-31). Because of his step father's job as a diplomat she spent some time in Bolivia and Middle East particularly in Beirut, Lebanon. Life in La Paz " had its own magic and brought Isabel new life (McNeese, 2006:36). Talking about Beirut, multicultural life and contrasts is what Isabel is attracted to. Along with living in an exotic atmosphere of Middle East, Isabel is fascinated to A Thousand and One Nights. She says "I was lost in magical tales of princes on flying carpets, genies on oil lamps and appealing thieves who slipped into sultan's harem disguised as old ladies.." (49). McNeese believes that under the influence of her experiences in different countries " through a prism of extraordinary sights and experiences, that Isabel filed away images of places and people that she would later resurrect in her fiction" (33).

When violence starts in Middle East and Beirut first Isabel and later her family is forced to leave Lebanon for Chile. She was 15 then. Again after her return she starts to live with her grandfather. Later in this part of her life, Isabel meets an American boy by the name of Michael and starts a lovely courtship with each other which later leads to marriage.

After finishing high school Isabel finds a job in FAO as a secretary. In order to earn more money, she starts a part time job as a translator of English and French romances into Spanish for a popular magazine. It seems that she reflected her first

feminist ideas while translating the novels. As McNeese puts " sometimes driven by early feminist urge, Allende would make changes as she translated the novels, intent to make the innocent heroines appear stronger and more decisive. After only a few months she was fired" for those changes (McNeese, 2006:40). Accordingly, it would be justifiable that she attempts to write a different version of *One Hundred Years of Solitude* in order to accentuate the position of women in Latin American society. Later I will discuss the interrelationship between Allende and Marquez and their two novels in detail.

Although Allende was not introduced to feminism until 1960's, but she was widely aware in her teens that the world is divided into two parts males who were on top and females who were the second sex. For instance, in Chile in that time only the male members of the family were expected to continue their studies at universities. Normally, girls at the age of 17 and 18 were supposed to marry and have children.

The years of working in Department of Information of FAO helped Allende much to improve her writing in Spanish language. Later, because of this training she started a weekly program in Chilean TV. Along with progress in her career, Isabel married in 1962 with Michael whom she was dating for several years. Marriage and domestic married life required energy to make balance. Now journalism was also important part of Isabel's career. In 1960's journalism was not a female job and Allende was one of the pioneers of this profession. In 1970's she became one of the leading TV figures of Chile. Interestingly, nowadays most of the positions in journalism are occupied by women in Chile. In spite of her busy life Allende did her best to run her family. As she puts:

*"I ran the house, I looked after the children, and I ran like a marathoner the whole day to fight my way through the pile of responsibilities that had fallen on me, including a daily visit to my grandfather, but at night I waited for my husband with the olive for his martini between my teeth and the clothing he would wear the next morning carefully laid out (Allende, 2004:124).*

Her first daughter Paula was born in 1963. Because the couple did not like the conventional life they got a scholarship from the government and studied and travelled in Europe for two years. In 1965 they returned to Chile. Her son Nicolas was born when they were back in their homeland. It was during this period that Salvador Allende, Isabel's uncle came to power as the president and the head of the

socialist party. Another important event in this period was the publication of the first feminist magazine Paula in Chile in which Isabel wrote a column in. Later she started to write seriously and at the same time controversially. As Zapata maintains she "questioned everything that was institutionally sacred" (Zapata, 2002:85). McNeese also states "her favorite topic was the struggle between sexes which she looked from a feminist point of view" (McNeese, 2006:49). She was teasing and delving into everything and because of her popularity in 60's and 70's she could destroy any program and anyone by her bitter criticism. She had her own brand of feminism which by recourse to its principles she tried to fight back and "get out of straitjacket of repression both political and sexual". Apparently, most of Allende's feminist activities in 60's and 70's were in her controversial writings of the magazine Paula and her TV programs including even comedy ones. Of course she wrote some plays which were received positively. But late in 70's, political turmoil and meeting a famous Chilean poet redirected her life and career as a writer.

While working for the magazine Paula she was assigned to interview famous Chilean poet Pablo Neruda. For her it was a significant opportunity to meet the old poet. While interviewing him they started to discuss her writing in Paula. Neruda advised her to write novels instead of journalism. He told her "my dear child, you must be the worst journalist in the country. You are incapable of being objective, you place yourself at the center everything you do" (Allende, 2004:172). Then he made a suggestion that changed Allende's life as a writer.

"why don't you write novels instead? In literature those defects [being subjective...] are virtues" (Allende, 2004:172). Isabel Allende's later career as a novelist shows that the old poet's suggestion had a deep and lasting impact on her life.

During 1970's Chile politics experienced events which had drastic effects on people and intellectuals of the country. Isabel's cousin Salvador Allende (in fact he was Isabel's father's cousin) also was a well-known political figure and the head of the socialist party in Chile. He participated three times in presidential elections and lost each of them. But at his fourth attempt in 1970 he won the elections and became the first socialist president of Chile. Many opposing parties and countries particularly the United States did not like the leftist and socialist background of Salvador Allende's government. They were afraid of Chile to become a communist country. So the U.S and opposing parties hand in hand did their best to overthrow him. As Henry

Kissinger puts it " there was no reason to watch as a country becomes a communist through the irresponsibility of its own people, and do nothing about" (Allende, 2004:149). Salvador Allende's government was the first Marxist based government in history of Chile. He said Chile had its own road to socialism. But nationalization of American owned companies was part of his socialism. His activities enraged many and made them decisive to bring down his government. Chile was at the edge of war and sabotage and terrorist attacks were increasing. Isabel has described those years as following:

*“Chile was living in climate of insecurity and latent violence, the heavy machinery of government was grinding to halt ... at night in Santiago the streets were empty ...brigades of youthful communist painted propagandistic murals on walls and bands of extreme rightist drove through streets in automobiles with dark tinted-glass windows, firing blindly” (Allende, 1994:183).*

The violence, political unrest and insurrection reached culmination on 11 September 1973 military coup which led to downfall of Salvador Allende's government and his death. The coup which was one of the bloodiest of Latin America had great impact on Chilean people and Isabel Allende and her writing as well. Talking about the importance of the coup in her life and Chile she states “I think I have divided my life into before and after the day” [the coup] (185). This coup has been a bloody landmark of contemporary Chile with great influence on people and particularly the writer being discussed discussing in the present study.

After the coup the military government of Pinochet started to prosecute political opponents and jailed many of them and many other murdered. Isabel Allende, mournful of her murdered uncle, did not lose her hope in future and was active to help political suspicious people chased by the military government. Adventurous nature of the events after the coup which needed bravery and extraordinary courage resembled her like the heroines of stories. She has described political unrest in her first novel the House of the Spirits by weaving her experiences during the aftermath of the coup. For approximately 20 years "fear, terror and intimidation" dominated lives of people of Chile and after a while resistance seemed impossible. The threat against Isabel was increasing and after she got a death threat, she was convinced to leave her homeland. They started exile which lasted 13 years. Talking about her exile

she says “I wouldn’t be a writer had I not experienced that exile” (Allende, 2004:164). The family started exile in Venezuela. There, the family faced severe financial problems and Isabel had trouble finding a suitable job. Her marriage also was deteriorating under the condition of exile. When her husband found a job in far part of Venezuela, and left family behind, their marriage got worse Isabel having love affairs with some men. In spite of difficulties, the couple managed to continue their marital relationship even though their love was not passionate as before.

It was 1978 and Isabel could not find a good job yet. Then she came to a conclusion. She says “in 1978, when total anguish had overwhelmed me, I decided to unpack my emotional feelings, understand that I was not returning to Chile, and try to fit outside my country. It was a step from adolescence to adulthood” (Rodden, 1999:183). Accordingly, she decided to accept exile as a part of her life. The story behind her first novel and her becoming a professional novelist is interesting. Once she heard that her old beloved grandfather is dying and because she could not go to see him so she decided to write a letter to express her love and to tell him that she will transfer his memories to her own children. But later she discovered that she had written 500 pages out of that letter. Unintentionally, she had started writing a novel based on her family stories. Later she gave the name of *The House of Spirits* to her first novel. Doubtlessly, there are a lot of similarities between her novel and that of Garcia Marquez being discussed in this study. One of the striking points is that both writers are making use of family memories and family members as the characters of their novels. I will discuss similarities of these two novels later. Isabel's mother was her first editor and she sent corrected manuscript to many publishers but all rejected. But their insistence led to the publication of *The House of Spirits* in 1982. Allende describes her feeling about the first moment she saw her published book. "With its rose-colored border and image of a woman with green hair, touched my deepest emotions" (Allende, 1994:284). *The House of the Spirits* was the beginning of a different phase in Allende's life which has continued till now. The novel was a literary success and was an influential work of literature in Latin America. Happiness of the publication of her first novel was blurred by her husband bankruptcy and illness. Based on the fact that only one novel does not make a person a writer, she started to write her second novel *Of Love and Shadows* which had political background focusing on Chilean coup and was published in 1984. The second novel

also was received well by critics and readers. By the publication of her second book she gave up her job at school and focused completely on writing.

But disasters never left Allende alone. Her beloved stepfather passed away and it was a bitter blow for her and in the same year, that is to say 1987, she felt that her marriage has come to an end and they officially divorced. Feeling alone at her mid-forties, she started to lecture in many cities during one of them she faced her future husband in California. It was another step for her in a different country. During these years there were political changes in her homeland and General Pinochet after 15 years of ruling mercilessly decided to hold democratic elections. Allende could return back to Chile after 13 years of exile and was received enthusiastically by her fans in Santiago.

Allende's fourth novel by the name of Infinite Plan was published in 1991 which was based on the life story of her second husband. But at the party of the publication of her fourth book she heard shattering news. Her beloved daughter Paula was bitterly ill because of porphyria which she never recovered from. Her daughter's death in 1992 was another shock for Allende. After this tragic blow she started writing a manuscript which was kind of therapy for her. The result was the book Paula which was published in 1994 and was one of her popular novels. But loss of her only daughter led to depression and till mid 1990's she was afraid of losing her ability of writing and creativity. In 1999 she published her next novel daughter of Fortune which marks her return to her career as a novelist after 5 years. Portrait in Sepia which was published in 2000, along with the House of Spirits completed a trilogy which was a loosely connected one. In recent years she has written three exiting books for young readers. Her memoir the Invented Country (2004) describes her memories in which she tells how she has become a writer and a novelist. Nowadays while she lives in California, twice a year she returns to Chile to refresh her nostalgic memories. As she states " for the moment California is my home and Chile is land of my nostalgia (Allende, 2004:197).

## **2.5 An Analytic Summary of the Novel; Correlations with One Hundred Years of Solitude**

The English version of the novel being discussed in this study the House of the Spirits, was published in 1985 which was a great success. The novel narrates the life

of four generations of two families. As I told before, one can find distinct similarities between two novels being discussed here in this study. *One Hundred Years of Solitude* also narrates the story of five generations of Buendia family. Garcia Marquez's novel mainly focuses on men but in *The House of the Spirits* the focus is on the female characters. Allende describes destiny of two families: Trueba and del Valle who are united with marriage of Esteban Trueba and Clara del Valle. In the beginning, Esteban is supposed to marry del Valle's older daughter, Rosa. But she is poisoned and dies and desperate Esteban moves away to make a fortune in their farm *Tres Marias*. The second daughter of Del Valle family is eccentric Clara who has clairvoyant power. She predicts death and future events, reads cards and makes connection with spirits and people ask her about their future. After many years Esteban Trueba comes back to meet his dying mother. He asks del Valle family if they have any girl to marry and they offer Clara. They tell him about Clara's eccentricity but Esteban does not find any problem about their marriage. Clara accepts to marry Esteban but not out of love, according to her predictions she has to marry him. After their marriage Esteban builds a big mansion which in the novel is called "big house in the corner" and his sister Ferula comes to live with them because Clara does not know household chores. In this case, Clara displays signs of avoiding to be a traditional woman. But Ferula completely stands for traditional woman who is in charge of housework. It seems she is Clara's opposite counterpart. Between Clara and Ferula a deep friendship starts. Esteban returns to his estate *Tres Marias*. During this period Clara gives birth to Blanca their first daughter. The family goes to *Tres Marias* for the first time when Blanca is three years old. Blanca falls in childish love with Pedro Tercero, his father's worker's son. Clara is deeply happy there and helps workers' family. She teaches the women workers about gender inequality. I will discuss feminist themes in a separate part later in this study. The family is happy there and they decide to stay more. Ant plague strikes the farm and different kinds of treatment are tested but no one works. Talking about magical events of the novel, Clara's clairvoyance power is one of the significant examples. But ant treatment can be included in magical happenings of the novel too. Pedro Tercero's father, the old peasant who works for Esteban solves the problem of ants by singing and asking them to leave. During their stay there, Clara becomes pregnant again and they return to the city to have better medical attention. Again Clara predicts that she is going to have twin boys. During this time, Clara's parents die in a car accident. Again Clara

with her intuition finds head of her mother which had been severed in the accident. While Clara is busy raising her three children, her husband Esteban continues his affairs with whores and other women. When I compare the novel with that of Garcia Marquez I found similarity between the patriarchs of the family. In both novels patriarchs of the family have a lot of sexual affairs outside marriage. As it was discussed in the previous part about Marquez's novel, we saw that most of the male characters of the novel had affairs outside marriage. Seemingly, they are following the traditional Latin American patriarchs. Not only in structure but also in content both novels share a lot.

Dividing the novel into chapters, chapter five starts with the focus on love between Blanca and Pedro Tercero who have grown up now. But they hide their love because of different classes they originate. To put it in the Marxist terminology, Pedro comes from a working class family and Blanca belongs to a bourgeois family. According to social codes they cannot marry. Allende within a romantic relationship discusses social issues. Ferula who has been sent out of house by her brother dies in a poor district. Clara again becomes aware of her death when Ferula's spirit comes to say farewell to Clara. Esteban hears about her death and has feeling of anger and guilt. Next summer again the family returns to Tres Marias. There an earthquake happens which destroys the country. Clara again predicts the earthquake before happening.

In Chapter 6 Clara is busy with rebuilding their estate and Esteban who has been badly injured in the earthquake is improving. The couple is getting away from each other. Clara is reluctant to be close with her husband after seeing his brutality toward workers and his sister. Blanca is still in love with Pedro and when a rich count proposes to her she refuses. Blanca's father, Esteban Trueba learns about their relationships and decides to kill Pedro. Clara tells him that Pedro has followed Esteban himself and he hits Clara severely and she never speaks to him till her death. Esteban plans to kill Pedro but misses. Here in my view Allende accentuate brutality of men particularly those who have power toward women. Esteban Trueba as the patriarch of the family is always cruel toward women even if she is the woman who he loves deeply.

In chapter seven Allende gives more space to the two sons of the family who are grown up boys now, Jaime and Nicolas. Now the family members learn about Blanca's pregnancy and Esteban asks the Count to marry Blanca. She refuses at first

but when his father tells her that her lover Pedro has died she has no other choice. Esteban Trueba is active with his political pursuits and runs for senate. It seems that Clara and Esteban as a wife and husband are on the opposite sides. While Clara is practicing psychic and spiritual activities, Esteban is busy with money making and political activities to gain power. When we compare two Latin American novels, in both men are active in politics while women are kept away inside domestic space. Seemingly politics is left for men in this region. In Marquez, women are completely out of political activities. Clara as the pioneer women attempts some social and political activities which enrages her husband as the patriarch of the family. At the same time revolutionary activities are perused by people and among them is Pedro who heals from injuries and is the leader of revolutionary activists.

Chapter eight focuses on the life of Blanca and her husband Count Jean de Satigny. They come to an agreement to live without having conjugal relationship. The count is busy with his private activities in antique business and Blanca spends most of her time with her mother Clara. The count has a private photography studio and no one is allowed in. Once Blanca breaks into the studio and to her surprise discovers "distressing erotic photos" of Indians. She packs to leave the count's house. A point that draws my attention in this chapter is that Allende whenever possible tries to incorporate social criticism in her novel. It seems that count Jean de Satigny is in the business of historical heritage of Indians. As a French immigrant he can symbolically represent western colonizers. Of course Allende does not focus on the concept of colonialism much but she does not also forget to criticize the process.

Chapter nine is mainly about Alba, daughter of Blanca and her lover Pedro Tercero. But for a long time she does not know about her real father. Everybody loves her and she is the one who reunites the family. Her grandmother Clara teaches her how to communicate with spirits and she is the beloved granddaughter of her cruel grandfather Esteban Trueba. As the third generation daughter of family her birth is the sign of a new woman who sums up her mother and grandmother and at the same time has her own unique characteristic. Interestingly, names of three central characters of the novel have similar meaning. Clara means clear, bright and famous. The name originates from a saint's name in 13th century. Blanca means white and Alba connotes dawn. What I want to emphasize here is the interconnectedness of these names. Alba as the last female character of the novel signalizes death and at the

same time birth. Behind these names Allende symbolically narrates the flow of femininity among the female characters of the novel. One replaces the other and moving toward for better destiny for women. Seven years after Alba's birth Clara predicts her own death and dies.

Allende gives the title of "Epoch of Decline" to chapter ten. After Clara's death " the big house on the corner" starts to deteriorate. The pillar of the family has died and the house is falling. Like Ursula whose death signalizes downfall of Macondo in One Hundred of Solitude, death of Clara as the mother of the family has the same function. The members of the family drift apart and only Blanca is there to keep home and save it from collapse. Alba who has been sent to a boarding school cannot stand the place and returns home and spends more time with her mother who tells her stories which have been told by Clara. Political activities by people increase and especially socialists are active. Esteban warns the congress about communist's activities but other members laugh at him.

In my view, Allende consciously includes parts of Chilean history in chapter eleven when she describes socialist's activities. Alba falls in love with Miguel who is a socialist activist. This part of the novel reminds us of early 1970's which the socialist party won elections in Chile and Salvador Allende became the president. When Miguel as a revolutionary socialist learns that Alba is granddaughter of Esteban Trueba; the conservative member of the congress, he hesitates about future of their relationship. Within a romantic relationship we can see the clash of classes. A socialist is in love with granddaughter of cruel conservative capitalist enemy.

In chapter twelve, Allende continues to reflect Chilean modern history in her novel. As it was discussed above, Allende portrays the events which happened in early 1970's in Chile. To everybody's surprise the socialist party wins the elections and the conservative party after passing the shock of elections starts to react. Conservative party and their supporters who are mostly capitalists draw their money out of the economy, stop transportation of goods and the country is in chaos. Allende calls this chapter "conspiracy" to emphasize on treacherous acts of the opponent conservative party toward socialist party and the country. Even at Tres Marias peasants took the estate which enrages Esteban as the owner. He is taken as a hostage and only after Pedro Tercero interferes, who is now a government official, people free him. This chapter narrates fictional version of the early years of Salvador Allende, the socialist

president of Chile who faced severe opposition from the opposing conservative parties, capitalists and particularly the U.S. I will discuss the social aspect of the novel in the coming parts of this study.

Allende in chapter thirteen fictionalizes terror which invaded Chile after the military coup against socialist government of Salvador Allende in 1973. In the novel, military forces attack presidential palace and kill the president. Dictatorship starts and bans all kind of socialist activities. Alba and Miguel join guerrillas and help the poor. The military forces arrest Alba and Esteban cannot stop them. All the opposing activities are done by support of foreign powers. We can see binary oppositions of socialist party and the conservative party who are supported by the people and foreign powers respectively.

The next chapter is mainly about Alba who is in prison under worst physical, emotional and sexual tortures to reveal the hidden place of Miguel as a guerrilla member. She decides to commit suicide but she bears tortures by the help of Clara who appears to her telling her to write her testimony. Esteban is deeply worried about Alba who is now the only member of the family he loves. He can locate her by help of a friend. The key point about Alba's imprisonment is the help of other women prisoners who withstand tortures together. I am going to discuss women sisterhood in next parts.

In the epilogue of the novel Alba is at home again and reunites with her lover Miguel. Esteban and Miguel as the previous enemies come to an agreement. Esteban dies and two lovers decide to stay at the big house in the corner. Alba is pregnant which is the symbol of rebirth after death of the patriarch of the family.

## **2.6 Parody, Piracy or Protest**

Many critics have written about similarities of the two novels being discussed in this study, *One Hundred Years of Solitude* and *the House of the Spirits*. In previous part I mentioned some similar points between the novels. Of course no one can ignore significance and influential nature of Garcia Marquez's works and their impact on other Latin American novelists particularly in the mode of magic realism. Accordingly, it will be justifiable to find similarities in form, content and structure of the two the novels. Michael Moody praising Allende as the greatest post-Garcia Marquez generation writer believes that her novel is " a spiritual successor, if not

outright imitator of *One Hundred Years of Solitude*" (Moody, 1986:39). He goes on saying that while the dominating concept in Marquez is magic realism, in Allende's novel's social realism is more traceable than magic realism. Maria Roof (1996) categorizes Allende's novel in family saga novels and *One hundred* also can be placed in this category. Robert Antoni, discussing the relationship between the two novels claims that " the first sentences of the novel[ *the House of the Spirits*] belongs to Garcia Marquez the last few which are ironically enough belong to Allende" (Antoni, 1988:16). He believes that Isabel Allende consciously uses parody of Marquez language to reach her own language. He draws our attention to the opening sentences of the novels:

*"Barrabas came to us by sea, the child Clara wrote in her delicate calligraphy. She was already in habit of writing important matters, and afterward, when she was mute, she also recorded trivialities, never suspecting that fifty years later I would use her notebooks to reclaim the past and overcome terrors of my own"* (Allende, 1985:3).

Antoni argues that " this, quite obviously, is language of magical realism, the language of Garcia Marquez, and we note similarities in tone and technique" (Antoni, 1988:17). He also believes that there is striking similarity between what quoted above and the famous opening sentences of *One Hundred*:

*"many years later, when he faced the firing squad, Colonel Aureliano Buendia was to remember that distant afternoon when his father took him to discover ice"* (Garcia Marquez, 1975:11).

While Antoni is mentioning similarities between the novels, he also pays attention to differences which makes Allende's novel distinct from that of Marquez. Juxtaposing the third person and omniscient narrative point of view of Marquez with first person point of view of Allende, it becomes obvious that she is following her own path. In other words, Allende makes use of her predecessor's language and mixes it with that of her own to create a new voice. Writing in the mode of magical realism, doubtlessly they share set of techniques which are common among the writers of the mode. Antoni maintains that in her novel Allende creates a feminine magical realism language by using a language which is " synchronic, hyperbolic, crowded with metaphor, oxymoron, synesthesia, personification" (Antoni, 1988, p.18). In my view, this feminine language is a key difference between the two writers. If we assume *One*

Hundred as the male centered history of Colombia and Latin America in magical realism genre, *The House of the Spirits* can be considered as its feminine counterpart. Of course there are critics who do not believe Allende's novel to be just feminine version of Marquez's. Elizabeth Sklodowska maintains that the novel " is definitely not merely a feminine rewriting of Marquez, rather, her distortion and modification of the masculine text in act of irony and transcendence" (Cooper, 2008:16). As it was discussed earlier, most of the protagonists of Garcia Marquez's novel are men. In other words, the story focuses on the male characters and females are subordinate characters to men. Take for example Ursula who is always under the shadow of her husband Arcadio or his son Aureliano. Although we have a patriarch in Allende story, Esteban Trueba, but his wife Clara fights against his patriarchy even if by not to speak to him for a long time. When we compare the two significant female characters of the novels, that is to say, Clara in *The House* and Ursula in *One Hundred*, it becomes clear that these two women belong to two different eras. Clara, in my opinion stands for modern Latin American woman who is eager to fight for women's rights. Ursula as the representative of traditional women while sacrificing her life for the family has no claim for women's rights. Ursula never talks of women rights or the role of women in society, but Clara not only defends her family female member's rights but she teaches worker's family about their rights in patriarchal society. Consider for example the case of Blanca who is in love with someone from a lower class and has a baby from her lover and when her father learns about the news Clara defends her daughter and reminds Esteban that he himself has done the same thing and has impregnated peasant's daughters before.

As it was discussed above, some critics believe that Allende is just an imitator of Garcia Marquez, some others argue that she is writing a parody of Marquez and at the same time creating her own language. But I believe that through her imitation of his predecessor's style, Allende is protesting against patriarchy and male centered narrative of Marquez. It goes without saying that *One Hundred Years of Solitude* is the landmark of modern Latin American literature. Allende's novel is a kind of protest against this novel which symbolizes Latin American culture and ignores women. Accordingly, Allende tries to narrate history of a family by focus on the female members. In her novel female representatives of the family are the central characters of the novel. Clara represents first generation, Blanca the second and Alba

the third generation. In Marquez, the world is viewed from a male point of view, but Allende depicts the world from a feminine perspective. The narrative of *One Hundred* is mainly male dominated while Allende takes the readers to a feminine world amidst a patriarchal society.

In sum, the relationship between Allende and Marquez may bring to mind Harold Bloom's theory of "anxiety of influence" and the fact that real and mere originality may not exist. Nicasio Urbino comparing two novels has also argued that if we consider the fact of originality, studying Marquez reveals the influence of Cervantes, Homer, Shakespeare and Dario on his work (Jorgenson, 2002:132). The fact that Allende's novel has its own originality and value in spite of its legitimate intertextuality with that of Marquez is obviously confirmed by many scholars and essayist. Laury Clancy accepting Antoni's argument discussed above believes that Allende is conscious of writing a "parasitic text" and she deliberately "recovers the early novel's terrain" (Clancy, 42). According to her thesis Allende is questioning Marquez's "fatalistic submission" to Latin American history. Clancy's argument seems to be a realistic interpretation of the novel. Allende replacing the pessimistic view of Marquez with her own image of meaningfulness, change and transformation by recourse to her feminism and socialism marks arrival of new era. Even there are scholars who focus on the resemblance of the two novel to *Don Quixote* of Cervantes. Ray Keck comparing three narrators, that is to say, Melquiades, Alba and Cide Hamete, concludes that Allende has used literary expression frame successfully. Allende employs Alba as the editor narrator and chronicler and at the same time participant of the saga novel which resembles to its classic predecessors without losing its originality. In spite of many similarities, many scholars believe in value and originality of the later novelist. Among many essays written on this hot issue of imitation, parody similarities between the two novels, most of the writers defend the novel while referring to the undeniable similarities.

### 3. GENDER ISSUES IN THE NOVELS

Prior to discussing gender issues in *One Hundred Years of Solitude* and *The House of the Spirits*, a general look at the nature of the women issues seems to be necessary for understanding the function of the novels in presenting women images. Feminist and gender struggle is generally seen as the battle between sexes in individual and social categories. Discussing the two novelist's perspective, Allende presents the women struggle for their rights, privileges and difficulties of being a woman in a patriarchal society. Compared to the female characters of the Marquez, Allende's character is revolutionary and do not accept the status defined for them by the system. They are threatening the status quo. They have started to question the law and the sexual difference institutionalized by the oppressive governments in service of the patriarchal system. As Allende puts it:

*“The political literature that some women have begun to create is so revolutionary that no wonder many critics are scared. Women are questioning the set of values that have sustained human society since the first apes stood on their feet and raised their eyes to the sky (Allende, 2003:5).*

As it was mentioned before, Allende's novel is a feminine reaction to the patriarchal novel of Garcia Marquez. In other words, Allende challenges the novel in which men are at the center of all political, social and public actions. In Marquez, men and women are in opposition to each other. As Pamela Moore puts it, “in *One Hundred Years of Solitude* sexual difference is out of reach of history” (90). Macondo, where the most of the novel is set there, changes from a beautiful heavenly village to a dirty town but the opposition between the sexes remains untouched. The city witnesses drastic transformations in politics, a bloody massacre occurs socio economic changes happen but “women remain keepers of private realm and men keeper of the public” (Moore, 1994, p. 90). Garcia Marquez replicates and constructs binary sexual differences between sexes by recourse to private and public spheres assigned for sexes. The women of Garcia Marquez novel are restricted to mythic and private and on the other pole men dominate the masculine world of public and historical. The

matrix of oppositional relation between sexes is repeated in three levels in his novel: the family's written history, the activities of each sex and individual temporality. Separation between the function and role of the sexes is emphasized in these three realms. From the beginning of the novel in which Jose Arcadio is in search of scientific findings and Ursula is yelling at him, till to the last pages in which the last Aureliano is trying to use Archive to escape her passions and memories for Amaranta Ursula, women stand outside of public and in opposition to history.

Even the written history of the family marks the division between the sexes. Even in the written history as Moore states, "Men act out history" (91). This is the Buendia men who are soldiers, commanders, adventures and adulterers. They gain and lose political power; they know the endless terror of civil wars and banana plantation massacre. Even the last Aureliano who spends most of his life inside home is ironically a public man. By reading Melquiades scriptures he seems to be a well-travelled man.

On the other hand, Buendia women are domestic creatures who "cook, fight back the dirt and insects of ever-invading jungle and wait for wandering men to return" (Moore, 1994:92). Even though in some cases as Ursula, women role are significant and central, but their power is limited and local. Ursula makes candies and Petra sells her sex, but still they move in the realm of private and domestic. While the female power is mythic, religious and moral, the men rule the realm of public and historical.

The individual life cycle of women also represents the division and separation of sexual differences. The females live unsystematic, cyclical life. They are mythic creatures beyond the linear developmental masculine temporality. Let's consider the case of Remedios the beauty: "Sometimes she would get up to have lunch at three in the morning, sleep all day long, and spent several months with her timetable all in disarray until some casual incident would bring her back to order of things" (Marquez, 1975:238). Even she does not die in a normal way, she simply ascends. Ursula's death is not a usual one too. "She finally mixed up the past with the present in such a way that ... no one knew for certain whether she was speaking about what she felt or what she remembered. Little by little she was shrinking, turning into a fetus, becoming mummified in life... She was like a newborn old woman". (Marquez, 1975:347-348). Nature mourns on her death by combination of smells and sound and apparition of a weird half angel half animal beast.

While the death of Buendia men is also attended by nature but these natural phenomenon mark fertile death compared to death of women of the novel. In fact the masculine life cycle of the Buendia men never ends. Several Arcadios and Aurelianos are marking death and rebirth of Buendia men. They are reincarnated to continue the development of one another. Their passage is ongoing and culminate. Masculine memory is culminated and builds over to greater heights, memory piles up one memory of the predecessors, while feminine memory is returned to itself and “moving in contained, circular, mythic paths” As Moore puts it. (Moore, 1994:92). On the basis of the three levels mentioned above, Garcia Marquez constructs the matrix of sexual difference. The men and women are bound to each other as opposite parts to make a whole run. They are different but interdependent. The men can be at war for months until the women stay at home and raise the children. The women cannot eat lunch at three until they have been provided with food by men. Maybe the examples seem basic but in depth Garcia Marquez presents the heterosexual matrix of the Latin American identity. Of course from point of view of Pamela Moore it displays more the nature of masculine magic realism of Marquez rather than the nature of Latin America. She believes that: “Indeed, the heterosexual matrix informs the very nature of magical realism (which is not the same thing as Latin American identity), the men being realistic in a classic, linear, narrative manner and the women being all that is magical” (Moore, 1994:94). She goes on stating that within this connotations and heterosexual bodies, desire and labor contracts seem natural. In this interdependent matrix of heterosexual relations seemingly there is no space for independent women community or lesbian desires. Women need men to complete their identity and to survive. This political equilibrium is based on the defined roles assigned for men and women. The roles are naturalized for women sometimes to discipline them or to make them discipline themselves.

Much has been written about the relation of the House of the Spirits and One Hundred Years of Solitude. In the present study also the similarities and distinctions were discussed. Here the aim is to look at the novel from a feminist point of view. Despite the many similarities between the two novels, the key point that makes Allende different from Marquez is its feminist voice as Antoni states. He believes that Allende’s novel is a feminist rewriting or a substitution for Garcia Marquez and the patriarchal magical realist tradition (95). Doris Meyer also argues that the novel

is "a direct refusal to accept the patriarchal oppression historically practiced by the upper classes and the military in Latin America" (360). In this contradictory reaction to the novel of a well-known predecessor, Allende displays act of hope for women. By accepting and at the same time refusing the patriarchal model she tries to show that there is hope of transformation and change in the system in which women are oppressed. She challenges the basis of the sexual difference practiced through the history of the Latin America. She brings the women to the center of history and makes them public despite the role Marquez assigns to her female figures. Allende, being aware of the historical moment, bases her novel on the real events and women of the twentieth century. She is writing in a period which Chile witnesses turbulence and a bloody coup in which women play significant role. Accordingly, she writes about women who are not domestic creatures like that of Marquez. They are at the center of actions and breaking the chains of the patriarchal system. They are challenging the historical categories and Allende questioning the grounded categories not only displays the relation of men and women but women to each other as well. As it was mentioned, the novel is based on real model in the society. During the period of social government of Salvador Allende, there was shortage of food medicine and other supplies, women and especially mothers, in protest to the poor economic condition played significant role in downfall of his government. As David Belnap states "the hand that rocks the cradle rocked the ship of state of Chile's late Marxist President Salvador Allende until it over- turned and sank" (Miller, 185). Women were acting against their old aged roles defined by the system. Of course they were acting new roles and at the same time they were rocking the cradle. After the coup which Pinochet gained power, again women played prominent role against cruelty and dictatorship of the regime. The novel shows the active women who are fighting against the cruel dictatorship of the regime. Pinochet and the new patriarchal system wanted to take women out of history again. The regime seemingly tried to define a timeless definition for the women. According to the booklet published in 1982 by Women National Bureau, because the humans unlike the animals, do not unite merely to procreate "its necessary to inculcate in women the fundamental importance –for the future of the society- of making a home. It is especially important to insist on the dignity which emanates from the concept of service" (Miller, 211). Consequently, a woman without a family is unnatural and like animals. Accordingly, an animal can be treated inhumanely. The torture practiced on women

differentiated them according to their femininity. As Pamela Moore believes “. Women were tortured in ways meant to discipline them into femininity” (95). Ximena Bunster calls their torture “double brutalization” (299). Inhuman tortures which aimed their femininity were common during Pinochet regime. Allende displays part of the cruel treatment when Alba is imprisoned and tortured by security to reveal hide place of her gorilla lover. As Pamela Moore states:

*“They were subsequently abused as sexual objects, subjected to gang rape, ripping of the nipples, and the introduction of mice and other rodents into her vagina or anus. Torture techniques also played off her psychological ties as mother and wife/lover. Torturers would threaten women with the torture of their children if they did not confess the location of their husband/lover” (Moore, 1994:95).*

Possibly, from a pessimistic point of view, this is the destiny of the women who leave the safe privacy of home and enter masculine society and public. But Allende attempts to convey the message that in spite of the all difficulties the future is for women. And to achieve for a new and powerful place in the patriarchal society fighting is necessary, this concept is the key point which makes her different from Marquez.

### **3.1 Women Images in One Hundred Years of Solitude; Angels in the House, Transcendence through Ignorance**

As the proposed aim of this study in the beginning; amplification of the voice of the oppressed and marginal, here I am going to analyze the image of women; as the marginal members of most communities. I want to examine how Marquez has portrayed women characters in his novel. Of course, Marquez is not very well known about emphasizing women as significant characters in his novels, at least from the point of view of affective social elements but he portrays some excellent pictures of strong female characters in his novels who, in spite of living in a patriarchal society, try to have their own position at least within the restricted defined sphere assigned for them. In the novel is going to be discussed here, the women seem to be under the shadow of powerful male characters. To put it bluntly, they are mainly portrayed as powerful in bed and sexual affairs or maximum inside the home dealing with household affairs. To put it in the feminist framework they look more to be angels in

the house. If we accept Mischa Snajie's division of tasks, in the novel, inside the home is the realm of women and outside is granted for men. She also attributes the characteristics of innocence, virginity; old age and interestingly ignorance which she thinks give women supernatural power of clairvoyance. Of course these qualities are applicable to some of the characters and also there exists some contradictions too. For example, Pilar Ternera lives a long life and can read cards but at the same time she is mistress to many men including the Buendia's sons. As it was mentioned earlier, most of the important happenings of the novel are led by male characters and female characters are in the service of men, nevertheless, strong and influential women are present too. The male characters, in my view, always like to see their wives at home or to be "the angel at home". And men think that the women have to act as they wish and in accordance to patriarchal views. In other words, men's law governs the town. As Luce Irigaray puts it "Everywhere, in everything, men's speech, men's values, dreams, and desire are law. Everywhere and in everything men define the function and social role of women" (Irigaray,1993, p.10). As a matter of fact, in Macondo, men think that good women have to stay at home and be busy reproducing children and nursing which all serve to the important goal of renewing work force. To look at the case from Simone du Beauvoir's view, in Macondo, women are considered as the second sex. As Du Beauvoir puts it in *The Second Sex* "for great many of women the road for transcendence are blocked: because they do nothing, they fail to make themselves anything" (Warhol, 1993:1411). In Macondo women really do nothing outside home, ironically their transcendence passes through their ignorance. True women, De Beauvoir goes on, must accept her "Otherness" in relation to men (1413). When Aureliano decide about starting a war against the government, only female characters are unaware of what is going on. That is to say, in the case of war or any other important masculine and public activity, women are "Others". Carl Senna believes that men in Buendia family extremely are inclined to be a macho and states that "Machismo (the need to express one's masculinity through brute force, sexual profligacy, proliferation of male heirs, and subjugation of others--especially women) is a quintessential trait of the Buendías" (Senna, 1984:37). To put it in a feministic terminology, the society in Macondo is governed with phallogocentric rules. Phallus is the center and accordingly those who lack it, that is to say the women, are categorized in a different hierarchal group with certain tasks. Seemingly there is a common division of tasks and women are imprisoned at home and busy

with child bearing and house hold chores. It is difficult to find any critical role for women in significant events of the novel such as starting or ending of a war. But possibly we cannot blame Marquez because he is representing a society in the early years of 20th century. As Virginia Woolf complains in *Three Guineas* that her country is men country, Macondo is also a men's country. Woolf wrote the book out of her surprise when she was asked for money to stop starting of a war, because she believed nobody asks women's opinion about anything and most of the country's facilities are for men. So women in Macondo also feel to live in a men's country. Also the condition of the women in the novel can be justified as Mary Wollstonecraft describes it in *A Vindication of the Rights of Woman*, in which she believes the hierarchal system of the society is categorized as God, men and then women. Some women of Macondo also use their sexuality to attract men which again reminds me of Wollstonecraft attacking the educational system and particularly Rousseau who encouraged girls to be source of pleasure and joy for men (593). But from a different point of view, their deeds are also justifiable from Helene Cixous' perspective who believed women have to use their body as their weapons. I will refer to her ideas in a separate part. The other case which I will examine is the idea of the women and madness in the novel.

Now I am going to analyze the main female characters of the novel and sometimes compare them with male ones. To me, and possibly for many readers and critics of the novel the most powerful and influential female figure in the novel is Ursula Iguaran; the wife of the founder of Macondo Jose Arcadio Buendia and the mother of Buendia family around whom the novel evolve.

### **3.2 Ursula Buendia: the Pillar of the Family**

Undoubtedly, Ursula Iguaran Buendia, is the central female character of the novel and even some critics consider her and not her son; Aureliano, to be the protagonist of the novel. As most of the female characters of Garcia Marquez novels, she is among the long lived women of Macondo and is at the center of action for generations of Buendia family, at least at home. She lives long enough to see the death of her husband, son and even grandchildren. For Jack Richardson, her death is more poignant than that of Aureliano Buendia who is the central figure of the novel. "When Colonel Buendía dies, one feels the poignancy in the death of a single being;

but when Ursula is buried, one understands that life itself can be worn down to nothing” (Richardson, 2014). She is the history of Macondo and witnesses significant events of the town and at the same time the ups and downs of the family. Garcia Marquez once in an interview asked about Ursula’s longevity answered “While I was writing *One Hundred Years*, I realized frequently that she had lived too long, and I tried to have her die. However, she continued. I always needed her for something” (Dreifus 122). And in fact without her, something important is missing in the Buendia family as well as in the novel. For many years she is the one who unites the family and as Senna puts it “she is the pillar of the Buendia family”. As a young woman, while the father of the family is in childish search of a scientific proof of existence of God by a camera, she manages the family. As Lorraine Roses puts it “Ursula's endless stamina, her entrepreneurship and her moral sway are the very glue that keeps the Buendia family line going for over one hundred years” (Roses, 2004). Even reconstruction activities of the house are carried out by her. “Ursula suddenly realized that the house had become full of people, that her children were on the point of marrying and having children, and that they would be obliged to scatter for lack of space. Then she took out the money she had accumulated over long years of hard labor, made some arrangements with her customers, and undertook the enlargement of the house” (Marquez, 1975:41). As typical of Buendia family, men rarely care about their home and it is Ursula who is in charge of improvement and reconstruction of the house. “Jose Arcadio Buendia, trying to surprise Divine Providence in the midst of the cataclysm, was the one who least understood it [reconstruction of the house]. The new house was almost finished when Ursula drew him out of his chimerical world” (42). In a patriarchal society such as Macondo which symbolizes Latin America, women have limited choices and are confined to their home. But Ursula passes the limits of the typical Latin American woman even if such cases are rare. For instance, she interferes in the execution of one of the friends of the family and reproaches colonel Buendia who is a powerful war commander then. Or in another case she saves Don Apolinar Moskote; the magistrate from execution by the rebels. But the point in these cases is that all of these interventions are exceptional and are carried out when the patriarchs are away. The culmination of her activity outside home is when Aureliano starts a rebellion and leaves Macondo with his friend and it is Ursula who governs the town for a short period of time. In

comparison with her family and household activities the masculine activities are not much.

The other important factor which draws attention about Ursula is her economical activities. She is making different kinds of candy and cookies and surprisingly earns a lot of money. As it was told above, not only she manages the family but also she supports the family financially. If we remember that Jose Arcadio Buendia is usually busy with scientific findings or finding a new route to connect Macondo with the world, it is Ursula who earns money and at the same time saves money to modernize the house and its appliances. So from one point of view, she is the matriarch of the family and figuratively she is the mother of Macondo. But when we compare her with the patriarch of the family; Jose Arcadio Buendia, it seems they are on the different sides of a pole. While he is busy with intellectual, abstract and imaginative ideas, Ursula is working hard physically and is pragmatic. Here from my point of view, Marquez impliedly assumes men to have better faculty of thinking and imagination and female to have more physical strength. Females seem to be more pragmatic. The male characters are given the duty of deciphering Meliquades's book which is the coded destiny of Macondo and other intellectual duties, or to put it differently, real works, while women are busy child bearing or doing housework and serving men's guests. Gabriel Garcia Marquez has made his ideas about public that he views women as realistic and resilient—a source of sustenance and a moral beacon. Men, on the other hand, are inconstant and flighty. In an interview Garcia Marquez once said, "...in most cases, women are the practical sex." (Roses, 2004)

From a narrative point of view, the significant part of the novel is narrated from a masculine point of view. While Ursula plays a vital role in the novel, the narrator enters her mind mostly when she is old and decrepit and tries to hide her blindness by memorizing the place of things. What I want to emphasize here is that the dominant tone of the novel is masculine and strong female characters such as Ursula are rare. All over the novel, finding a female character as influential as Ursula is a difficult task. Remembering that she does not possess sexual attraction, and in spite of this fact she plays an important role in the novel, makes her an extraordinary female protagonist who in a patriarchic and traditional society in which women are oppressed tries to maintain her position as the pillar of the family. Bell-Villada sums up Ursula character as following:

“If *One Hundred Years of Solitude* has any positively heroic figure, any major character depicted without humor or irony, with reverence and awe, it is Ursula Iguaran de Buendia, whose unflagging energy and? invincible heart? help keep the family an ongoing concern. It is she who runs the day-to-day affairs of the household and restrains the wilder impulses of the men. Her narrow traditionalism notwithstanding, this sober, solemnly practical woman of action finds the path to the town with the inventions, starts the animal-candies business, tames Arcadio, manages the family budget, feeds her demented husband, cleans and grooms Jose Arcadio Segundo hidden in Melquiades's room, and takes in and raises several bastard children. These qualities of fortitude and good sense are transmitted to Ursula's daughter Amaranta, who never yields to immediate emotion” (Bell-Villada, 1990:43).

We have to bear in mind that a character like Ursula is not a typical one in the novel. That is why Villada calls her a heroic one. Comparing other female characters to her shows that she is a head and shoulders above others. Of course there are critics who complain about the stereotypical portrayal of female characters by Garcia Marquez. Giving the example of Ursula as the typical 18th and 19th century female character, Lydia attacks Ursula's obedience to the patriarch of the family. She believes that many female characters of the novel show weakness and appear passive. She goes on stating that "Ursula repeatedly allowed her husband to destroy her property and family. He used Ursula's money to buy a simple magnifying glass that had no possible benefit to himself or his family". From this point of view, that is to say, Obedience to the male characters, Ursula depicts an inclination to accept her husband's ideas while believing them to be inappropriate. In most of the struggles between the matriarch and the patriarch of the family, it is the latter who wins. In spite of the fact that in most cases Jose Arcadio's decisions and deeds spoils the fortune of the family or makes troubles, it is Ursula who tries to fix the problems by working harder or in other words by sacrificing herself.

The other female character who plays an important role in the novel and like Ursula lives a long life is Pilar Ternera.

### **3.3 Women and Their Body as Weapons**

Helene Cixous discussing women writing in *The Laugh of Medusa*, states that "woman must write herself: must write about woman and bring woman to her writing" (Warhol, 1993:2039). Attacking the parental-conjugal phallogentrism of western society, she states that "we [women] have been turned away from our bodies, shamefully taught to ignore them, to strike them with stupid sexual modesty" (2049). Accordingly, she advises women to write about their body to help new woman to be born. That is to say, she believes that, women's body is not source of shame and weakness for them but of power. Throughout history and particularly in psychology women body has been considered as a riddle and as Freud puts it "a dark continent". Cixous thinks that "Dark Continent [women's body], is neither dark nor unexplorable" (2048). In other words, in the process of the oppression of women in a phallogentric society, women have been deprived of their body and thinkers like Cixous call women to turn to their body, to use their body in order to fight in patriarchal societies. Cixous considers women body as their weapon and concludes that men try to deprive women of writing or using their body and weapon in order to defeat them easily. Since, she goes on stating that, "A woman without a body, dumb, blind, can't possibly be a good fighter" (2044). So women have to write and use their body in order to fight, otherwise they will be easily defeated. With these introductory notes on women and their body, I want to analyze two women figures in the novel who have made use of their bodies in their relation to men and been somehow successful in granting their position in the patriarchal system.

#### **3.3.1 Pilar Ternera**

Pilar Ternera is one of the woman characters of the novel who lives a long life and apparently dies when she is one hundred forty-five. She can be considered an opposite counterpart of Ursula Buendia or "grotesque replica of Ursula" (Robinson, 86). The most important factor which distinguishes her from Ursula is her sexual desire and hot blood, or to see her from Cixous's point of view, her ability of manipulating men by using her body. Comparing Pilar with Ursula, in the beginning of the novel we read that Ursula wears a chastity belt about one year to avoid sleeping with her husband but Pilar does not say no to anyone. Pilar Ternera is presented as having 'never refused the countless men that sought her out... without giving her money or love and only occasional pleasure. (Marquez,1975, p.156). As a

matter of fact, she is the one who introduces Buendia's children to the opposite sex. As Villada puts it “Pilar Ternera in particular has the crucial function of sexual teacher, initiator, provider, and mediator: she first deflowers Jose Arcadio and Aureliano” (Bell-villada, 1990:44). She becomes mistress of Buendia's sons and mother of their children. Lorraine Roses goes further and claims “Absent Pilar Ternera and her ilk, the Buendia men would falter in their cognitive and philosophical mission” (80). One of the significant themes of the novel is incest taboo. Ursula’s utmost attempt is to avoid incestuous relationship which she believes leads to the birth of a baby with a pig’s tail. She tries hard to keep the family safe. But it is Pilar Ternera who encourages Aureliano Babilonia to go and seduce his aunt Amaranta Ursula which leads to the birth of a baby with a pig’s tale. Why they are assumed to be polar opposites can be concluded from numerous facts. When Ursula’s traditionalism and conservatism is juxtaposed with Pilar’s “joyous sinfulness” and “irresponsible and insouciant physicality”, it becomes clear that they live in different worlds. For Pilar her body, or in general, women body is source of attraction and power. When the matter of body and female sexuality comes in, for her there is no limit, even incestuous relation is possible. Seemingly, she goes to extremes in using her body in manipulation of men. On the other hand, Ursula is never convinced to use her body or sexuality in managing her man. She is always working hard to keep her family safe and sound. In my view, in order to compensate her lack of sexual passion and desire, she works harder than any man in his family. Possibly that is why in most of her struggles with her husband she is the loser. But Pilar is successful in enchanting any man and even till the end of her life her source of income is of managing a brothel.

One of Pilar’s abilities is fortune telling by cards and interestingly most of the time her predictions come out to be true. Even in the time of the insomnia plague, when people forget their past memory, she starts to tell them about their pasts. Pilar Ternera looks to be an influential character but when she is compared to her male counterpart; Melquiades, she turns to lose significance. While she is busy with her cards telling about people’s everyday life or sexual and romantic affairs, Melquiades, the male saga of the town is busy coding the whole destiny of Macondo. He seems to be much deeper and more intellectual than Pilar. What I want to focus on here is that, while at first glance women characters seem to be solid, strong and influential,

compared to men their range of influence is limited. Let's consider the case of the civil war, in which the women characters referred to are those who go to the colonel's bed at night and the fact is that all are unknown. In starting and finishing wars and political decisions, women are of little importance. To look at the case from a different angle, Garcia Marquez tries to draw the reader's attention to the fact that in a patriarchal and masculine society, women are confined to their stereotypical role, even though they are stronger than the men. Possibly that is why the female characters in Marquez seem to be as strong as men, in order to find permission to enter masculine society. Garcia Marquez in an interview with Luis Harss admitted that "my women are masculine" (402). The masculine women are searching their position in a patriarchal society but they are always kept as the marginal members and the destiny of the town is decided by men.

Garcia Marquez has a galaxy of male and female characters in his novel. Readers can find counterparts and opposite counterparts in the novel. As it was mentioned above, Ursula and Pilar Ternera are opposite counterparts. Now I am going to discuss a female character with a resemblance to Pilar Ternera. While she is not a very important figure as the two discussed above, she has her role in shaping the history of Buendia family.

### **3.3.2 Petra Cotes**

She is like Pilar, the mistress of one of the Buendia sons; Jose Arcadio Segundo. She has the same hot blood and sexuality of Pilar. She is concubine for Arcadio who is tired of his cold wife Fernanda Del Carpio. Fernanda can be considered as Petra's opposite counterpart in using her body. On the night of her first sleeping with her husband she refuses to take off the nightgown and her priggish and conservative ideas about sexuality makes her husband cold to her and at last she loses him to Petra. Her husband reaction to her is that "I have married a sister of charity" (Marquez, 1975:151). Petra's function is like that of Pilar, to satisfy the Buendia's son's sexual desire. She is described to have animal like sexual power in the novel. The difference about Petra Cotes is that she has to replace the love Arcadio Segundo is deprived of by his prudish wife. They are with each other when they are old and have no strength to lead a sexual life. Petra like Pilar has a strong and solid character but both are attractive for men more for their exotic sexual power. Villada calling our attention to the phoneme "P" which both of their names start with, states that they

“carry comparable connotations of stone and strength, demonstrates their parallel roles as female figures and as material means of support for the men in Garcia Marquez' narrative” (Bell-villada, 1990:45). In rivalry between Petra Cotes as Jose Arcadio Segundo's concubine and Fernanda as his wife, this is the former who is the winner. Fernanda, in spite of being his legal wife fails to attract and manage his husband because of her prudish, conservative and traditional catholic upbringing which limits her range of sexual function. As Cixous puts it, her body is a dark continent for her. A riddle which is not solved till nearly the end of her life. Because of her problems in her reproductive system she always exchange letters with imaginary doctors explaining her problems but the letters are never sent. As we will see in the next part of this study, disorder in her reproductive system leads to mental disorders and in her mind she sets appointment for operation with imaginary doctors. In fact her problem is solved easily by a special condom for women brought for her by her son. But she suffers for long years only not to talk about her sexual problem to anybody. She has been raised in a family of patriarchal and phallogocentric nature in which talking about women body is banned. Deprived of her body as her weapon she is not a good fighter like Petra. She loses the fight to her husband and his mistress. Petra is always has self-confidence for her body. When she hears of her lover's marriage with Fernanda we read in the novel “Petra Cotes aware of her strength showed no signs of worry. She had made a man of him” (Marquez, 1975:149). She is aware of the fact that in relation and managing a man, the body matters.

### **3.4 Women and Madness; the Wounded Silenced Women**

Shoshana Felman in her article Women and Madness; the critical phallacy quoting Phyllis Chesler in her book Women and Madness questions the fact that the number of the psychiatric female patients are much higher than men. “Women more than men, and in greater numbers in their existence in the general population would predict, are involved in careers as psychiatric patients” (Felman, 1993:6). She believes that female psychology is conditioned by an oppressive and patriarchal male culture. Accordingly, the base of the healthy psych is masculine and also determined by men. So, under the pressure of masculine standards, women are forced to protest or to be silent and suffer which seemingly for majority of the women the latter choice is remained. Felman believes that “depressed and terrified women are not to seize the means of production and reproduction: quite opposite of rebellion, madness is the

impasse confronting those whom cultural conditioning has deprived of the very means of protest or self-affirmation” (8). That is to say, she thinks that the mental illness of women is due to the phallogentric and masculine ideology dominating the society which deprives them of having any significant role or to put it other way, devalued female role. Attacking the base of the western thinking to be logo centric which gives way to binary oppositions of Presence/absence, Truth/Error, and Masculine/Feminine with the first element as the center, Felman criticizes the western thought in defining female identity. In presence of masculine the other is female or not masculine. Female sexuality, she states, is defined as the lack of phallus, that is to say, in presence of phallus the absence is the female one. The source of speech is also considered to be masculine and silence is granted to women. Here this quotation from Sophocles' Ajax is resounds in women's ears that "Silence gives the proper grace to women”. Accordingly, in a society in which women are oppressed, silenced marginalized. It is acceptable that the number of female psychiatric patients to be higher than males.

Nina Baym views the process of the silencing and oppressing of women from a different angle. Discussing the history of women language and writing, she traces signs of misogyny in theoretical discourse of psychology and literature which aim marginalizing and silencing of women in history which leads to women madness. (Baym, 1993:155). She believes that since women have been kept silent through history, now when they want to speak, either they speak in language of men, or if they try to have female language or “écriture feminine”, their language will be associated to the feature like "madness, anti-reason, primitive darkness and mystery" which is considered revitalization of traditional feminine stereotypes (158). She believes that even feminist writers such as Helen Cixous and Luce Irigaray are writing under the influence of Lacan's misogynist theories. That is to say, when the silenced women try to write, they cannot get rid of the masculine and patriarchal language of the society. Of course Baym is discussing feminine writing of the writers but she is trying to detect madwoman in literature who have been marginalized and ignored and deprived of speech. She gives example of Charlotte Bronte's Jane Eyre in which Bertha is silenced. In Garcia Marquez novel we can see Bertha's counterpart: Rebeca. Having these introductory notes in mind, let's have a close look at the women who are wounded, silenced and gone mad under the cultural

socialization of their society. It is worthy to mention that only women characters are depicted as having mental illnesses.

As Iorna Billanes puts it, wounded women in Garcia Marquez's novel are those who suffer in silence (35). Solitude as the central motif of the novel permeates all characters, but solitary suffering of some is much deeper than the others especially the women characters. Among the suffering silent wounded women in the novel are Rebeca Buendia; family's adopted daughter as I mentioned above and Amaranta their real daughter. In a lesser extent, Fernanda del carpio can be included in this category. The key point about these women is that all in some extent experience the symptoms of madness or in the case of Rebeca who goes completely mad cutting her relation with real life and dies in solitude.

Rebeca and Amaranta both fall in love with the Italian Pietro Crespi who comes to set a pianola in their house. This starts a severe rivalry and hatred between them. Crespi chooses Rebeca to marry and Amaranta swears to stop the marriage even over his dead body. Heartbroken Amaranta chooses a solitary life ever after. While Rebeca and Crespi are preparing to get married, Jose Arcadio comes back as a big macho and Rebeca, even though she knows they are considered brother and sister by people, sleeps with and marry to him, forgetting Crespi. Here again incest motif comes to the center of attention. Even they are not real brother and sister, but as Woods states, their relationship is a metaphorical incest. The family rejects Rebeca and in a way she is punished for her metaphorical incest. But the bitter wound is when her husband Jose Arcadio is shot and she leads a solitary life till her death. She loses her mind and is isolated from real life; her contact with the outside world is through her waitress. She is continuing the Buendia family tradition of solitude and suffering in the bitterest and the most tragic way. If we analyze this case in context of the Macondo patriarchal society, though the couple is rejected from the family, Jose Arcadio as the male part of this metaphorical sin, this is Rebeca who suffers more and remains silent and isolated. Jose Arcadio is leading his normal life while Rebeca loses all his contact with her family and society. After her husband's death, a few attempts to bring her to life are futile and she is forgotten by the family until she dies in her madness. If one tries to find a poetic justice in this event, they will be disappointed. In a masculine discourse which dominates the society, a sin is done by

two people but the female partner is accused of having bigger share and consequently is punished bitterly.

Amaranta; the other wounded daughter of the family leads a solitary life but unlike Rebeca, voluntarily. After Rebeca marries Jose Arcadio, Crespi returns to Amaranta but just to be rejected. He insists too much but the answer is no. It seems Amaranta is also deeply wounded and the belated return of the lover does not make her dead heart to beat for anyone. Crespi, disappointed in being accepted by her, cuts his wrist and dies. Another wound for Amaranta stops her loving any man. Later in the novel she rejects the elderly love of the colonel Marquez which proves her inability to love. She lives alone till her death. Again in the case of Amaranta trails of incest desire are detectable. She has a relationship with her nephew Aureliano Jose. Maybe their relation is not a very close one but both have desire for each other. Like Rebeca, it seems that women who possess any kind of incestuous desire in the novel are punished severely. The fact is that Buendia family is obsessed with the fear of incest and it is believed it leads to the birth of a baby with a pig's tail. The idea comes true with another incestuous relation, that is to say, Amaranta Ursula with her nephew Aureliano Babilonia which truly leads to birth of a baby with a pig's tail. The fact that I focus on the idea of punishment is that Amaranta Ursula is deeply in love with Babilonia, and as a punishment not only she loses her life but her baby is eaten by ants and tragically the town and the Buendia family is swept away by storm and the novel finishes. What I want to figure out here is that in the same time and place a wrong deed is done by a male and female but the latter becomes silent and wounded. Amaranta is humiliated in love rivalry, and becomes unable to love again. To a girl full of passion it is a bitter outcome. To the end of her life she exposes signs of madness. She says that she has been told about her death and starts to sew her shroud. She believes that by the end of making her shroud her life will end too. She asks people she will take any message they have to the dead. On the day of her death she lies in her coffin waiting for death. Both Rebeca and Amaranta have tragic life deprived of love. For a woman, deprivation of love can be more tragic than men and the novel proves the case to be true.

The fact about women figures in the novel is that they are living in solitude like male characters but their solitary life is more bitter and tragic. Another fact is that as it was discussed above, about having incestuous desire, females are punished more

severely. It seems the women are considered as the originator or inspirer of the forbidden desire. Accordingly, they suffer more and live a lonely life while their male counterparts are acting freely to have different sexual partners.

### **3.5 Magic and Supernatural of the House of Spirits: Symbolic Power Source, Feminine Realm**

Patricia Hart, discussing Allende's three first novels calls her fiction "magical feminism" and praises her notable and unique contribution to the tradition of magic realism (Jorgensen, 2002:135). Analyzing the magic and supernatural of the novel shows that Hart's thesis is meaningful. From her point of view, magical feminism, "is blending of magic with a tall tale of history in a feminicentric text" (135). The analysis of the magic of Allende's novel depicts the fact that she assumes and guarantees the realm of magic for her female characters. We have to bear in mind that most of magic of Marquez' novel are mostly for male characters of the novel. Creating her own brand of magical feminism, Allende symbolically may refer to feminine power as well.

As a magic realist novel, the House of the Spirits incorporates features which are considered supernatural and improbable but according to the characteristic of the mode, are narrated as a normal happening. One of the significant magical happening of the novel is Clara's clairvoyance power. From her childhood she displays her extraordinary power clairvoyance and predicting future. Comparing the novel with that of Garcia Marquez, Clara's correspondent in One Hundred is Aureliano who predicts events. As a feminist novelist, Allende authorize a female character with power of discernment. As discussed in the previous section, this choice of character with supernatural power can also be a kind of protest. Now I am going to discuss parts of the novel which deal with Clara's clairvoyance power.

In the first chapter of this study while discussing the definitions and implications of the term magic realism we concluded as the basic feature of the mode in which supernatural and improbable are narrated in a matter of fact and realistic style without questioning the probability of the events (Ira, 2009:437). Now let's examine how Allende narrates magical events in her novel:

*"They had also grown accustomed to the youngest daughter's prophecies. She would announce earthquakes in advance, which was quite useful in the country*

*of catastrophes, for it gave them a chance to lock up the good dishes and place their slippers within reach in case they had to run out in the middle of the night" (Allende, 1985:19).*

In my opinion, Allende weaves the element of magical events and realism delicately in this piece. Supernatural occurs in the context of the real life and is narrated in a matter of fact style and no one is doubtful about it. It is taken as natural part of life. In other words, as reported the characters don't blink an eye at the youngest child's magical gift of prophecy, they just run to fix good china.

Another example in the novel which juxtaposes natural and supernatural or magical and real life beside each other is the following part in which Mora sisters who are practicing spiritual activities come to Clara's home:

*"By way of a series of discreet inquiries, they managed to obtain her earthly address and arrived at her door with decks of cards impregnated with beneficent liquids, several sets of geometrical figures and mysterious tools of their own invention for unmasking fake parapsychologists, and a tray of ordinary pastries as a gift for Clara. They became intimate friends, and from that day on they met every Friday to summon spirits and exchange recipes and premonitions" (Allende, 1985:150).*

Again Allende mixes ordinary and extraordinary. The Mora sisters along with mystical tools bring pastry. Natural and supernatural are part of normal life. Carpentier as the pioneer writer of magic realist mode has a famous quote saying that "supernatural is common in Latin America" (Aldea). Apparently, novelists such as Allende and Marquez are displaying natural supernatural in their fiction. The expression I used may seem oxymoron but paradox is at the very center of this mode.

Let me bring another scene of magical event of the novel:

*"An exalted state of mind could easily put her into a trance in which she would move around the room while sitting in a chair, as if there were a hidden motor underneath the cushions." (Allende, 1985:310).*

In this scene Clara is levitating as a result of mental ecstasy. In order to make it seem much believable the narrator tells us that the event has been documented and painted by a painter and the painting is kept in British museum. We can see a similar scene of levitation in Allende's fellow writer Marquez. In a famous scene in One Hundred

Years of Solitude Remedios the Beauty ascends to heaven. In both novels the event is narrated as believable and probable as possible. The other characters in the novel take it as a normal part of life.

One of the other magical events of the novel is apparition of spirits which commonly can be seen in magic realist novels. In One Hundred Years of Solitude also we have frequent ghost apparition. Let's consider one of the cases of spirit apparition in the novel, Ferula's ghost appears in the house:

*“Everyone who witnessed the moment agrees that it was almost eight o'clock at night when Férula appeared without the slightest warning. They all saw her in her starched blouse, with her ring of keys at her waist and her old maid's bun, exactly as they had always seen her in the house [...] it had been six years since they last saw her and she looked very pale and a great deal older.”*  
(Allende, 1985:174).

In this piece of magic realist work, Allende follows the techniques used by masters of the mode like Marquez. First she tells us that “everyone” has seen the ghost. So it is not hallucination of Clara's active mind. Then exact time of apparition is determined. Then the narrator describes the ghost's clothes and appearance. This attention to details is a technique to make the magical and supernatural events seem realistic.

### **3.6 Women Issue: Modification of the Dynamics of Power, Metaphoric Quest for Space and Freedom**

The main argument of this study as I have discussed above is to see how magic realist writers have tried to amplify the voice of the oppressed and marginal. In The House of the Spirits there exist two group of oppressed and marginal who Allende takes them to the center of her fictional world to make their voice heard. The first group is women in Latin America who have been oppressed throughout their history. The second group who is given importance in the novel is the lower working classes of the society who are utilized by cruel conservative upper classes and land owners. In this part I am going to examine how the women are portrayed in the novel and in the next part socialistic aspects of the novel will be under the consideration.

As it was discussed above, Allende gives the central role to the oppressed women in her novel. A look at the list of important characters of the novel makes the point

clear: Rosa, Clara, Blanca, and Alba. As Karma French puts it “Throughout the novel, it becomes increasingly clear of the women’s role in family dynamics and with other secondary characters”. Allende has argued in her article "Writing as an Act of Hope " that women with their special feminine literature have broken their historical silence. She states that" finally, women are breaking the role of silence and raising a strong voice to question the world... [with] a literature that doesn’t invent history or try to explain the world solely through reason, but also seeks knowledge through feelings and imagination.” (Smith, 2004:1).

Now let me discuss how Allende portrays women in her woman centered novel. In the above section, talking about the magical events of the novel, I discussed Clara's clairvoyance power. Seemingly, this eccentric power is exclusively a female one. When Clara brother Nicolas imitates her to train clairvoyance he fails:

*"Nicolas tried in vain to imitate her... Clara tried to console him for his failures." "You can't learn these things or inherit them," she would tell him when she saw him going cross-eyed with concentration in his strenuous efforts to move the saltshaker without touching it (Allende, 1985:253).*

Clara wants to remind Nicolas of that this supernatural ability is inherent in her. In my view, Allende attempts to make women be aware of their inner powers by symbolical reference to clairvoyance power of her character.

Later when Clara is married, realm of spirits and clairvoyance is still preserved for women and more importantly this unique power which is circumscribed to the house makes the place as her ruling realm and at the same time making her safe of being her husband’s desire object. Deborah Cohn maintains that along with the house of spirits “and metaphorical territory of spirits world is reified in sections of the house that Clara takes over, and which are actually partitioned off” (Cohn, 1996:380). Physically and metaphorically, spiritual and clairvoyance power have given Clara and consequently the other female members of the family to have an exclusive space for them. Struggle for a place and freedom can be one of the significant themes of the novel. In a traditional male centered society of Latin America women try to gain a notable position which encounter strong opposition from men. In the novel, female characters symbolically stand for the women of their societies. There is an obvious clash between two sides. Clara, Blanca and Alba eventually join to this fight with the patriarch of the family. Symbolically the clash over space in the house represents a

wider and grander clash. Garcia Johnson claims that “the battle of sexes is clearly manifested in the continuous struggle for space in the house in the novel” (Garcia Johnson, 1994:184). Johnson also confirms that the fight for space in the house represents fight for dominance between the sexes. She thinks that Allende is depicting a universal theme in her novel. In order to see which part is the winner of the clash one should consider the novel from the beginning. As a strong patriarch Esteban is the representative of the male domination, holds immense power in the start. But as time passes and in the third generation of the females of the family the dynamic of power and domination of the family changes. Alba as the youngest woman of the family possesses her precursors' experience mixed with her own to construct a new woman. This new woman is able to defeat the opposing forces. Garcia Johnson argues that the winner of the fight against tyranny of patriarchy is women in the novel. She states that “Clara, Blanca and Alba managed to defeat Esteban Trueba, who, with traditional notions of honor, of a woman's place, and of sexuality attempted to possess and confine these women” (Garcia Johnson, 1994:185). Accordingly, women, in their quest for power, space and freedom manage to finish their mission successfully. In my view, Allende by resource to portrayal of suffering but fighting women and their victory gives a promising message to all oppressed and marginal women of Latin America and world. She asks them to fight and never give up their hopes in fight for their rights.

### **3.7 Feminine Narrative: Reconstruction of Women Story, Preservation of Women History**

As a woman centered novel, the House of the Spirits is mainly narrated from a female point of view. Most of the time the narrator of the novel is one of the female members of the del Vale or Trueba family. Of course at the end of the novel we learn that Alba, the granddaughter of the family is the main narrator. Furthermore, the novel significantly narrates history of women members of the family. Discussing female narration of the novel, Kathryn Smith believes that "Alba is a key in rewriting the history to include women's knowledge and experience" in the novel (Smith, 2008:79). In other words, Allende in her novel tries to make the voice of silenced women heard. As Sheffield puts it in *The House of the Spirits*, through rewriting memories that what history ignores preserved and given voice, (Sheffield, 2002:34). In order to emphasize the voice of women, the beginning and the end of the novel is

narrated by women. Let's consider the very starting sentence of the novel "Barrabas came to us by sea, child Clara wrote in her delicate calligraphy. She was already in the habit of writing important matters" (Allende, 1985:1). The novel accentuates the women voice and narration from the very beginning. Let's see the end of the novel in which Alba acknowledges those who helped her narrate the story of the family. Alba says "Clara wrote them (her notebooks) so they would help me to reclaim the past and overcome terror of my own. The first is an ordinary copybook with twenty pages written in a child's delicate calligraphy" (Allende, 1985:433). The Introduction and conclusion of the novel accentuate the significance of women narration. Smith asserts that "by introducing and concluding *The House of the Spirits* in this way, Alba solidifies the circularity of women testimony and experience. The two passages serve as the proverbial bookends, buttressing the women stories" (Smith, 2008:80).

In constructing women story and history, Alba's voice as the representative of the female is not the only one in the novel. The other and the opposite voice is that of Esteban Trueba as the patriarch of the family representing the traditional patriarchal man centered society. He has his own account of the history and story. As Smith puts it "she [Alba] actively takes her grandfather Esteban accounts, as well as the dictatorship history, and construct them to her own purpose of continuing family legacy." (Smith, 2008:80). Alba as the collective narrator of women takes the masculine account of Esteban to build her own feminine one. Analyzing the narrative techniques, we can see that when Esteban is narrating, the narration is from first person point of view. That is to say, he is telling his personal opinions. But Alba stands for culmination of experience and knowledge of all female members of the family, Clara's notebooks, Blanca's letters and her own experience. Possibly that is the reason why most of the time the story is narrated in third person point of view. Alba not only tells her story but of other female members as well. Frick also believes that Albas is the collective voice of all female members "having brought experience of all her female ancestors' experience and grandfather's male perspective, this is Alba who is the narrator of all the novel" (Frick, 2001:37). Seemingly Esteban telling his account tries to defend himself in cases of controversial issues which is in opposition with the female account. Let's examine Esteban's narration:

*"no one is going to convince me that I was not a good patron. Anyone who saw Tres Marias in decline and who could see it now, when it's a model estate,*

*would have to agree with me. That is why I can't go along with my granddaughter's story about class struggle" (Allende, 1985:51).*

The male and female perspectives are contradictory. As Earle puts it " the dramatic nucleus of the book is the struggle between Trueba and forces that he generates, on the one hand, and female members of the family on the other" (Earle,1987:550). This contradiction can be viewed from different point. Esteban's account is in accordance with common and dominant style of telling history. That is to say, it is linear and rigid. To put it as Earle argues " Esteban is" the blind force of history" along with all "aggressive, vigorous, physical manifestations" (550). On the other side, as it was discussed above, Alba's account is circular. I think Alba's circular account is a kind of protest to fight back Esteban's linear account. Esteban is representing conservative, patriarchal and capitalist system. On the other side, Alba symbolizes the voice of oppressed women along with that of marginal peasants and to put it in Marxist terminology, the working class. In order to sum up the discussion, it would be helpful to draw the reader's attention to Sheffield's account of the dual narration and histories in the novel:

*The two narrators, Alba and Trueba, provide the reader with a view of both the dominant history taught in schools and the subversive women's memories in the novel. The differences in their narrative voices serve to highlight the single-minded linear view held by Trueba, and others within the dominant group, as the negative and repressive one. Through Alba's abundant vision and memory, and Trueba's tendency toward narrow-mindedness, we catch a glimpse of two distinct worlds, and through those worlds, we are offered a re-vision of history (Sheffield, 2002:34).*

The representative of two different worlds and voices construct history in a dialogic manner in which the voice of the oppressed and marginal side has been given opportunity to amplify itself. Allende juxtaposing the women's experience, knowledge and perception along with the ruling patriarchal repressive and conservative system, has provided women with the chance of being heard and seen. Ruth Jenkins discussing Allende's woman centered novel praises the novel and claims that " more than defying poor memory, these narratives record stories of female experience neither sufficiently nor authentically articulated by histories constructed from patriarchal perspectives" (Jenkins, 1994:66-7). Novels like that of

Allende make women speak and be able to narrate their own story, not from a patriarchal point of view, but from a feminine one which encompasses women imagination, experience and knowledge which is strong and self-confident enough to question the world and its dominant man centered system. Like Helen Cixou who believes in the significance of texts in masculine domination and change in society. Allende advocate the idea that literature can bring about change in the society. As we see in her novel and her other writing, the act of writing plays focal role in healing and amplification of the voice of the oppressed women. Her novel and female experience accumulated in Alba's testimony shows that she applies the idea in her writing. She explains that: "We are new people. Out of much accumulated, shared suffering, out of so many forms of violence and oppression a tremendous force is rising which as it gathers momentum, will change our relation of dependence. We have audacity and candor of the young. Imagination and sense of magical will not only serve to seduce the readers of the ill named literature of the boom we will also be able to use these qualities in building original society, one that is happier and more just." (Allende, 1985:10). Accordingly, that is why her response is denial of patriarchal system of oppression practiced by upper classes.

Allende in her feminocentric novel follows the tradition of self-conscious text, that is to say by representing different voices and particularly female experiences bring forth the idea of empowering women and their renewal and rebirth. Allende concentrates on shaping a text physically and at the same time on psychological process of creating a new self. The self that symbolically stands for the new woman of Latin America. As it was mentioned above, she uses specific narrative strategy for her purpose. Psychological experience of female members added to the woman creativity shapes a feminine narrative which confronts the male narrative of Esteban Trueba as the representative of androcentric patriarchal discourse. Between these two voices is an interactive dialogic relationship. Out of this relationship we can see emergence of a "new woman or new eve of new era". Most of the narrative of the novel is from point of view of women that later we discover in the epilogue of the novel that it is Alba. She tells the reader why and how she is writing. At least 90 percent of the novel as Doris Meyer puts it "is the narrative of Alba, the youngest member of the family, which is objective and from omniscient point of view" (Meyer, 2001:361). The female voice as the dynamic side changes and is

transforming the rigid image of the traditional woman and signals the new eve culminated in Alba herself. But the significant fact is that we learn at the end of the novel, this is Esteban who asks Alba to write the history of the family.

Contrary to many feminist novelists who deny or exclude patriarchal voice in their works, Allende uses conciliatory strategy to incorporate the male voice. In fact, Esteban's narrative is essential in theme of women rebirth and renewal. Near the death of the patriarch, he decides to write in order to explain the past. His act of writing is a way to exorcize the sins of selfishness and pride that made him violent and cost love of his adored wife Clara. As Meyer states "his testimony, like refurbishing of the eccentric house built for Clara and neglected since her death, is an effort to renounce authoritarianism and seek communion with the spirit of his indomitable wife" (Meyer, 2001:1361). In Allende's novel, Esteban is symbol of androcentric vision of the novel, the vision within Latin American culture which traditionally has imposed its discourse of power domination and privilege. Examining the voice of Alba and Esteban displays change in the "rules of the game". As the novel moves on, the voice of the patriarch is aging, disillusioned and is no longer the dominant one. Comparing his voice with the vibrant and young voice of his granddaughter, we recognize that the era of mutation of women is ending. Allende attentively blends two voices and accentuating the female voice in the context of the dominant male culture tries to subvert the dynamic of power. That is to say, the male voice is appropriated to intensify the female one.

This blended voice strategy in narrative is in accordance to what M. Bakhtin argues about "double voiced discourse". Describing novelistic strategies in narrative of the novel, Bakhtin talks about "social heteroglossia" "or another's language serving to express authorial intentions but in refracted way" (324). To apply the notion to Allende's novel, we understand that the female voice is included and blended with the dominant male one and expropriating the dominant voice amplifies the muted female voice. Elaine Showalter has also used Bakhtin's concept of double-voiced discourse in forming her gynocritic theories. That is to say, she believes that by blending the muted language of female with that of dominant male, the former is amplified. She focuses on internalized duality of the female literary expression which is produced in the language and culture of the dominant order but from the perspective of the muted group in that order (204). Applying Bakhtin and

Showalter's ideas to the discursive relationship of the novel and the dialogic approach reveal a twist. The muted female voice represented by Alba has become the dominant one in the end of the novel, replacing that of her grandfather.

On the way of emergence of new woman, self-aware and confident, Alba is following her ancestors. Most of her ancestors were in a way non-conformist, but this is her grandmother who manages to create her magical space independent and isolated from that of her husband. She chooses to remain silent, communicate with spirits and practice clairvoyance and be completely away from everyday life and chronological history. But at the same time she is writing in detail a diary apart from the known history. Clara as the first woman of the family in search of autonomy and independence has her own eccentric ways different from traditional forms. Her rebellion is more private and individual than social. Of course in comparison with Alba she can be considered more private. Alba as the transformed modern woman prefers more social and more obvious rebellion against the dominant system. That is why she is active in social and political activities. After being arrested and poisoned, Alba experiences a tragedy that can shatter any woman. But as a transformed, new woman, by the help of the spirit of her grandmother, collective support of other imprisoned women, she starts to write. Writing here acts as a therapy and helps Alba to transcend her personal tragedy and achieve a "new level of collective historical awareness that is far stronger than her grandmother's evasive rebellion" as Meyer puts it (362). Alba's communal affirmation meets the generative, transformational relationship between reader-text-writer. Alba reads the text of her female predecessors such as Clara's, Blanca's and Ana Diaz's, gets inspiration from these poly vocal female testimony parenting and generating her own text. As circular narrative structure of the novel displays; the novel starts and ends with words from grandmother's notebook, Alba gets Clara's words and make it her own, by accepting and adapting the words, makes it suit to her intentions in the different historical context. Her new language is thus the result of dialogic interactive relationship between self and others. According to Bakhtin this process is the natural orientation of all human discourse:

*"As a living, socio-ideological concrete thing, as heteroglot opinion, language, for the individual consciousness, lies on the borderline between oneself and other. The word in language is half someone else's. It becomes one's own only*

*when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word doesn't exist in any neutral and impersonal language... but rather it exists in other people's mouth, in other people's context, serving other people's intention: it is from there that one must take the word, and make it one's own" (Bakhtin, 1981:293-94).*

The expropriation of the language of the other needs reading of different sources or heteroglossia by Alba then rewriting her own by blending ones with others. In this dialogic relationship different voices must understand each other. Alba takes the language of the others full of hatred and changes it into her own that is stronger and relenting. Even Esteban Trueba as the secondary narrator, at the end understands the destructive nature of his rage and understanding language of Clara dies happily sure of her forgiving. In this dialogic relationship Alba also has to understand Colonel Garcia, and Esteban must prostrate himself before Transito Soto. The blending of two narrative voices which are symbolizing two opposing languages is also an example of the concept of hybridization proposed by Bakhtin. He believes that "... we may even say that language and languages change historically primarily by means of hybridization, by means of a mixing of various languages co existing in boundaries of single national language" (Bakhtin, 1981:358). Allende's narrative seems to be an example of hybridization of languages. By juxtaposing two voices, she repudiates the dominant androcentric language of the patriarchal system. Androcentric discourse which focuses on the primacy of male over female, logos over Eros...and is institutionalized in the dominant culture is brought under question. By appropriation of this strategic narrative style, Allende also deconstructs the dominant romance genre which was popular in early twentieth century. The birth of new woman needs avoiding stereotypical strategies in literary expression. And Allende totally understanding the spirit of the new era mixes magic realism and new narrative to achieve her goal of making the muted language of oppressed women heard and amplified.

#### **4. CLASH OF CLASSES: CAPITALIST CAUSE, SOCIALIST SOLUTION**

The fact that both Marquez and Allende are political novelists with inclination toward socialism is undeniable. Both have attacked capitalism and conservative capitalist systems as the originator of oppression of lower classes. In writing of them finding the socialist revolution as the solution for their oppression is not a difficult task. These novelists in their fictional works have attacked tenants of capitalism, both local and imperialistic as the cause of the present condition of the working class. Similarities between two novels in presenting the social situation of Latin American nations are surprising. Both novels include a socialist revolution oppressed by capitalist forces and their representative conservative local governments. Garcia Marquez makes use of a banana strike in history of Colombia to depict astonishing and horrible scene of massacre in his novel. Allende also includes a bloody coup carried by conservatives to represent the coup that led to downfall of Salvador Allende's Socialist government.

In order to understand the function and nature of capitalism in creating social oppressed classes, first capitalist notions will be clarified by recourse to Marquez novel, then socialist revolution and its oppression by capitalists will be discussed. Consequently, clash of classes and also oppression of Socialist revolution will be under consideration in Allendes novel.

As discussed earlier in this study, it is clear that Marquez' political ideas are socialistic and leftist ones. So it would be meaningful to trace his attacks on the capitalist system and the magnification of the socialist form of solutions to the social problems in his fictional work. Marquez attempts to pinpoint ideals of socialism in his works. Ideals of socialism, as Julie Rivkin puts "are that wealth should be distributed more equitably, that class differences should be abolished, that society should be devoted to providing for everyone's basic needs, etc." (Rivkin, 2004:644). The aim is to find how Marquez reflects these ideals in the novel. When Marquez was asked in an interview about his political training in his youth, he sums up his political attitude in two points "I had two strong convictions; one was that good

novels must be a poetic transposition of reality, and the other was that mankind's immediate future lays in socialism". In the same interview when he is faced with the question that, is there any third option a part from decadent capitalism and socialism, while expressing his disappointment of left bloc in eastern Europe, he declares his hope in the Latin American version of socialism as their own brand of socialism and the best political system. Many other critics have also detected the anti-capitalist resonance in Marquez' works and particularly the novel which is being discussed here. Ericka Beckman in her essay of "What is left of Macondo" states that the novel not only recounts the early twentieth century history of Colombia but a more pervasive logic of capitalism (Beckman, 2004). She goes on saying that "the resonance of such stories should not be lost on us in times of ever-increasing exploitation and expropriation". Greg Grandin, in *Against Oblivion*, praising Marquez' socialist ideas, states that "He [Marquez] told us, over and over again, that other utopias [other than capitalistic ones] were possible". He gives the example of current Chilean government who are mostly the former members of the Salvador Allende's socialist party which had been brought down in a bloody coup by Chilean dictator Pinochet.

Here, I am going to have a close reading of the novel based on the Marxist concepts in regard to the oppression and economic exploitation of the lower working class people by the capitalist system. To do so, I will start with a brief look at the basic Marxist concepts then the evolution of social system in Macondo will be under consideration by recourse to Marx' ideas in his works of *Capital*, *German Ideology*, and *Wage Labor and the Capital* and the last part will be Althusserian critic of Capitalism in the novel.

According to Marxist ideas, "the evolving history of humanity, of its social groupings and relations, of its institutions, and of its ways of thinking are largely determined by the changing mode of its "material production" that is, of its overall economic organization for producing and distributing material goods" (Abrams, 2006:148). To put it simply, by changing the modes of material production, division of labor expands and consequently the basic relationships among the members of a society change.

To apply this concept to Macondo, the arrival of the Banana Company, starts a new era of the mode of production and distribution. As Marx puts it "from the moment

that men in any way work for one another, their labor assumes a social form” (Marx, 1995:47). Banana Company brings drastic changes to the traditional social context of the town. According to the Marxists, change in the modes of material production leads to change in class structure of the society (Abrams, 2006:148). To put it simply, those who have capital or means of production become the ruling class. In the case of Macondo, before establishment of the banana company, as the representative of the capitalist system, it is difficult to find any distinguishable class category. That is to say, it was merely a classless society which was ruled according to natural and primitive rules. Nevertheless, transformation of Macondo from a small village into a town ruled by a capitalist system does not happen instantly. On the way of transition to a town managed under the capitalist system, Macondo experiences distinct periods which in my view, metaphorically, depicts historical evolution of modern societies. Marx explaining history of ownership and various stages of development of the division of labor assumes three periods before establishment of capitalism in modern era (Marx, 1956:7). He believes that the first form of ownership is tribal which corresponds to the undeveloped stage of production, at which a people live by hunting and fishing” (7). According to Marx, the division of labor is very elementary and "The social structure is, therefore, limited to an extension of the family; patriarchal family chieftains, below them the members of the tribe, finally slaves” (7). Before foundation of Macondo, Buendia family with group of other families and relatives are leading life as described above. Jose Arcadio Buendia is the patriarch of the tribe and social structure of the tribe is not complicated and they do not have slaves but only natives working for them as waiters but considered like members of the family. In this stage of development, people earn their means of subsistence from nature not from instruments of civilization. In this way, Marx states, they are subservient to nature not to production of labor that is to say, not other people or economic institutions. In the novel, in this stage that is to say, early years of Macondo, the people of Macondo mainly live on nature not by dependence on each other. The second stage of ownership in Marx’ view is “communal and State ownership which proceeds especially from the union of several tribes” and in this stage “beside communal ownership we already find movable and later also immovable, private property developing” (8) and the division of labor is more developed in comparison with the preceding period. Macondo’s transformation stages may not exactly correspond to the stages discussed by Marx but shows

affinities. In the early years of the foundation of Macondo people start to build houses and private property is gaining importance. Now there are different types of jobs but still the class relations between higher and lower people are not completely established. The third stage in Marx' perspective of ownership is feudal system in which feudal property owners which are generally landowners are subjugating the peasantry as producing class. (Marx, 1956:9). The first type of primitive class division starts between nobility and serfs in this period. But still the division of labor is not expanded and class struggle does not seem to be problematic. This period also burgeons in the country and is mainly based on agriculture and not industry (9). In Macondo many years after establishment, founding families generally own land and the families who come later have their own little business or work on other people lands. But as discussed above, a systematic class formation is not tangible yet. What is discussed here about history of ownership according to Marx shows the transformation of societies according to the changes in means of production and the division of labor which eventually leads to establishment of capitalism as the dominant economic system which Marxist believes inaugurates a ruling capitalist class who subjugates working class. Macondo, is representing the world and is passing through the discussed social stages till the settlement of Banana Company as the representation of capitalism.

The owners of the company, after settling in the town, build special district for themselves enjoying exclusive privileges. They want others know about the difference between their social position and class and the electric fence plays the role of a border dividing the upper and lower classes. The ruling class is strict about allowing entrance of others to their circle.

The other important concept in Marxist way of thinking is "ideology" which they believe constitutes the human consciousness which helps justifying the capitalist way of life and showing it as the normal natural and rational life style. To define ideology, it refers to "the beliefs, values, and ways of thinking and feeling through which human beings perceive, and by recourse to which they explain, what they take to be reality. An ideology is, in complex ways, the product of the position and interests of a particular class. In any historical era, the dominant ideology embodies, and serves to legitimize and perpetuate, the interests of the dominant economic and social class (Abrams, 2006:48). Ideological apparatuses, according to Marxism,

could be concepts such as morality, ethics, religion, state and above all, consciousness which are serving maintenance of the current way of life as the ruling class desires. Consciousness plays a crucial role in justification and endorsement of the dominant system. Criticizing the Young Hegelian views of consciousness who believes it's descendent from heaven or at least conceives it of independent existence; Marx assumes consciousness an earthly characteristic dependent to material and real human life (Marx, 1956:9). Arguing Young Hegelian ideas of consciousness to be the phantasm and phantom, since they ignore their material surrounding, Marx believes that "Consciousness can never be anything else than conscious existence, and the existence of men is their actual life-process" (9). In other words, he does not attribute self-reliant identity to consciousness. When consciousness is contemplated as an autonomous entity, judgment according to it will be considered as sound and sense without bias or effect from external forces. But Marx attacks the idea in his oft-quoted statement that "Life is not determined by consciousness, but consciousness by life" (10). That is to say, material relations and intercourses and production shape our consciousness. Correspondingly, changes in the material production and relation in a society could lead to the change of those concepts considered by human consciousness as morally, ethically or religiously valid. To put it in Marxist terminology, they can change in accordance to the interests of the ruling class who has the control over the material production and relations. Marx concludes that "Morality, religion, metaphysics, all the rest of ideology and their corresponding forms of consciousness, thus no longer retain the semblance of independence" (Marx, 1956:10).

Having in mind the discussion above, let's turn back to the novel, *In Macondo*, the two oppressing powers which together form the ruling class are the owners of the banana company and the conservative party as the ruling political power at the background. The conservative party in this case is supporting the Banana Company to maintain the current condition which is in accordance to their interests. To put it in Marxist terminology, the banana company owners are bourgeois; owners of the means of production who have the capital. The wage-earning workers are "proletariat" or working class. The function of the ideology discussed before is to serve justifying the ruling class interests which is in contrast with that of working class. The bourgeois and proletariats interests are opposed to each other in the way

that the ruling class tries to dominate the life and mind of the working class to keep their class interests safe. They wish the present condition of life to look natural, normal and universally accepted. The working class must accept their current style of life as a natural one too. In Macondo, for years the terrible condition of life of workers is considered normal and any kind of protest which endangers the interests of the ruling class is suppressed by recourse to ideological concept of public order or of being against morality, religion or national interest. Marxists believe that the social institutes such as religion, philosophy, judicial system or common sense is controlled by the ideology of the ruling class. All these institutions, from the point of view of Marxists, serve to maintain the current social system which is based on the capitalist's interests. Legal system in Macondo is obviously in service of the banana company and the culmination is repressing the historical event such as the tragic massacre. They wipe people's mind of the memory of massacre by terrorizing the society only to serve the capitalists. The ruling imperialist class not only cannot tolerate the rights of the working class but also in order to avoid any danger for their economic interest order to liquidate the strikers systematically. Supposedly Marquez criticizes the capitalist system by drawing our attention to the fact that "capital" has crucial significance in destiny of people. The priority is the capital and consequently, the means of production brought by the banana company. The working people are present not for the sake of themselves but for their labor power which help the capitalists to accumulate more capital. The native people of Macondo, who are the real owners of the lands of banana plantation, are deprived of the right over their lands because of the lack of capital. They are paid only for the job they do and in Marxist terminology, for the "labor" they are doing. Here the important factor is having the capital or money to lead a business.

The bitter point is that the company does not pay the workers with money. Their payments are products from the United States. That is to say, the company makes them work and at the same time force them to buy their products. It seems that workers are working just not to die and their wages are only enough to meet their means of subsistence.

Marx has explored the nature of capital, commodity, value and wage labor in Capital which will be helpful to understand the function of these concepts and nature of social and economic relations between the people in a capitalist system which is

applicable to Macondo and could be justified as the reason for social revolution. Marxists and socialist writers such as Marquez are calling the oppressed classes for revolution. Marx believes that “The wealth of those societies in which the capitalist mode of production prevails, presents itself as “an immense accumulation of commodities,” its unit being a single commodity. Our investigation must therefore begin with the analysis of a commodity” (Marx, 1995:27). He goes on defining the commodity as “an object outside us, a thing that by its properties satisfies human wants of some sort or another” (27). Accordingly, Commodities are the fundamental units of capitalism, a form of economy based on the intense accumulation of such objects. Marx assumes commodity two kinds of value; use value and exchange value. He thinks that “The utility of a thing makes it a use value” that is to say, use-value of a commodity is its essential usefulness, what it does in the way of satisfying need and wants. This type of value is intrinsic to a commodity and according to Marx “is independent of the amount of labor required to appropriate its useful qualities” (27). Commodities also possess an exchange-value, the relative value of a commodity in relation to other commodities in an exchange situation. Unlike use-value, exchange-value is not intrinsic to a commodity. Exchange-value allows one to determine what one commodity is worth in relation to another commodity, for example how many units of corn one might exchange for a given unit of linen. In a complex market, all sorts of different commodities, although satisfying different needs and wants must be measurable in the same units, namely money. Use- value of a commodity is fixed but exchange value changes consonantly. For example, sugar has the same use value whether you are alone in an island or in a city but exchange value varies from a place to another. Now let’s see how value of a commodity is determined in the market. Normally we talk of price of a commodity as its exchange value. As Marx puts it “the exchanged value of a commodity, reckoned in money, is called its price” (Marx, 1961:12). According to the discussion above, commodities can be explained in two ways, first and most obvious as objects of exchange with certain a monetary value. The second, which is not so clear and is in fact obscured by the first, is that commodities reflect not only the labor that went into making them but the social relations of the production in which the labor was performed. This social aspect of commodities cannot express itself because in a capitalist society the quality of a commodity is thought to emanate solely from its price, not from that which money expresses, namely social labor.

The core of the argument is that the human labor spent for the production of a given commodity is concealed behind the money form and people mistakenly reduce the value of that commodity to its price ignoring the underlying and significant labor power and time which is at function to produce that commodity. Let's look at the case from different angle, capitalist assume labor power as another form of commodity and buy it from the worker like other items such as raw material, means of production by their capital. Consequently, they believe the labor which workers put in the production of the commodities is not their share in production but only material objects like others. Their labor has been bought possibly before selling of the produced object. So their labor power is reduced by the capitalist to the rank of other material needed for producing a commodity. Now the capitalist can sell the product as expensive as possible to earn more profit. The case is true according to Marx, in buying of raw material and labor power as well. They try to buy as cheap as possible for more profit. Wages, therefore, are not a share of the worker in the commodities produced by him. Marx argues that "Wages are that part of already existing commodities with which the capitalist buys a certain amount of productive labor-power. Consequently, labor-power is a commodity which its possessor, the wage-worker, sells to the capitalist. Why does he sell it? It is in order to live" (Marx, 1956:12). In a system which functions according to capital and commodity, the worker has his labor power as the sole commodity to sell in order to earn means of subsistence. He does not sell his labor voluntarily, but is forced to do so. His aim of working is not the production of a given commodity but he works for the wage. As Marx states "He works that he may keep alive. He does not count the labor itself as a part of his life; it is rather a sacrifice of his life. It is a commodity that he has auctioned off to another" (12). Now let's see what does the bourgeoisie or the capitalist gains under the system which ignores the inherent exploitive nature of wage labor. By recourse to capital they have, capitalists have dominant role in determining how the economy functions, they accumulate more capital and by means of political and ideological apparatuses at hand they try to keep the economic exploitation and the oppression of people ongoing. Marxists call for a socialist revolution to stop the systematic oppression of the people. So we can analyze the revolutionary action in Macondo in frame work of the above discussed system. The banana company workers are only working to earn their means of subsistence, in order to stay alive. They live in the poorest parts of the town in a terrible condition.

From the capitalist point of view, they have to be alive in order to reproduce labor power to keep the capitalists profits secure. When the workers ask for the rise of their wages and improvement of living condition the capitalist banana company owners view the case as the increase of price of the raw material which will lead to decrease of their profit. So the answer is oppressing their strike and eventually the most violent action possible; massacre. Not only the workers labor had been considered as a commodity, but their whole life and existence is treated as a commodity. The moment they realize that the workers are not profitable, first they replace them with workers from other parts of the country which cost them less and are more obedient. It seems that the workers demand for the rise of wages resembles to the increase of price of the raw material which in the case, they try to find cheaper sources to buy. Garcia Marquez, in my view, deliberately incorporates Banana Company and revolutionary sections in the novel in order to uncover the hidden dynamic of the political economy of the capitalist system and to justify the socialist revolution which he had always yearned for. From early years of his literary career, as Gerald Martin states, he was imbued with tenets of historical materialism as the base of Marxism and socialism (Martin, 2014).

His professed belief in socialism to be the future of oppressed people and the function of novel in reflecting the realities of life is identifiable in most of his works especially in *One Hundred Years of Solitude*. He is juxtaposing magic with realities from Latin America and Colombia with focus on the rights of the oppressed and the marginal who have been exploited by imperialist capitalist powers and local conservative dictators. The banana strikers massacre is believed to be dramatization of the real massacre happened in 1927 in Colombia. Raymond Williams argues that “*One Hundred Years of Solitude* might seem at first like a book of fantasy, but it is one of the most historical books and abounds in social and political implications” (Williams, 2007:96).

While many critics focus on magic realism of his works, Marquez calls himself a socialist realist. Amy Sickels poses that while Marquez is a social critic in his fiction and assertively leftist in politics but does not believe his fiction to be overtly political. She adds that "nearly all of his work addresses social-political concerns in some way though often subtly".

Marquez by reflecting the fact of the oppression of the people in Latin American countries helped them to amplify their voice to be heard all over the world. Now fictional town of Macondo is one of the most famous towns not only in Latin America but in the world. Macondo and its people have been immortalized by Marquez and they symbolize the marginal and oppressed people of the world.

#### **4.1 The Massacre of Strikers; the Oppression of a Socialist Revolution**

Now let's move to one of the significant scenes of the novel: banana company worker's strike and their brutal massacre. The workers under the leadership of one of the members of the Buendias; José Arcadio Segundo, demand their rights. Surprisingly one of the first demands is not working on Sundays. That is to say, they are protesting to have the first and obvious rights of the workers which the company has deprived them of. They are successful in the first step but the company in order to stop any further protest tries to kill their leader; José Arcadio Segundo escapes and hides (Marquez, 1975:217). The government and the company do not tolerate any civil protest and their reaction is violent, even the workers are asking for the slightest changes in their working condition. The leaders of the protester are jailed but the protests go on and after the leaders are released ironically because the government and banana company could not reach an agreement about who is going to feed prisoners, organize strikes again. This time the reason for strike is "the lack of sanitary facilities in their living quarters, the nonexistence of medical services, and terrible working conditions" (Marquez, 1975:218-219). The workers and their families live in terrible conditions in the poorest parts of the town. The medical care is kind of a joke. "The company physicians did not examine the sick but had them line up behind one another in the dispensaries and a nurse would put a pill the color of copper sulfate on their tongues, whether they had malaria, gonorrhea, or constipation" (219). The miserable workers, by all means try to make their demands officially approved by the company heads but the lawyers with recourse to different professional tricks avoid approving their petition. Once it is said that Mr. Brown the owner of the company has died. Disappointed by the company authorities and Macondo local officials they apply different plans. "Tired of that hermeneutical delirium, the workers turned away from the authorities in Macondo and brought their complaints up to the higher courts" (219). But their hope is in vain. The higher official court seems to be as futile as the locals. "It was there that the sleight-of-hand

lawyers proved that the demands lacked all validity for the simple reason that the banana company did not have, never had had, and never would have any workers in its service because they were all hired on a temporary and occasional basis” (219). Marquez’ tone is getting bitter. He is mixing black humor with bitterness of the facts about the workers’ condition. When things are going to the worse, the government is even ready to eliminate the obvious facts and fabricate new ones in the service of the imperialist company. Accordingly, deprived of any chances of change, the workers start the great strike and stop going to work. “The great strike broke out. Cultivation stopped halfway, the fruit rotted on the trees and the hundred-twenty-car trains remained on the sidings” (Marquez, 1975:220). The workers with the hope of improvement in their working condition stop working because they have tried all other ways of making the officials accept their demands. But the government and the fruit company are too stubborn to take positive action against them. Soon army troops arrive in Macondo to reestablish order there. They do not have any intention of improving the workers' terrible conditions. The only strategy is to suppress any kind of protest. For the company and the government, the worker’s demands are considered luxurious one.

They only should be paid not to die under the worst conditions or they think if their demands are accepted they would be motivated to ask for more and more so the best way to keep them calm is to oppress and silence them violently. This time they act smarter. The soldiers brought to Macondo are workers too and start to resume the stopped procedure of cutting and loading bananas. The workers with the sight of losing their jobs start sabotages. Macondo and other towns around the banana plantation are in utmost disorder. The martial authority announces that an authority from the central government is coming to listen to people so they have to gather in the central square of the town. People gather while they are surrounded by soldiers equipped with fourteen machine guns. Apparently the gathering is an excuse to intimidate people. A lieutenant reads a decree in which the government calls the strikers “a bunch of hoodlum” and the army is authorized to kill them (Marquez, 1975:222). Tension and horror is growing and a captain gives five minute to the crowd to withdraw. They have gathered people there in order to give the final warning and five minutes is given them to scatter but the crowd is too angry to obey. The soldiers are well informed of the plan. They are ready behind their machine

guns. People are between a state of belief and irreverence. Those who believe in the brutality of the army are afraid, but; most of them do not believe they will shoot the machine guns and do not care for the captain's command of withdrawing and the tragic and dramatic scene of the novel is shaped. "The redoubled hooting and shouting drowned out the bugle call that announced the start of the count. No one moved". No one believes that the soldiers are going to fire because firing means slaughter. They are not aware of the plan of the government to eradicate any resistance chance for the future. "Five minutes have passed, the captain said in the same tone. "One more minute and we'll open fire" (Marquez, 1975:222). José Arcadio Segundo; one of the leaders of the strike is among the crowd, "sweating ice". He is more experienced and feels the propinquity of danger. A woman beside him also detects terror and death saying "Those bastards might just shoot". But José Arcadio Segundo looking at the firm crowd standing still gains enough courage to raise his voice and shout for the first time in his life: "You bastards!" he shouted. "Take the extra minute and stick it up your ass!"

After his shout something happened that did not bring on fright but a kind of hallucination. The captain gave the order to fire and fourteen machine guns answered at once.

*"But it all seemed like a farce. It was as if the machine guns had been loaded with caps, because their panting rattle could be heard and their incandescent spitting could be seen, but not the slightest reaction was perceived, not a cry, not even a sigh among the compact crowd that seemed petrified by an instantaneous invulnerability. Suddenly, on one side-of the station, a cry of death tore open the enchantment: "Aaaagh, Mother." A seismic voice, a volcanic breath. the roar of a cataclysm broke out in the center of the crowd with a great potential of expansion. José Arcadio Segundo barely had time to pick up the child while the mother with the other one was swallowed up by the crowd that swirled about in panic" (Marquez, 1975:223).*

The unbelievable tragic slaughter happens. The government has decided to wipe out the problem not to solve it. José Arcadio Segundo along with three thousand corpses is carried toward the sea. He is not dead and succeeds in escaping from the train. On his way back to Macondo, exhausted and hungry, arrives in a house and after drinking cup of coffee starts to talk about the massacre:

*“José Arcadio Segundo did not speak until he had finished drinking his coffee.*

*“There must have been three thousands of them” he murmured.*

*“What?”*

*“The dead,” he clarified. “It must have been many of the people who were at the station.”*

*The woman measured him with a pitying look. “There haven’t been any dead here,” she said. “Since the time of your uncle, the colonel, nothing has happened in Macondo” (Marquez, 1975:225).*

Mysteriously no one knows anything about the massacre while it is obvious they may have lost a member of their family there. He hears the same sentence from all people; “There weren’t any dead”. There is no trace of massacre in the station and life, on the surface at least, has its normal pace. José Arcadio Segundo, bewildered and shocked with the scene of massacre, could not understand what is going on around him. He hears from his brother that the government has announced “extraordinary proclamation to the nation which said that the workers had left the station and had returned home in peaceful groups” (Marquez, 1975:225). As it was discussed above, Garcia Marquez includes parts of history of his country in his fictional work and in this scene of the novel, he is recounting the Ciénaga massacre which happened in 1928. As Stephan Minta states “García Márquez seems to be concerned with three important issues in his reconstruction of the Ciénaga massacre” (Minta, 2006:94). According to him, the first reason could be Marquez’s sympathy toward the strikers, their demands and improvement of working conditions. As Marquez always emphasized, politically, he is believed to be a leftist or to put it another word a socialist one. For him an ideal world is a socialistic one governed according to the socialistic or leftist views. So it will not be surprising to hear him hoping for a socialistic revolution, even in the United States (Guilbert, 2007:26). Accordingly, his interest in dramatizing historical events such as the Ciénaga massacre would be justifiable. That is to say, he is on the side of the strikers against the capitalist and imperialist employers. The second reason Minta focuses on is what he calls “repression of the past” (93). From his point of view, the government evades his responsibility about creating the disaster and tries to erase the event from the memories of people. When the past is forgotten, it loses its significance. Minta goes

on stating that by recourse to “willful forgetfulness” the people of Macondo are taking a road that leads towards the picture postcard cliché of the endlessly backward, yet always happily smiling, group of natives, caught in the illusion of an eternal circularity, reduced to a passivity which only the intrusion of unhistorical perspective might work to disturb” (Minta, 2006:93). But from my point of view, the case is much worse than keeping a cliché. It is a systematic procedure to suppress people. Dominating people’s minds and memories by the government shows their plan to rule them completely. When people who have lost members of their family are coming to Macondo to learn about the missing people’s destiny, the authorities’ answer is interesting. “You must have been dreaming,” the officers insisted. “Nothing has happened in Macondo, nothing has ever happened, and nothing ever will happen. This is a happy town” (Marquez, 1975:226). In this happy town the minds are imprisoned. According to the government policy, if you can wipe out people minds of the past, so you can change the future events too. People are forced to have the “official view” about events. The official view is shaped according to the interests of the ruling government and the imperialist powers in this case, and necessarily people have to apply this view.

#### **4.2 Allende’s Socialist Mission: Clash of Classes; Struggle for Social Justice, Oppression of Socialist Revolution**

As it was discussed above, one of the central themes of the novel is women as the oppressed and marginal members of Latin American society which Allende by bringing them to the center of the action of the novel lets them be heard and seen. But as a writer who cares about social justice she does not forget the lower classes of the society and their suffrage in her novel. We have to bear in mind that she comes from a political family. Her uncle Salvador Allende was the founder and president of Chilean socialist party and he became the first president of Chile from a leftist party in 1970. His socialist government faced opposition from conservative party as well as the capitalist western powers such as the U.S. In a bloody military coup Salvador Allende was killed and his socialist government was replaced by a conservative one. Before starting her exile, Allende worked with underground forces against military government helping people whom the police was in search of them. In most of her fiction, Allende has used her life experience as raw material for her fiction. As Linda Gould Levine puts it "Isabel Allende's life and fiction form an inextricable bond,

woven together with textured strands of love, politics, violence, adventure and death" (Gould Levine, 2002:1). Accordingly, in *The House of the Spirits*, not only she makes use of her experience but she incorporates contemporary Chilean history and politics particularly the coup and its aftermath. In order to accentuate significance of the coup in her life Allende states that " I have divided my life into before and after the coup" (Allende, 1991:248). As she puts it in her memoir *Paula* she was interested in social justice early in her childhood. About political resonance of the novel critics have illuminating comments. Marina Warner asserts that this novel "gives you astonishing understanding of political situation" (Warner, 1985). Heromine Lee writing in the Observer believes that "the author has impeccably heroic socialist and feminist credentials" (Lee, 1985). Having these introductory notes in mind I am going to examine how Allende weaves politics, social justice and clash of classes in her novel to make the voice of them amplified and heard.

Talking about the socialist concepts and class struggle in the novel, the class division will draw one's attention. There are two main groups presented in the novel. The first group is "white educated elite of European descent who control business and politics", and on the other side of the pole, "the poor working class and peasants of indigenous ancestry" who have little access to education or political enfranchisement. While Allende does not explicitly refer to colonial nature of the relation of these two groups, but it can be case of post-colonial study as well. The representative of the first group which is the dominant class of the society is Esteban Trueba. To put it in a Marxist terminology, he owns the means of production and capital. He supports the capitalistic ideas of controlling the society. Tres Marias which is a big farm owned by Esteban, metaphorically stands for the whole country. The peasants working in the farm belong to the second poor working class who are oppressed and silenced by the owner. Now let's examine how Allende has made these social concepts important theme of her novel.

The class division and family origin is highly important for some parts of the society. Let's consider how the novel characters think about the origin of their family. Esteban Trueba, the patriarch of the family is a Creole. His maternal side believes to be from a higher class family:

*"Férula [...] reminded him that on their mother's side they were heir to the noble stand highest born surname of the viceroyalty of Lima. Trueba had*

*simply been a regrettable accident in the life of Doña Ester, who was destined to marry someone of her own class, but she had fallen hopelessly in love with that good-for-nothing immigrant, a first-generation settler who within a few short years had squandered first her dowry and then her inheritance” (Allende, 1985:61).*

In above mentioned extract we notice Esteban and Ferula's pride in their maternal side family origin. Seemingly their maternal side is of a higher family and they look down at their paternal lower family origin.

One of important cases of struggle between classes is the issue of marriage in the novel. Apparently, according to unwritten law and common sense, one is obliged to marry within their class. We will see the controversial marriage between different classes in Blanca and Pedro and Alba and Miguel relationship in which the women are from a higher class and men belong to working class.

Let's examine a different part of the novel when child Blanca is in love with son of a person who works for her father. She is telling in childish manner about their future dreams:

*When I grow up, I'm going to marry you and we're going to live here in Tres Mariás," she (Blanca) whispered. Pedro stared at her with his sad old man's look and shook his head. He was still much more of a child than she, but he already knew his place in the world (Allende, 1985:173).*

Pedro in spite of being a child knows about the limitations and restrictions of his class. Social rules and codes have defined a fixed status for members of different classes of the society. Blanca and Pedro continue to be lovers but till the end of the novel they never marry, because her father's strong belief in class divisions. The same problem appears when Alba, granddaughter of the family falls in love with Miguel who is from a lower class family. Esteban is not content again. But this time Alba is able to marry her lover. Time has changed and Alba is a new woman capable of following her dreams. Esteban again shows disapproval but Alba having experience of her female family members is competent enough to get what she wants. Esteban Trueba is the representative of the capitalist oppressing class has his own ideas about the working class. Let's see how he thinks about them:

*"What they don't realize is that poor people are completely ignorant and uneducated. They're like children, they can't handle responsibility. How could they know what's best for them? Without me they'd be lost if you don't believe me, just look what happens every time I turn my back. Everything goes to pieces and they start acting like a bunch of donkeys." (Allende, 1985:86).*

Esteban Trueba like a godfather believes that workers without him cannot manage themselves. He compares them to children and animals. Accordingly, his cruel behavior toward his people can be understood. Let's see how a person with this attitude treats people working for him:

*"Word of his cruelty spread throughout the region, provoking jealous admiration among the men of his class. The peasants hid their daughters and clenched their fists helplessly because they could not confront him. Esteban Trueba was stronger, and he had impunity" (Allende, 1985:86).*

Esteban Trueba not only exploits people working for him but enjoys having their daughters as object of his sexual desire. He voraciously rapes peasant's daughters. For him women of working people are part of his estate. Whenever he impregnates their daughters he denies fathering their children.

Oppressed working class does not tolerate all this cruelty and injustice. They gradually learn about their rights and start to fight for it. But they need education and leaders. Clara, Esteban's wife has opposite ideas compared to her husband. She tries to teach ignorant women of working class. In my opinion here two group of oppressed and marginal want to unite and fight for their rights.

*At times Clara would accompany her mother and two or three of her suffragette friends on their visits to factories, where they would stand on soapboxes and make speeches to the women who worked there while the foremen and bosses, snickering and hostile, observed them from a prudent distance. [...] Clara grasped the absurdity of the situation and wrote in her notebook about the contrast of her mother and her friends, in their fur coats and suede boots, speaking of oppression, equality, and rights to a sad, resigned group of hard-working women in denim aprons, their hands red with chilblains (Allende, 1985:135).*

Clara belongs to upper classes but she tries to help the working class. Allende creates a paradoxical situation here. Women in fur coats are giving speech to the women in ragged clothes about equality and social justice. Educating people who have problem in providing their basic needs is a demanding duty. Allende as a writer who believes in socialism and social justice goes on to persuade her fictional characters to follow their dreams. Clara teaches her children to care about the lower class suffering. She also tries to transfer her attitude to the next generation of her family because she believes that having social justice in a society is not temporal process:

*“Just as she had gone with her mother in the days when she was mute, she now took Blanca with her on her visits to the poor, weighed down with gifts and comfort.”*

*“This is to assuage our conscience, darling,” she would explain to Blanca.*

*“But it doesn't help the poor. They don't need charity, they need justice.”*  
(Allende, 1985:162).

We notice the outcome of fight for social justice and equality in the third generation of the family. Other members of the family are also against their father's oppressive methods. Let's consider a conversation in which Esteban and his son Jamie exchange their ideas about charity and socialism:

*Trueba: “Charity, like Socialism, is an invention of the weak to exploit the strong and bring them to their knees.”*

*Jamie: “I don't believe in your theory of the weak and the strong,” Jaime replied.*

*Trueba: “That's the way it is in nature. We live in a jungle.”*

*Jamie: “Yes, because the people who make up the rules think like you! But it won't always be that way.”*

*Trueba: “Oh, yes, it will. Because we always win. We know how to move around in the world and how to use power.”* (Allende, 1985:340).

Trueba does not take his son's warning about social revolution seriously. For him world is a jungle and the one who has power rules the others. And he believes the status quo will remain forever. But the oppressed and marginal people cannot tolerate the ruling class oppression forever. Upper class is unaware of what is going on inside

the society. As Allende puts it “The upper class, however, in whose hands were concentrated all the power and wealth, was unaware of the danger that threatened the fragile equilibrium of their position.” (Allende, 1985:86).

The superficial balance of the society is falling apart. Allende like Garcia Marquez who always supported socialist revolution, fictionalizes her social ideals in her novel. Let's see how Allende portrays terrible life condition of working class and justifies urgent need for social justice or socialist revolution to avoid bloody and violent clash of classes:

*“Hungry tribes of unemployed workers and their families [...] wandered the streets begging for a chance to work, but there were no jobs and slowly but surely the rugged workers, thin with hunger, shrunken with cold, ragged and desolate, stopped asking for work and asked for alms instead. The city filled with beggars, and then with thieves. [...] There was not enough charity for so many poor, defenseless people” (Allende, 1985:175).*

Allende by depicting these horrible scenes tries to tell that something is wrong with the political system and change is needed to improve these impoverished people. Then a socialistic revolution happens but not through violent demonstration but out of democratic voting. For the first time in the history of the country a leftist government takes power, then we see social changes in which lower classes face new conditions. For the first time they are allowed to enter circles which have been forbidden for them long time. Let's consider how social inversion occurs after the political victory of socialists:

*"They lit torches, and the jumble of voices and dancing in the streets became a disciplined, jubilant procession that advanced toward the well-tended avenues of the bourgeoisie, creating the unaccustomed spectacle of ordinary citizens factory workers in their heavy work shoes, women with babies in their arms, students in shirt-sleeves calmly marching through the private, expensive neighborhood where they had rarely ventured before, and in which they were complete foreigners." (Allende, 1985:388).*

With socialist victory a new period begins in history of working class. Now they can share in power and ruling their country. The political arena which had been controlled by the conservative and capitalists are forced to make room for the new

comers. But this condition is not tolerated by those who are not content about sharing power with strangers. A military coup puts an end to all hopes of a country with social justice. As it was discussed above, Allende incorporates history of Latin America and Chile in her novel. Military coup of the novel depicts the real coup in Chile which led to downfall of the first socialist government of Chile. Pinochet leading the coup and killing the president Salvador Allende spoils the hope of social justice in Chile which is fictionalized by Isabel Allende. But still there is hope from the novelist's point of view. The oppressed and marginal working class continues to fight the totalitarian regime.

#### **4.2.1 Oppression of a socialist government**

It will be illuminating to show how the socialist government or in a way a socialist revolution is oppressed by the conservatives and capitalist with the support of the imperialist powers. In the fight between classes the socialist government which stands for working classes is against the capitalist system and its agents. Allende dramatically portrays terror and agony of a nation which loses its democratic social system to conservative capitalist system and their imperialist supporters. Allende chooses the name of her book chapters symbolically and meaningfully. Drawing a parallel between the destiny of the Trueba family and her country she names the chapters. The chapter under the title of “the awakening” symbolizes the awakening of the female members of the family that is to say Alba as the representative of new generation women replaces older Blanca. Simultaneously the oppressed working classes are awakened as well. “Miguel talked about a revolution. He said the violence of the system needed to be answered with the violence of the revolution” (Allende, 1985:364). Miguel, Alba’s lover, belongs to the working class and in order to achieve their class rights thinks of revolution. These two lovers are symbolically representative of two new generations. Alba stands for the new woman and Miguel for the awakened new working class. The working classes achieve their goal not by recourse to a revolution but by democratic revolution that leads to the first socialist government of the nation. But this is not a happy ending for the working class which has suffered a lot during the history of the nation. The opposing classes are shocked in the beginning after they lose the elections. But they are ready to overthrow the socialist government by any means even by the aid of the gringos and imperialists. Immediately after the elections they start to oppose the new system: “the idea of

eliminating the new president, however was not yet in anybody's mind, for his enemies were sure they would put an end to him, through the same legal channels that had carried him to triumph". Seemingly the conservatives and their capitalist supporters had carried out the elections to win it again and at any other case cannot tolerate sharing power with any one especially a party which belongs to the working class. So Senator Esteban Trueba meets "some other politicians military men and intelligence service agents of the United States" to organize their strategies to overthrow the new president (Allende, 1985:390). It seems that the most important strategy they are going to use is economic destabilization. In an "enormous colonial style house surrounded by a flagstone patio" (390) they held their stealthy meeting. They have gathered there to "sketch out the main lines of their strategy" (391). Esteban Trueba as the toughest enemy of Marxists and the socialist government is ready to give his life for the downfall of the new regime. He concludes "we won't give him any peace, not even for a minute, he'll have to resign" and "if that does not work, Senator, we have this" said General Hurtado, placing his service pistol on the table" (391).

The attendants of the meeting consider any possible action to overthrow the representative government of the working class even if it is a bloody army intervention in a democratically elected government. But the head of the Embassy intelligence has different idea. Allende in this episode does not clearly uncover the name of the country but according to overall atmosphere and disguised references it is the United States that has sent its intelligence services agents to the meeting:

*"The head of Embassy intelligence replied in studied Spanish. We want Marxism to be a colossal failure and for it to fall alone, so we can erase it from the people's minds throughout the continent. You understand? We are going to solve this problem with money. We can still buy few members of the Congress so they won't confirm him as President" (Allende, 1985:391).*

But Trueba is against the plan and suggests beside the economic destabilization to buy the mass media. "it would be better if we use that money to buy the mass media. That would give us a way to manipulate public opinion, which is the only thing that really counts" (391). Consequently, the conservative party and their supporters start to apply their strategies. Soon "the road to socialism becomes a battle field" (396).

Working class happy for their victory is busy celebrating their new social power and status but unaware of the plans carried out to put an end to their newly born system:

*“While people were busy exercising their new power in lengthy meetings of workers where everyone spoke at once and never agreed on anything, the right was carrying out a series of strategic actions designed to tear the economy to shreds and discredit the government. They controlled the influential mass media and possessed nearly limitless financial resources, as well as the support of the gringos, who had allocated secret funds for the program of sabotage” (Allende, 1985:396).*

Power dynamics which has led the working class gain power cannot be tolerated by the capitalist and conservatives and their foreign supporters. The country because of the conspirators activates goes toward civil war. There is shortage of food and living condition deteriorates day by day. Seemingly the conservatives are gradually achieving their goal of economic destabilization which consequently leads to social dissatisfaction. “women protest in the streets pounding their empty pans in protest against the shortage of food in the stores and half of the population hoped to overthrow the government and the other half defended it” (412). Apparently the country is ready for a change or the military coup, politically and socially. Allende gives the title of terror to the chapter in which she describes the military bloody coup. “the day of the coup the sun was shining, a rare event in the timid spring that was just dawning” (417). The army surrounds the presidential palace and insists the president to resign. Allende does not explicitly give a name to the character of the president. In the novel he is called the President. But it is clear that she is narrating the history of Chile and the President is the socialist president Salvador Allende. The president is not going to resign and answers:

“I speak to all who will be persecuted to tell you that I am not going to resign I will pay the people’s loyalty with my life. I always be with you. I have faith in our nation and its destiny... you are wrong about me traitors. The people put me here and the only way I’ll leave is dead” (419). But the army with the support of conservatives and gringos bomb the presidential palace and kill the President. “Then came the roar of the airplanes and the bombing began” (419). Then the capitalists and conservative and the army generals put an end to the first socialist government who wanted to bring the working class to the center. The oppressed and decentered working class

experience their new power and social status for a short period of time. The opposing forces could not tolerate any change in hierarchical and class division of the country. In order to keep the status quo, they are ready to carry a bloody coup and kill the president and imprison and torture any who is believed to be Marxist or socialist. The terror and dictatorship in the aftermath of the coup even surprises people like Esteban Trueba that were deeply in favor of the downfall of the previous government (426). The situation of the country is worse than anyone expected and Trueba is regretting to help the coup happen. "I began to think I had been wrong to do as I had and that perhaps after all this was not the best way to overthrow Marxism" (429). In order to conclude the situation after the oppression of the socialist government it would be illuminating to see how Allende depicts the country after the coup:

*"within days they had eliminated labor unions. The union leaders were either in jail or dead, political parties had been indefinitely recessed, and all student-worker organizations and even professional associations, had been dismantled. Gatherings of any size were forbidden. The only place people could congregate was in church, so religion quickly become fashionable, and priests and nuns were forced to postpone their spiritual tasks in order to minister to the earthly needs of their lost flock."* (Allende, 1985:438).

### **4.3 Justification of the Oppression**

Now that a close Marxist reading of the strike and the massacre scene is being discussed, I would like to look at the case from a different point of view. I discussed ideology from a Marxist point of view above, but here I am going to focus on the nature of ideology from perspective of Althusser who is one of the notable critics of Capitalism in Marxist theories. I will also draw on ideas of Stuart Hall and Gramsci. In his influential essay of "Ideology and its State Apparatuses" Althusser gives an account of the nature and function of the ideology by recourse to the concept of "obviousness". Explaining the function of ideology in subjecting individuals he refers to obviousness imposed on the subject without "appearing to do so since their obviousness which we cannot fail to recognize" and make the individuals to react in a natural way and "cry out aloud in voice of conscience: That is obvious! That is true! That is right" (Rivkin, 2004:300). This is the ideology created by capitalist ruling class that decides what is obviously true. To apply this concept to the strike in

Macondo and the massacre, according to the obvious reasons such as being against public order or national interests, strikers are deprived of their rights and therefore the tragic massacre could be justified because they are endangering the public security and order. Althusser believes that ideology functions in a way to look natural and as common sense in order to avoid any resistance from the people. Stuart Hall quotes Gramsci in “the Rediscovery of Ideology” referring to “taken-for-granted elements of practical knowledge which he calls “common sense” and assumes its follies and mistakes (Rivkin, 2004:1055). From Hall’s point of view, it is difficult to resist against something which is obviously true and is taken-for-granted. In comparison to the strike in Macondo, Hall relates the story of a strike in England. He gives example of a strike of Leyland toolmakers which weakens Britain’s economy was “premised on a whole set of taken-for-granted propositions about how economy worked, what the national interest was and so on (1056). To clarify the case, here the focus is on national interest of England and it is obviously taken for granted that all have to think about national interests. The fact that the interests of the owners of the company are endangered is hidden behind the false but obviously true looking premise of national interest. The case is exactly true about the Macondo strike. The fact is that the strikers demand a raise of payment and improvement of working conditions, which has a financial load on the owners of the company. So under the disguise of national interest and public order, they hide their own interests. Brooker referring to Gramsci believes that common sense “is established by process of consent to attitudes and interests of ruling class which thereby accepted by the society at large as being as its own general interests” (Brooker). Accordingly, people take it as common sense that the government has a duty to keep order in public. The tragic massacre is carried out and surprisingly the people are forced to forget about it again for the national interest. What I want to emphasize here is that the oppressed and marginal are controlled and subjugated by capitalists, imperialists or despotic governments, by recourse to concepts and techniques unknown to the oppressed people.

## **5. COLONIAL OPPRESSION**

To evaluate the novel to see how Garcia Marquez and Allende, in the frame work of their magical realist work, have amplified the voice of the colonized as the oppressed and marginal, a postcolonial and political reading of the novels can help us understand the function of the novels and how successful the novelists have been in performing their mission. In addition, understanding some parts of the novel and allusions to Latin American and especially history of Colombia and Chile makes it necessary to have a brief look at them in order to understand the interrelation of the events in the novels and their history. Of course we will see that Marquez explicitly incorporates attacks on imperialistic colonialism, while Allende mixes the issue with the local conservative land owners who exploit working class native peasantry. To do so, in first step a general look at the colonialism and postcolonial issues will be presented then the case will be analyzed in depth and detail by recourse to more scholarly works on post-colonial studies.

Before considering post-colonial issues it would be helpful to analyze the case from a basic point of view by a looking at different forms of domination which leads to colonialism as the case of study of the present thesis.

### **5.1 Defining Colonial Domination**

It seems that to look at colonialism as a form of domination and control is generally an accepted notion. The domination and control may be carried out by a group or an individual on behavior or territory of other individual or group. Looking at colonialism from a Marxist point of view shows that they focus on economic exploitation more than other parameters. Ronald Horvath discussing colonialism refers to basic concept of domination and divides it into two categories: intergroup and intra group domination (Horvath, 1972:45). The criterion used to make difference between two kinds of domination is cultural homogeneity or heterogeneity. That is to say, if the dominating and dominated group are from different group or from homogeneous one. According to Horvath intergroup domination “refers to domination process in a culturally heterogeneous society and

intra group domination to that in a homogenous society” (45). In many parts of the world both kinds of domination can be found. For example, in Britain both kind exists, domination of English over Irish, Welsh and Scots are examples of intergroup domination. And at the same time in English society, there are different strata among which hierarchal arrangement of power; wealth and status exist that is form of intra group domination. Intra group domination is not generally considered as form of colonialism. (46). Applying these forms of domination on the novels discussed in this study reveals that both kind of domination is present among the different groups. Analyzing Marquez’ novel clearly shows the presence of intergroup domination which is considered colonialism. Dividing the dominating groups into two, that is to say local conservative government and the foreign banana company shows intergroup and intra group domination. Local conservative government tries to impose its ruling notions in order to control natives is example of intra group domination because both group are considered culturally homogeneous. So this will not be analyzed as the form of colonialism in this study.

Applying the notion of domination as the base for colonialism to Allende displays different results. While Marquez explicitly refers to gringos as the outsiders colonizing the natives, Allende does not follow the same procedure. The dominating groups in her novel are mostly local conservative capitalist. However, they are supported by the foreign powers but she does not include them directly in the actions of the novel. Analyzing the forms of domination in *The House* shows presence of oppressing forms in two levels. The first one is the governmental oppression carried out by the conservatives as the representatives of the capitalist class. According to what is discussed above we cannot include them as form of colonialism since both dominating and the oppressed group belong to the same culturally homogenous group. Allende does not refer to the ruling political class as from different culture or nation. Both groups are from the same geographical, cultural realm. Of course they certainly belong to the different social class. In this form of domination presented in the novel what seems more obvious is confrontation and clash of different opposing classes which is the case of study of different part of this study. The other case of domination and oppression can be seen in the relation of Esteban Trueba the patriarch of Trueba family and the owner of Tres Marias as a big farm. Esteban as the landlord and owner of the farm dominates and oppresses the peasant working on

his farm. But the case is that Allende is not presenting him as belonging to the other culture. Definitely he belongs to the elite class of the society and at the same time member of conservative party and Member of Parliament but the case is that the emphasis is on their economic difference. There are passing references to the fact that some part of the elite group are from European descendants. But apparently they have been living there for many years and now are part of the same culture. Comparing the function of banana Plantation Company and Tres Marias as the exploiting forces shows clear differences. Marquez obviously declares that the owners of the company are gringos that is to say they are Americans. They are from totally different culture and geography. The emphasis is both on cultural and economic differences. So as it was discussed above, theoretically they are examples of colonial discourse. But in Tres Marias, Trueba in fact belongs to different indigenous culture not a foreigner. He belongs to the city and Tres Marias and its people are rural peasantry. For sure there is different form of oppression and domination, but the fact is that to take the relationship as the form of colonial relationship does not seem to be correct according to the definition. Accordingly, this relationship in Tres Marias has been considered as a case of class struggle and studied in different part. One part of Allende's novel which impliedly depicts signs of colonial relationship is the case of the Count who is a French man and is busy smuggling native antiques.

There could be questions about the difference between colonialism and imperialism. The fact is that while they are close concepts, somehow they are different too. Of course nowadays both concepts are sometimes used interchangeably and treated as the same. According to Horvath in imperialistic form of domination few members of the dominating group settle in the place. That is to say in colonialism significant number of colonizers migrate to the place while in imperialism few permanent settlers migrate to the colony. Considering the novels from this perspective, in Allende's novel few representatives of imperialistic powers are present there but mostly they are presented as the forces behind the conservative party to overthrow the socialist government. Also there are few members of the society who are descendants of European settlers but the fact is that, as it was discussed earlier, Allende is not very much inclined to depict them as examples of colonialism. In Marquez, owners and managers of the Plantation Company live in Macondo until the

company is profitable, then after the flood which destroys their plantation, they leave the colony. According to the definitions above, in both novels different forms of domination are traceable. But in the present study the focus is on the fact of oppression of colonized people. The significance is their exploitation by the dominating foreign forces in imperialistic or colonial form. So the emphasis will be on their oppression rather than the exploitative form is colonial or imperial.

One may ask what the nature of the dominative relationship of the local governments and the natives and working class in the novels is. In order to observe the brevity of the study, I do not want to have lengthy discussion but having a brief look at different forms of domination will be conducive. Summarization of presentation of different forms of domination which can be seen in the novel too are more likely to be like following: 1. We observed that domination is the control of a dominating group over another territory or behavior, the dominated can be a group or individual. As the general form of domination different examples of domination are present in the novels. In both novels patriarchs of the family try to exercise domination over the members of the family and especially female members. This form of the domination is the case of study under the women issues. 2. Intergroup and intra group domination refers to domination of a homogenous and heterogeneous group over the other respectively. In Allende's novel the relation of despotic conservative government and working class and native can be classified in intergroup domination. In *One Hundred* also as mentioned before, this form of domination is present, the conservative government and dominated people are from the same culturally homogenous society. Even the relationship between the governments and the people in both novels can be categorized in the form of "domestic imperialism" as according to Horvath classification of forms of domination. According to him this kind of intergroup domination occurs in the confines of autonomous political unity (Horvath, 1972:66). Apparently in the novels there is no direct reference to name of countries, but it is clear that Allende is writing about Chile and Marquez about Latin America in general and Colombia in particular. Accordingly, the domestic imperialism occurs within the confinements of these two political unities. It is intergroup because both dominating and dominated group belong to the same culture. That is to say for example Allende depicting the oppression of the native people does not refer to any cultural or ethnic difference between them. Maybe the ruling class belong to different

class or strata or they are elite, but they are not gringos who came from the United States to build Banana Plantation in Marquez. In Allende's novel the regime after the coup oppresses people and clearly are supported by the imperialistic powers but in fact they belong to the same political unity and culturally they are homogenous. These examples from the novels can be classified in domestic imperialism.

3. Administrative imperialism is also another form of domination which Horvath refers to in which there is direct and formal control over the affairs of the colony through resident imperial administrative apparatuses (Horvath, 1972:50). Comparing two novels from this point of view, administrative domination is present in Marquez's novel. The central headquarters of the Banana Company are in the United States but they are controlling the plantation by their management agents in Macondo. Mr Brown is the representative of the imperialistic company and permanently resides in the town to control the company. But putting Tres Marias as the counter part of the Plantation Company beside each other, Esteban as the owner and manager of the farm belongs to the same country and culture. Esteban is not the agent or representative of any other foreign power or country. Marquez clearly shows us that Plantation Company functions according to the needs of the imperialistic powers especially United States with the support of the local conservative government. But Allende does not claim any dependence between Esteban and imperialistic powers. Of course later in his political life, when Esteban becomes a member of senate, he has relations with imperialistic powers, but Allende does not try to connect his behavior and actions in Tres Marias to other forces. Esteban is local patriarch and land owner. He is more likely to be the representative of patriarchal and at the same time capitalist system who tries to oppress women of his family and people working for him on the farm. Esteban Trueba is local elite and according to forms of domination his relationship with people in Tres Marias can go under the informal imperialism. This form of domination which sometimes is synonymous to neo colonialism semi colonialism or economic colonialism is form of intergroup domination in which formal administrative controls are absent and as Horvath puts it "power is channeled through the local elite" (Horvath, 1972:51). From this perspective, for sure Esteban Trueba belongs to the local elite. The fact that he does control the working class according to his own principles but the question is that to what extend he can be considered as the representative of the

foreign powers. As it was discussed before, the novel occasionally refers to him to be a European descendent. But it seems that for Allende, his originality is not of high importance. For sure there is economic domination and oppression of people in Tres Marias and the novelist tries to focus on social issues originated from their economic oppression by land owners like Esteban. For Allende as a socialist activist and novelist, the working class and their oppression and suffrage are more important than the fact that the oppressors are colonizers or local powers. Of course he criticizes the local conservative government and imperialistic powers supporting them but the fact is that she is more inclined to find solution to the problem rather than just finding who the oppressor is. That is why she believes in the socialist revolution and government as the solution for the oppression of her people. According to the scholars of colonial and post-colonial studies there exist other forms of domination such as informal colonialism domestic imperialism and so on and so forth as the different forms of domination. But in order to focus on colonialism in its modern form it seems the discussion above to be enough for understanding the nature and function of colonial discourse exercised by colonial powers over oppressed colonized people.

To look at the controversial and hot issue of colonialism, basic definition of the movement will be a useful start. As Abrams explains it, post-colonial studies designates to “The critical analysis of the history, culture, literature, and modes of discourse that are specific to the former colonies of England, Spain, France, and other European imperial powers. These studies have focused especially on the Third World countries in Africa, Asia, the Caribbean islands, and South America” (Abrams, 1999:236). One of the first notable figures who helped establishment of the post-colonial studies was Franz Fanon, and his “the Wretched of the Earth which” was one of the first books attracting the attention of the western society and scholars to the concept of being black in particular or being not European or westerner in general. Fanon’s ideas influenced many post-colonial thinkers among them the Palestinian- American scholar Edward Said and his influential work; *Orientalism* (1978) which played an important role in the establishment of the theory and practice of post-colonial studies. He applied Michel Foucault’s historicist critique of discourse to criticize the cultural imperialism of the colonial powers to impose their culture and subjugation not by force, but by creating a Eurocentric discourse. In a

binary opposition, as Said puts it, anything Oriental is inferior to occidental. This Eurocentric discourse, in Said's view, prevails in history and post-colonial studies supplemented by other theoretical principles and procedures including Althusser's redefinition of Marxist theory and deconstructive theory of Derrida started to question the dominant colonial discourse which has marginalized and excluded the colonized nation's culture, literature and identity (Abrams, 1999:239). In this opposition and resistance to the dominant imperial powers, as Abdul R. Jan Mohamad states, "literary text" as site of the cultural control" plays an important role (Hart, 2005:7). To put it in other words, the colonial powers control the colonized through written text and literature in particular has vital significance here. So the opposition to the dominant master narrative should be carried out by creating a counter narrative by colonized nations. In the master narrative of Western imperialism, Europe or western civilization possesses the central position and the others are subordinated or marginal. For example, the medium of novel as a way of literary expression has used realism as its form of narration from the beginning. The post-colonial novelists search for a new way to oppose the dominant genre. To do so, magic realist writers of Latin America have taken the novel form but have added magic to the realism claiming that the rational Eurocentric discourse in the novel narration excluded magic from realism and created a counter narration of their own. Because the magic comes from their indigenous habitat, it seems to be a fresh type of literary creativity as well. It is an application of the concept of hybridization stated by Bhabha (Hart, 2005:9). By hybridization, Bhabha means the colonized takes from the colonizer and mix it with its own culture and produce something new. He mentions to other concept as "imitation" or "mimicry", which means the post-colonial even imitate the colonizer to oppose them at the same time (9). To clarify the case, imagine that many post-colonial novelists used the imperialist medium of novel or other literary forms of production and expression to oppose the imperialist discourse.

Another important concept in post-colonial studies is the idea of Otherness or Subaltern. Subjectivity or the subject is the way one perceives herself or himself in the world. From a post-colonial view, the colonized has been forced by colonizers to see them from the colonizer's point of view. The colonized always has been an "Other" or Subaltern for colonizer. Subaltern means someone inferior and imperial

powers have made a discourse in which a colonized subject considers himself inferior to the colonizer. Having this concept institutionalized in the consciousness of the colonized, ruling them becomes easier. So an abiding concern for post-colonial writers is to have their own subjectivity and ability to perceive themselves from their own point of view. Accordingly, post-colonial writers try to make the Subaltern speak. Gayatri Spivak, Indian critic of post-colonial studies, criticizes this concept in her influential work "Can the Subaltern Speak". She believes that the colonized subaltern or the Other, writing in the colonizer's language, never has the opportunity to have their pure subjectivity to speak of themselves (Ashcroft, 2003:24). In her view, the colonial discourse still dominates the post-colonial subjectivity.

From another point of view, canon formation has been under the control of the dominant imperialist Eurocentric discourse too. To put it simply, canon means those literary works which have been considered great works. But the criteria of including the literary works in the circle of canons of literature are prescribed by the western imperialist discourse as well. A look at the list of great works shows that most of them are European, or western. The Post-colonial studies attempt to widen the range of the canon in order to include works which have been excluded or marginalized by the dominant white, Eurocentric discourse. To do so, recently many universities in the U.S and Europe have tried to include writers of color, Latin Americans, West Indians and nonwestern writers in their academic curricula.

Having in mind the characteristic and missions attributed to post-colonial studies, many novelists and thinkers have discovered the capability of magic realism as the mode of expression in representing the oppressed and marginal and have started to write in magical realism especially those who are originally from former colonies such as India, African countries and Latin America. Homi Bhabha, one of the notable scholars of postcolonial studies considers magic realism as "the literary language of the emergent postcolonial world" (Nations, 6). To put Bhabha's idea in a different way, he assumes that magic realism could serve postcolonial nations establish literature of their own and express their oppressed and suppressed identity and consciousness. On the other hand, there are scholars like Martin; one of the scholars working on magic realism, who considers magic realism in the hands of postcolonial writers as dangerous or "pernicious and even including racist ideologies" (Martin, 104). I do not want to discuss the latter's claim as he considers the emphasis on one's

own culture as racist, and personally I feel the marginal nations like Latin Americans have the right to make use of their own culture and identity to produce literature which introduces a new kind of consciousness to their people and at the same time makes the west become familiar with their newly emergent postcolonial existence. That is to say, by recourse to the modes of expression like magic realism the writers of former colonized nations create opportunities for their literature and people to move from the margins toward the center. It is normal that, on the way toward center they would encounter obstacles such as Martin's ideas above. Discussing the ways postcolonial writers and particularly Latin American writers of the Boom period, manage to express themselves, Christopher Warnes in *Magical Realism and Post-Colonial Novel* mentions the potentiality of magic realism as the mode of literary expression for former colonized nations in the introduction and amplification of their voice and being a model for the later postcolonial generations as follows:

*“These writers, especially Garcia Marquez, have, in turn, provided powerful illustrations of magical realism’s capacity to negotiate issues of identity, influence, and cultural difference, and these lessons have been well learned by later Anglophone postcolonial writers like Rushdie and Okri (Warnes, 2009:29).*

From Warnes' point of view, Latin American writers who were writing in 1960's and used magic realism as a suitable way of expressing their ideas and successfully established the mode, became a perfect model for the writers writing in the next decades like 1980's. Rushdie replaced Latin America with India and its exotic culture, and Okri made black Africa the center of the world created in his novels.

## **5.2 Postcolonial Reading: Imperialist Powers and Marginalization of the Colonized Nations**

The process of oppression and consequently, the deterioration of Macondo is carried out by multiple factors. As it was discussed above, one of the first steps of their down fall was with the introduction of the concept of power by governmental forces who wanted to subjugate the inhabitants of the town who lived freely and according to the rules of nature and managed themselves regardless of any hierarchal system. From a different point of view, their primitive life is changed to worse by the introduction of civilization which here symbolizes politics, religion and progress.

Now let's see how imperialistic powers, hand in hand with the despotic government, exploit and oppress people.

We read in the novel that from the beginning of the foundation of Macondo, they wanted to find ways to connect to the other parts of the world. The first expeditions led by Jose Arcadio Buendia were futile and they were disappointed to know that their village is surrounded by water. The mission of finding ways of connection to the developed world is continued by other members of the Buendia family and finally by building a railroad the first train arrives in Macondo which brings fortune and at the same time disaster to the town. The train arrives as "Something frightful, like a kitchen dragging a village behind it" (Marquez, 1975:163). Symbolically, the arrival of the train shows the start of a different era in Macondo. "The innocent yellow train that was to bring so many ambiguities and certainties, so many pleasant and unpleasant moments, so many changes, calamities, and feelings of nostalgia to Macondo" (164). Accordingly, different people visit the town. Especially the first Yankee arrives there then. Garcia Marquez is known to have leftist ideas and doubtlessly he incorporates his political beliefs in his fictional works as well. In an interview with Rita Guilbert, he declares his socialist ideas and attacking the United States as the imperialistic power which is exploiting and suppressing other nations (Guilbert, 2007:26). He uses the expression of "imperialistic penetration" (29) to describe imperial powers activities in Latin American countries to clarify imperialistic procedure of oppression. So it will not be surprising to see him condemning the imperialistic process of oppression in his works. Let's see how he describes the first Yankee who arrives in Macondo and is hosted by Buendia family: "there arrived in Macondo on one of so many Wednesdays, the chubby and smiling Mr. Herbert, who ate at the house" (Marquez, 1975:165). Mr. Herbert is the one who realizes the fertility of Macondo soil to grow bananas which leads to the establishment of the Banana Company and consequently the banana strike massacre which is one of the significant parts of the novel. On the dinner table, a bunch of bananas is brought for Mr. Herbert and he shows great interest in them:

*"When they brought to the table the tiger-striped bunch of bananas that they were accustomed to hang in the dining room during lunch, he picked the first piece of fruit without great enthusiasm. But he kept on eating as he spoke, tasting, chewing, more with the distraction of a wise man than with the delight*

*of a good eater, and when he finished the first bunch he asked them to bring him another” (Marquez, 1975:165).*

While the host is trying to serve the guest, he is busy with his plan. He becomes interested in the unique quality of the bananas and having his own plans. In my eye, Marquez juxtaposes the naivety of the people of Macondo with greed and opportunists nature of the foreign guest. Then the guest starts to analyze the quality of the banana:

*“Then he took a small case with optical instruments out of the toolbox that he always carried with him. With the auspicious attention of a diamond merchant he examined the banana meticulously, dissecting it with a special scalpel, weighing the pieces on a pharmacist’s scale, and calculating its breadth with a gunsmith’s calipers. Then he took a series of instruments out of the chest with which he measured the temperature, the level of humidity in the atmosphere, and the intensity of the light. It was such an intriguing ceremony that no one could eat in peace as everybody waited for Mr. Herbert to pass a final and revealing judgment, but he did not say anything that allowed anyone to guess his intentions” (Marquez, 1975:166-167).*

While eating in the house of the host, he is leading the basic experiments of the quality of the bananas in order to exploit the inhabitants of Macondo. He is doing so without giving any answer to the curious people around him. Later he goes around Macondo to test and analyze the quality of the soil under the disguise of hunting butterflies: “On the days that followed he was seen with a net and a small basket hunting butterflies on the outskirts of town” (166). It seems Mr. Herbert is representing larger groups and has been sent around the country to see the potentiality of the soil and water and weather to start their project of exploitation. We have to bear in mind that, geographically, Macondo is one of the isolated parts of the country and only after the railroad has been built people like Mr. Herbert could come there. Before the only visitors to the town are gypsies and other native people around them. But technology paves the way for those who come for their benefits even from the farthest parts of the world. Later a group of experts come to the parts where Mr. Herbert was hunting butterflies. “On Wednesday a group of engineers, agronomists, hydrologists, topographers, and surveyors arrived who for several weeks explored the places where Mr. Herbert had hunted his butterflies” (166). The process of

locating profitable areas is carried out step by step. In other words, the company behind the projects is doing their plans systematically. The first parts of the project are done in order to make ready the condition for the arrival of the big boss; Mr. Brown. “Later on Mr. Jack Brown arrived in an extra coach that had been coupled onto the yellow train and that was silver-plated all over, with seats of episcopal velvet, and a roof of blue glass” (166). Mr. Brown; an American, here is representing the imperialist powers. Again Garcia Marquez includes parts of the history of his country in the novel. As Eric Reinholtz puts it “While *One Hundred Years of Solitude* is a fictional work, it is frequently hailed as a powerful portrait of Latin America’s historical experience in the 19th and early 20th centuries” (Reinholtz, 2010, p. 122). So in the frame work of a fictional work, Marquez does not forget the suffering of his people during the history. Reinholtz believes that Marquez, in this part of the novel, is recounting the history of Colombia when in the early twentieth century companies from United States started banana plantation based on their “exploitative practices” (122). While inhabitants of the town are busy with everyday life unaware of what is going on around them, from Marquez point of view, the imperialistic powers are establishing their economic system with the help of the local government. A point which draws the attention here is that the time of arrival of foreigners. It is the time when a peace treaty has been agreed with the rebels commanded by Colonel Auerliano Buendia and most of the warriors are killed, exiled, silenced or assimilated by the republic government. So the process of exploitation is also systematic. First all possible cases of resistance are erased by the government, and then the international companies arrive. As I discussed above, the process of exploitation and oppression of people is performed by the cooperation of the local government with that of imperialistic powers. Let’s see how Marquez describes the head of the banana company who symbolizes the imperialistic power of America. While the company decides to establish their plantation company in Macondo, Mr. Brown brings with himself “solemn lawyers dressed in black” and “with his mausoleum on wheels and his ferocious German shepherd dogs” (Marquez, 1975:166). To analyze the situation, in my view, lawyers here are representing the government who are ready to dedicate the fertile lands to the colonizers. And the representative of the colonizers is described as a person who creates a sense of fear in the locals. By “his ferocious shepherd dogs” Mr. Brown seems to inspire fear and terror in people. That is why his arrival reminds them of war, but people are busy and

the process takes place so fast “There was not much time to think about it, however, because the suspicious inhabitants of Macondo barely began to wonder what the devil was going on” (166). Then the flood of foreigners arrives in Macondo and changes the cultural atmosphere of the town, signaling the start of a new kind of era there. The owners of the banana company build their own residential area separated from the rest of the town.

Now it would be conducive to refer back to the idea of the Subaltern which I discussed above. According to Gayatri Spivak; the Indian scholar of post-colonial studies, Subaltern is someone who is an inferior other in the eyes of colonizers. To put it simply, colonizers perceive themselves as the original while anyone who is not belonging to the colonizer’s race is considered as the inferior and outsider or marginal. According to the Eurocentric discourse, anyone who is not from a European origin is considered as a subaltern and is not allowed to be the center. In the context of the novel, the foreigner founders of the banana company, in the post-colonial discourse, the colonizers, remind the inhabitants of the town that from the point of view of the colonizers, they are inferior others who must be avoided from. While founding their own special residential area we read in the novel:

*“The gringos, who later on brought their languid wives in muslin dresses and large veiled hats, built a separate town across the railroad tracks with streets lined with palm trees, houses with screened windows, small white tables on the terraces, and fans mounted on the ceilings, and extensive blue lawns with peacocks and quails” (Marquez, 1975:166).*

They build their district exclusively based on western architecture and the design of the houses is different as well. They attempt to show the people the difference between them as colonizer and colonized. Living in different parts of the same city the colonizers enjoy the best welfare utilities in their parts. The point here is that, we see the “gringos” from the point of view of the inhabitants of the town. The narrator puts the reader in the position of the native inhabitants of the town observing the newcomers. The word “gringo” according to Cambridge dictionary, is used in Latin American countries to refer to people from the U.S or other English speaking countries. Of course with references which the writer gives the readers easily understand that they are American. The word is offensive as well. What I want to focus on here is that, from the beginning, the relationship between the local people

and the foreigners is not a favorable one. As the colonizers, they form their own center even in the homeland of the natives and try to keep them away. They have built a castle to keep barbarians or the “Others” away. The natives call them strangers but they are not aware of the fact that in their own land they are strangers because the dominant discourse is that of the colonizer’s. Let’s see how the colonizers protect themselves from the natives: “The section [company owner’s residential place] was surrounded by a metal fence topped with a band of electrified chicken wire which during the cool summer mornings would be black with roasted swallows” (Marquez, 1975:166). So the trespassers are not persecuted but roasted. The other bitter fact is that people do not know who they are. No one knew yet what they were after, or whether they were actually nothing but philanthropists and they had already caused a colossal disturbance” (166). Here maybe impliedly, the writer is criticizing the local people as well. There is no one in the town to care for the construction going on there. But the possible answer could be that the powerful and oppressing colonizers do not feel any necessity to inform local people. They have relationship with higher officials. They are even changing natural topographic features of the town with their immense power. “Endowed with means that had been reserved for Divine Providence in former times, they changed the pattern of the rams, accelerated d put it with its white stone sand icy currents on the other side of the town” (Marquez, 1975:167). With their modern technological tools, the colonizers perform those tasks which from the point of view of the locals, can be done only by God. By recourse to their technology and capital, they perform projects unbelievable for the locals. Accordingly, on the way of making the colonized perceive themselves as subalterns, the inferior, money and technological advancement plays an important role.

After the plantation company has been established, the town changes radically. As it was discussed above, the heavenly village of Macondo is transforming into a mishmash of people from different parts of the world. “So many changes took place in such a short time that eight months after Mr. Herbert’s visit the old inhabitants had a hard time recognizing their own town” (Marquez, 1975:167). But the town still has its own special hierarchal system. The colonizers possess the best places, then the locals and the last are the West Indians “who built a marginal street with wooden houses on piles” (167). The inferiors are pushed to the margins whether they are

locals or immigrants. The colonizer, as mentioned above, not only changes the topographical features of the town, but also causes drastic cultural changes. Not only there is physical change in Macondo, but culture and even the texture of the society is being transformed. Later to the end of the novel we realize that, of the founders of the town only a couple of families are recognizable among the melting pot of Macondo. The new condition makes colonel Aureliano Buendia irritated to say that "Look at the mess we've got ourselves into, just because we invited a gringo to eat some bananas" (167). The condition in Macondo is getting worse and the banana company is ruling the town. The local authorities are only figureheads assigned by the company officials. The old polices are replaced by assassins who spread the atmosphere of terror. Once a child accidentally bumps into one of the new police and in a brutal way the boy is killed by the barbarian's machete. People are agonized and gather in front of the old colonel Aureliano Buendia. During this period of confusion that colonel regrets why he has not continued up to the conclusion of the war and in front of the bystanders he says: "One of these days," he shouted, I'm going to arm my boys so we can get rid of these shitty gringos!" (Marquez, 1975:175). By his boys he refers to his illegitimate sons who have been born during the civil wars. But within the span of a week all of his sons are killed by an invisible enemy. All are shot in the head. It seems that gringos have their own special strict discipline and extinguish at once any possible chance of threat. The company and the government plan to suffocate any possibility of revolt. But colonel starts collecting money to start a total war, and begging his old friends and acquaintances he is successful in doing so. Then he goes to talk to his old comrades to start a revolt but most of his friends are old or scorned while waiting for a pension from the government. His closest friend; Colonel Gerineldo Márquez, after listening to his speech of starting a "mortal conflagration" that would wipe out "vestiges of a regime of corruption and scandal backed by the foreign invader" replies: "Oh, Aureliano," he sighed. "I already knew that you were old, but now I realize that you're a lot older than you look" (179). So in this way, the last hope of any war or change is shattered. The old generations of revolutionaries are too old and also there exist another factor to blow their hopes into the air: "the foreign invader". This time their enemy is not just the tyrannical conservative government but an imperialist power is also supporting them, so together, they could oppress and exploit people easily. As time goes on, the oppressors tighten the range of oppression. Now most of people; whether local

people of Macondo, or immigrants from all over the world, are working for the banana company. The economy of the town is dependent on the company.

Gringos have little contact with natives and only with those who are considered the member of the higher classes of Macondo. Among them is Meme; one of Buendia family's great grand -children whose father; Aureliano Segundu is famous for lavish parties. They make friendship when "three young American girls who broke through the electrified chicken fence barrier and made friends with girls from Macondo" (Marquez, 1975, p.200). Patricia Brown, the daughter of the head of the Banana Company invites Meme to their parties and the first direct cultural contact is made there. Fernanda; Meme's mother, aware of the enmity of colonel Aureliano with the gringos says: "Just think," she said to Meme, "what the colonel must be thinking in his grave" (200). But the life on the other side of the electric fence is so fascinating that Meme keeps going there and little by little he starts American habits of playing tennis, swimming in the pool and eating Virginia ham with slices of pineapple (201). What I wanted to focus on here is that the colonizers are meticulously choosing people to be in contact with from the natives of Macondo. The people who are allowed to their private circle are from reputable wealthy families. As we recognized in the case of Meme, they are imposing their cultural codes on natives and try to make them assimilate in their imperialistic culture.

It was discussed about Allende that she is more inclined to show the oppression of the working class and women rather than colonial oppression, but the fact is that she tries to attack colonial procedures whenever she finds opportunity. The case of Count Jean Satigny the French man who claims to be from a royal French family and marries Blanca. Allende portrays him as an opportunist who is always in search of money and wealth. It seems he marries Esteban Trueba's daughter for his wealth. And at the same time he is trafficking antique heritage of Chile. Apparently this episode may not seem as significant as Allende's socialist portray of oppression but she wants to insist that whenever the representatives of colonizer powers find chance they try to steal something even their historical heritage. Let's see how Allende depicts the event:

*"the business of Indian excavation was completely secret, since they were part of the historical heritage of the nation. Various teams of Indians who had slipped across the twisted passes of the border undetected were working for*

*Jean de Satigny. ...most of the time they were in desert with only a shovel to dig the sand and a wad of coca in their mouth to keep them alive. Occasionally they were fortunate enough to unearth the half buried remains of an Incan village, and in no time at all the house would fill with all the objects they had stolen from the site. The search, transport and selling of this merchandise was conducted in such a cautious fashion that Blanca had no doubt that there was something highly illegal behind her husband's activities" (Allende, 1985:293-4).*

Jean de Satigny as the representative of European powers steals and sells the nations historical heritage. Not only the foreign powers rob them of their economic sources but they try to deprive them of their cultural heritage. There are some other episodes in the novel that Allende directly refers to foreign powers interfering the nation's destiny. She attacks conservatives and at the same time Americans who supported the coup militants to overthrow the legal socialist government of Salvador Allende. In order to make economic crisis to overthrow the socialist president, conservatives and gringos make plan. Esteban Trueba as the representative of conservatives and enemy of socialists attends a meeting: "the next day, when it was clear that there was no need to fear the festive crowds, he left his refuge and headed to a country house on the outskirts of the city, where a secret lunch was held. There he met with other politicians, a group of military men, and gringos sent by their intelligence service to map a strategy for bringing down the new government: economic destabilization, as they called their sabotage" (Allende, 1985:390). Apparently the Americans or gringos as it is called by Latin Americans are not colonizing the nation directly but they are behind any important event in the country. The coup which leads to downfall of the socialist government is supported strongly by gringos. They financially and when it is needed with weapons support their conservative partners. While truck drivers are on strike it is believed that they receive fifty dollars a day to continue their strike (414) or when the army bombs the presidential palace, it is done by the direct support of gringo's pilots (419). The opposition accuses the president of being unaware of people's terrible economic situation and living in welfare and "being sent coconut ice cream and soviet arms via diplomatic paunch... stealing paintings from the national museum to hang in his mistress's bedroom... or his pastry was stocked with breasts of fowl while the masses had to stand in line to buy the

neck and wings of the same bird” (415). The president refusing all accusations “warned that the right [ conservatives] was armed and determined to sell country to imperialism” (415). The fact is that the military coup without the support of the imperialist support is not possible. They give the local conservative the plan and strategy to downfall the socialist government with the hope of avoiding a socialist country in their neighborhood. Henry Kissinger, one of the significant men of foreign policies of the United States once told that maybe a nation is not wise enough to avoid Marxism and socialism but we cannot stand away to see a country to be lost in our neighborhood in a Marxist socialist regime. That is why they supported the military bloody coup that led to downfall of the first socialist democratic government of Chile. The fact that Allende is against the imperialist powers is clear. But as it was discussed above she is more interested in depicting the economic exploitation of the working class by capitalists whether they are locals or colonizers and imperialists.

## 6. CONCLUSION

Magic realism, apparently bases its function on deconstructing the binary oppositions prevailing western discourse, binary oppositions such as western and non-western, occidental oriental, men and women, presence and absence... which supposes priority of the first on the second. At the first step, by questioning the prevailing western discourse in literary expression and deconstructing the notion of presenting reality by adding magic to it, destabilizes the binary oppositions which presumes superiority of western discourse on non-western. To do so, magic realist writers base their works on cases which magnify the oppressed and silenced side of the set of binary oppositions. In the case of the present study, Marquez by juxtaposing colonizer and colonized, capitalist and the working class and in general the oppressor and the oppressed, tries to make the oppressed side to be seen and heard. Allende also follows the same track. As it was discussed in the study, Allende's novel was a feminine reaction to masculine novel of Marquez. Again the process of deconstruction is at work. Allende criticizes man centered novel of Marquez by deconstructing the structure of his notion. In Marquez novel the binary opposition of man and women by focus on men is at work. By replacing women instead of men in her novel, she creates her own feminine world. Of course she is at the same time attacks the oppositions mentioned above. Maybe women as the oppressed side of the society are at the focal point of her novel, but oppressed working classes as the oppressed side of the society play important role in forming the novel.

Latin American nations have been oppressed, colonized and marginalized in the history for long period of time. Economic, cultural and colonial oppression and marginalization of these nations affected their literature to be marginalized as well. For many years their literature did not possess any significant position in the world literature. Eurocentric, white, western discourse in literature did not assume importance to the literature of non-western nations. Nevertheless, new and innovative literary modes such as magic realism paved the way for the literature of the oppressed and marginalized nations to be seen and heard and consequently the voice of these oppressed and marginal nations be amplified.

According to the findings of the present study, Latin American magic realist writers in general and the two selected novelists in particular, attempted to create a literary discourse which is mainly literature of their own. Magic realism using the mode of realism and mixing it with magic from the vernacular and exotic Latin American culture, produces a literary discourse in which Latin American oppressed colonized and marginalized nations are at the center of their literary works. Magic realism as a new mode of literary expression is the native counterpart for the long established western modes of expression like realism and other modes originating from Europe and western literature which significantly emphasizes on western values and discourse. Taking the established mode of realism and mixing it with their own magical culture, magic realist novelist was able to create literature which gives chance for the downtrodden to be seen and heard. According to the present study, the reason for combination of magic realism with realism can be creation of independent literary mode and fresh and attractive literary expression which in the first step attracts the attention of the readers and at the same time creates possibility for the Latin American oppressed nation's culture and causes and forms of their marginalization to be included in the magic realist works. That is to say, magic realist novelists have tried to make the form and content of their works suitable for amplification of the voice of oppressed and marginal. By mixing the magic of their culture in addition to creation of literature of their own discourse, they were successful in attracting the attention of readers who were tired of old realist way of telling stories. International popularity and recognition of the new mode is the proof that they were successful in choosing the apt mode. Magic realist writings had crucial role in recognition of Latin American literature in the world. By attracting the attention of the readers to their literature, magic realist novelists were also to bring to the center their oppressed culture and people. Magic realism as indigenous literature created the possibility for the long marginalized and decentered culture and people to experience new status.

Amplification of the voice oppressed and marginal by two magic realist novelists Garcia Marquez and Isabel Allende was the main subject of this study. As we learned earlier in the study that any magic realist novel has *weltanschauung* or prevailing world view. Marquez, from this point of view, is concerned more about the working class men, hitherto, his focus is on the oppression of working class men by

colonizing powers. Allende, on the other pole, recognizing magic realism potentiality in amplifying the voice of oppressed women, creates the counterpart of Marquez novel by emphasizing on the oppressed women in Latin American society. In the present thesis, the two novelists were analyzed by focus on how they amplified the oppressed. Gender issues, clash of classes and colonial oppression were the main category discussed in the thesis. As we notice, Marquez fails in presenting a modern and powerful social female figure in his novel, on the other hand, Allende signals birth of new modern women who break the chains that limited traditional Latin American Women. Both novelists pay enough attention to the issue of class hierarchy and capitalist oppression. About colonial oppression, Marquez seems to go more in detail in depiction of economic exploitation of people by colonizing capitalist powers.

In the chapter concerning the gender issues we learned that for Garcia Marquez, working class men under the oppression of the colonial powers specially the United States have the utmost significance. In his man centered novel, the novel is narrated from the male characters point of view and men are at the center of all important events of the novel. The world is viewed from the men's perspective. He seems to amplify the voice of the oppressed working men rather than women. Of course depiction of the downtrodden and oppressed women in his novel could be one way of making their condition be known and their voice be heard. Although there exist powerful female figures but all are confined in the limitations of their home. The world of public in Marquez's novel is assumed for men while the private and inside the home are the realms of the women. We cannot find any political women in *One Hundred Years of Solitude*. Powerful women like Ursula who are considered the pillar of the family, though they manage the house and sometimes financially support the family, but are always in the shadow of patriarchs of the family. They never have any share in starting or ending a war or any public events. They are angels at home and surprisingly the magical power also is attributed to men. This is the male members of the Buendia family who has the clairvoyance power. In the phallogentric society of Macondo women are always considered the second sex. However, there are women who use their body as a weapon in manipulating men. Maybe it seems that women are more portrayed as strong figures in bed, but the patriarchal and traditional society of Macondo as the representative of Latin America does not let

them act freely in public. Consequently, again they return to the realm of private and sex in managing and attracting men. Petra Cotes and Pilar Terenra are among these female characters that use their interminable sexual power. Isabel Allende is generally considered as the female counter part of Gabriel Garcia Marquez. Apparently she is reacting to the man centered novel of Garcia Marquez. Many critics and scholars pinpoint that there exist undeniable similarities between the two novels. The structure, narrative and characters of the two novels have clear resemblance. It goes without saying that Allende as a younger magic realist novelist takes Garcia Marquez as her model. Some critics accuse her of piracy and imitation but as it was discussed in the study, many other critics and scholar argue that in spite of clear similarities between two novels, Allende has successfully made use of her predecessor's novel to create her own fiction.

In her woman centered novel, Allende replaces masculine point of view of Marquez with her feminine one. As we discussed above, in Marquez men are behind any social and public actions. But female figures in Allende unlike the traditional women of Marquez try to question the long established patriarchal norms and standards which assumes peripheral role for women. In Marquez women are not aware of their rights and do not fight for it. But Allende displays new women who are willing to fight for their rights in the patriarchal society. They amplify their voice by social and political activism.

In Marquez, history and story of a family and nation is narrated from a masculine point of view, but Allende scrutinizes the destiny the Trueba family and Chile from a feminine point of view. Creating a feminocentric text, she blends magic and reality to narrate history of a nation and story of families which has always been narrated from masculine point of view.

In order to amplify the voice of the women as the oppressed group, Allende attributes and guarantees magic power to female characters. Unlike Marquez that male characters possess magical powers, in the House of the Spirits, magical and supernatural power is exclusively a feminine realm.

One of the main aims of Allende's novel is depiction of transformation of power hierarchy and dynamics in the patriarchal society of Chile. To do so, she makes a parallel between relationships between men and women in Trueba family and that of

Chile in general. The beginning of the novel signals clash between Clara as the mother and Esteban as the patriarch of the family. Symbolically, their quest for power leads to search of space in the house. More and more toward to the end of the novel female members of the family assign bigger space for them which signalize gaining of more power in relation to the patriarch.

Narrative point of view is also a feminine one in Allende. She is narrating the history of a nation within a feminine story. Most of the novel is narrated from female characters point of view. Apparently there is dialogic relation been male and female voices but obviously the female voice is the dominating one. The world and the society are seen from a female point of view. At the end of the novel we understand that most of the novel is memory and writing of female members of the Trueba family and male voice belongs to the Esteban which wanes toward the end of the novel losing the fight to Alba as the granddaughter of the family. Apparently Allende is constructing and preserving women history and story which has been ignored in the patriarchal masculine history of Latin America. Her novel is the voice of the silenced women who have been under the shadow of patriarchal system which has narrated history and story of the nation from the masculine view. She is empowering the female voice in her feminocentric and self-conscious text. She is creating feminine discourse against the andocentric patriarchal discourse of the society which always assumed peripheral role for women.

Both Garcia Marquez and Allende are well-known for their political leftist and socialist ideas. From the point of view of the issue of classes both novels pay significant attention to the clash of classes. In their writing oppressed working class has particular place. In the novels studied in the present thesis, economic oppression of working class by imperialistic capitalists or local ones has been accentuated by the two novelists. The writers have tried to represent actual events in their fictional worlds to focus on the oppression of working class. Garcia Marquez includes international Banana Company and massacre of the strikers to show that how capitalist system in order to keep the status quo is even ready to slaughter the working classes. Allende referring to modern history of Chile incorporates the bloody violent coup of the 1970's to portray the oppression of democratic socialist revolution of the working class. The coup which carried out by the support of

conservative capitalists and gringos and overthrew the first socialist government of Chile.

Clash of classes and oppression of the working class are among the central themes of Allende's novel. Esteban Trueba and his farm Tres Marias is the symbolic Chile of the time in which Esteban Trueba as the owner of the farm and representative of the capitalist system oppresses the working classes. Justice for the working class is the most significant concern of the novelist and that is why she narrates the history of modern Chile when the working class for the first time gain power and then are oppressed by downfall of the socialist government by a bloody coup which led to death, imprisonment and torture of many who were claimed to be socialist and Marxist. Dictatorship and violence after the coup caused many to flee from the country and oppression of the working class was even more systematic.

Marquez and Allende writing in the mode of magic realism helped to create a new discourse in novel narration by focus on their native culture nature and storytelling. By doing so they shared in formation of new consciousness and literature for the Latin America which was decentered and marginalized in the history. Doing away from the established western narrative forms and forming a new literary expression mode, they were successful in bringing their oppressed culture and nation to the center of attention. International recognition of magic realism helped the silenced voice of Latin American colonized men and working class be heard. Allende bringing the oppressed women to the center of action in her novel signaled the birth of the new Latin American women who were willing to free themselves from the chain of traditional patriarchal system.

Magic realism as the new mode of literary expression has proved to be an efficient tool in the hands of writers of those nations that their culture and literature has been ignored. Introduction and international recognition of the mode which revitalized Latin American literature and culture proves that the oppressed and marginalized culture and nation can be in search of new modes of expression rather than using the established western modes. Latin American magic realist writers realizing the potentiality of the mode in reflecting their oppressed culture and people, has benefited the mode to include the history and story of their oppressed and marginal nations in their works. By recourse to this new mode they have been able to make the voice of oppressed and marginal be heard globally. By bringing the oppression and

marginalization of the Latin American nations to the center of attention of international readers, magic realist novelist was successful in making the silent voice of these nations at least heard by other nations who were unaware of the oppressed nations' condition.

As a final word, what can be proposed according to findings of this study that magic realism can be a model for other oppressed cultural and ethnic minorities and nations to make their silenced voice amplified and heard by creating a discourse of their own, a literary form which is in accordance with their culture, nature and history that by recourse to it they can produce literature and discourse of their own.

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