

TRIBHUVAN UNIVERSITY

**Silenced Sierva Maria: A Study of Gendered Subaltern in Gabriel Garcia
Marquez's *Of Love and Other Demons***

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**By
Dipendra Dahal**

**Central Department of English
Kirtipur, Kathmandu
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Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English
Letter of Approval

This is to certify that the thesis entitled “**Silenced Sierva Maria: A Study of Gendered Subaltern in Gabriel Garcia Marquez’s *Of Love and Other Demons***” by **Dipendra Dahal** submitted to the Central Department of English, Tribhuvan University has been approved by the undersigned members of the research committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

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Dipendra Dahal

Abstract

This research aims to show the marginalization of female who is born in an aristocrat family based on Gabriel Garcia Marquez's *Of Love and Other Demons*. The females of colonial family are also treated as colonized natives during colonial era. They are inferiorized not only in domestic life but also in public life. The research paper also proves how a female is victimized in the networks of patriarchy that always privilege the male. Female's voice is always silenced on account of patriarchal ideology and role of church authority in the context of this novel. Moreover, superstitious beliefs, manipulation of female as patriarchal agency, traditional concept, construction of truth by religious institution that functions as if it is synonymous to patriarchy are some of the factors that play the crucial role to marginalize female. For this, the novel is approached from the perspective of gendered subaltern.

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I. Marginalization of Female

Marginalization of female can be traced since the development of human civilization. This tradition even got consolidated during the colonial era. Colonialism is harsher upon female than male. During colonial era, colonial aristocrats are also treated as natives because of their inclination to the native culture. On account of the influence of the colonialism females are doubly marginalized, not only by males but also by females. Women are always suppressed not only individually but also institutionally in the society which is based on the patriarchal structure.

During colonialism not only slaves but also white females were marginalized. Manipulation of female as patriarchal agency, the role of church authority which is synonymous to patriarchy, cultural conflict, religious conflict and superstitious belief are some of the factors that play the crucial role to suppress and sideline women.

Gabriel Garcia Marquez is widely known as the writer of magic realism. Like other novels, Gabriel Garcia Marquez has employed the technique of magic realism to raise the voice of subaltern people. Through this technique, he even presents the supernatural happenings. His works reflect the life, suppression, marginalization and happenings of Columbia. He has expressed his direct and bitter feelings towards colonialism in his works like *One Hundred Year of Solitude* and *Love in the Time of Cholera*. Edward Said, in his foreword to selected *Subaltern Studies* (1988), wrote that this subaltern studies consisted of the pieces of post-colonial histories. In addition to this, he emphasized on to include the texts of the writers like Salman Rushdie and Gabriel Garcia Marquez.

This novel *Of Love and Other Demons* is set in Columbia, a colony colonized by Spain for more than two hundred years. In the introductory pages, Marquez states that he has written this novel on the basis of the story told by his grandmother. It also

depicts the conflict between the colonizers and colonized. Through this novel, he attempts to explore the impact of colonialism which is harsher upon female in comparison to male. While doing so, he has created the female protagonist, Sierva Maria who is victimized or suppressed from the very beginning of her life to the end. The protagonist, Sierva Maria can be taken as the representative of marginalized female in the colonized territory though she is the daughter of white aristocrat. She is suppressed throughout her life. Neither she can speak herself nor there is anybody to speak in her favour in her whole life.

In the course of colonialism, colonizers use various cultural, religious and many other phenomenological elements to suppress the natives but the worse impact is felt more by females than male. This particular novel unveils the treatment of colonizers to female who is inclined to natives' culture. Due to the worse impact of the colonization, females are victimized. They are obliged to face the lack of the space not only in the community but also in their own family.

Sierva Maria, born as an unwanted child of her parents is victimized throughout her life. Due to the cold relationship between her father Don Ygnacio and her mother, Bernarda, she has the childhood of foundling. Consequently, she is brought up among the slaves and influenced by the slaves' culture and rituals. Her mother has been manipulated as the patriarchal agency to strengthen the superiority of male during the colonial era although she is white. She, at the age of twenty-three, is compelled to marry with fifty-three years old aristocrat by her own father. She is even instructed to murder her husband in accordance with her father's plan but she does not fulfill the ultimate instruction of her father who has the dream of obtaining the Marquis' property. Hence, it is not her intention to get married rather it is her father's

intention. So she hates her own daughter as if she is not her own child. She explains her pathetic condition of her life. She states:

The only thing he had to thank her for was that she did not have the heart to take the final step planned with her father, which was to pour laudanum in his soup so they would not have to suffer his presence. I put her nose around own neck. But I'm not sorry. It was too much to expect that on top of everything. I would have to love that poor premature creature, or you, when you have been the cause of my misfortune. (153)

The disgust towards her own daughter gets originated from her unintentional marriage. Sierva Maria is born in premature stage as a deformed baby. Unfortunately, she gets hatred instead of getting motherly affection from the very beginning of her life. Blaming her own husband for the cause of misfortunes, Bernarda does not fulfill the responsibility of a birth-giving mother rather she contributes to victimize her own daughter.

Don Ygnacio, on the other side, does not willingly marry with Bernarda since he vows not to marry in his life after the death of Dulce Olivia, his wife. When the Marquis is passing his lonely life Bernarda makes frequent visit to him. Unconsciously, he happens to have physical intercourse with her. Later she informs him that she is in the second month of pregnancy. She further reminds him that the only needle that can mend her honour is formal matrimony.

As an unwanted child, the protagonist, Sierva Maria is deprived of parental love throughout her life though her father later exposes love towards her which does not bring any positive attitude in her life. She is born premature and puny and the second is that she is girl. Her father who sees for the first time, says, "She will be a

where if god gives her life and health” (43). The Marquis assumes that Sierva Maria will be a prostitute in future like mother who has kept sexual relationship with him before marriage. Her father thinks that she is not his daughter but only Bernarda herself. Similarly her mother hates her from the moment she nurses for the first time and she even refuses to keep the baby with her. Thus she becomes the victim of cold relationship between her father and mother. Moreover, the traditional concept or superstitious belief also plays the crucial role for her victimization. To substantiate this view, Marquez has employed the technique of magic realism. She is promised to Virgin Mary by Dominga, a slave woman.

The protagonist, Sierva Maria is destined to be grown up among slaves because of the negligence of her parents. She happens to assimilate the slaves’ rituals and customs. Because of her inclination to natives she is treated as if she is the second class citizen by her own parents who are guided by colonial mentality based on patriarchal ideology. Misunderstood Sierva Maria by the dint of her behaviours and habits, she can not get space in her own family and has to pass a life as a second class citizen. All her acquired features are misinterpreted as demonic as a result she has been turned into the object of experimentation in the name of removing demonic possession. Don Ygnacia, her father easily becomes ready to confine his daughter in the church putting his trust upon the Bishop. In the church, she is treated as an outcast by the nuns though they are females. She becomes the victim of hatred there as if she is from the different world.

Delaura, who knows the reality minutely, too cannot revolt against the church authority rather he surrenders in front of it. In this respect, he too seems to be guided by patriarchal ideology who does not dare to rescue Sierva Maria due to the fear of the church and community. In the long run, the Bishop practises exorcism, a way of

purification in the name of removing evil spirit. The brutal treatment of the Bishop is beyond the imagination of one. Ultimately, she closes her eyes forever in the church.

Of Love and Other Demons written by Gabriel Garcia Marquez which has explored the suppression of female through the protagonist received various critical appraisals since its publication. Many critics locate this novel in the frame work of magic realism like his other novels *One Hundred Years of Solitude* and *Love in the Time of Cholera*. The novel has been approached from different perspectives that indicate the complexity of the novel. Jonathan Handleman, in *Literary Review* opines:

Marquez is concerned with the unreliability of events and their meanings. He constantly presents events which can be interpreted as miracles, the work of devil or simply natural phenomenon, using the varying perspectives of eighteenth and twentieth century viewers.

Marquez shows that time, too contributes to how a seemingly concrete action can be understood. (635-6)

In this respect, Handleman analyses the novel from the perspective of postmodernism in terms of unreliable narrator, unreliable facts and reliable dreams. He assumes that Marquez has created uncertainty about reality from different perspectives. Even when the author presents the facts, he shows the reader that there is no single and clear explanation. Still within the tradition of postmodernism, it addresses and often discredits many traditional institutions and beliefs and creates uncertainty about the interpretation of reality. He further asserts that Marquez forces the reader to observe minutely not only the presentations of reality in the world of eighteenth-century South America but also in the present day world, with its own versions of reality and magic. He focuses on the concept of time that influences the meaning of the text.

In the text, Handleman further states, "The heretical, scientific, progressive characters of the eighteenth century are both identified by a modern reader and scorned for their lack of appreciation of the magic running throughout the novel" (636). He consents on the archetypal vision of the novel in terms of technique.

John Updike regarding the adoption of black rituals, in *The New Yorker* states:

Neither [or her] parent has any energy of affection to spare the child, so she is reared by the decaying households contingent of slaves and learns their languages, dresses, religion and diet-a goat's eyes and testicles are her favourite meal, cooked in lard and seasoned with burning spices. (46)

John Updike opines that the girl assimilates the slaves' ritual due to the parents' carelessness. In addition to this, he shows the environmental influence on her.

Another critic and reviewer, Nicole C. Matos has viewed the novel in terms of animals and animalistic components in people. He states the encroachment of the dog as "[a] threat to colonial culture" (46). He asserts:

The image of rabid dog encroaching on a cherished human space and wreaking havoc without regard to race or other social constructions introduces the subtle threat to colonial culture that animals, wild the domesticated, often embody in the novel as a paradoxically evocative motif represented simultaneously as fascinating and repulsive. (46)

Thus, different critics have critiqued Gabriel Garcia Marquez's *Of Love and Other Demons* revealing post modernistic elements, adoption of black culture and animalistic components. This research, however, does not deny these various views rather attempts to explore the marginalization of female in an aristocrat family which

is one of the major issues throughout the novel. In order to explore this, the novel is approached from the perspective of gendered subaltern.

The term 'subaltern' is used to denote the entire group of people that is subordinate in terms of class, caste, gender, culture, religion and race or in any other way. Gramsci, a Marxist thinker, opines 'subaltern' meaning 'of inferior rank' is a term to refer to those groups in society who are subject to the hegemony of the ruling classes (215). Subaltern class may include peasants, workers, marginalized group, indigenous and other groups denied access to the 'hegemonic' power. Gramsci's 'hegemony' refers to the process of moral and intellectual leadership through which subordinate classes consent to their own domination by ruling classes. He defines hegemony as a form of control exercised by dominant class. Subaltern groups do not hold any socio-political power but they will attempt to overcome their subordination through a broad struggle that will affect the every aspect of society. Being a Marxist, Gramsci is very much concerned with the proletarians whose voice remains unheard in the history. Gramsci emphasizes on the permanent victory of subaltern people so that they will be able to speak on their own.

Subaltern people are always dominated and exploited in the society by elite group. But subaltern is not homogenous term having a fixed identity. It does not have single criterion to identify as subaltern. The meaning of subaltern can not be confined addressing the people of the lower class, untouchable, politically dominated and so called inferior in society rather it can be also employed to reveal the domination, suppression and marginalization of people belonging to the superior or upper classes. Subaltern studies is not only the phenomena of India or South Asia but also a global phenomenon. Dipesh Chakravarty says, "...beyond India or South Asia as an area of academic specialization" (9).

According to Ranjit Guha, the term ‘subaltern’, “will be used in these pages as a name for the general attribute of subordination in South Asian Society whether this is expressed in terms of class, caste, age, gender, and office or in any other way” (*SSI*, vii). He includes rural gentry, impoverished landlords, rich peasants and upper-middle peasants into the category of subaltern classes. He further states that the concept of subaltern means to cut across several kinds of political and cultural binaries such as colonialism vs. nationalism, imperialism vs. indigenous cultural expression, in favour of a more general distinction between subaltern and elite. His concept of subaltern is based on binaries where the former is dominant and latter is dominated. Further, David Ludden clarifies the meaning of subaltern as:

The subaltern classes, specifically peasants’ gave way in practice to the textuality of colonialism and resistance [...]. The meaning of subalternity in subaltern studies shifted as the framework of study increasingly stressed the clash of unequal cultures under colonialism and dominance of colonial modernity over India’s resistant, indigenous culture. (19)

Ludden views that subaltern studies deals with the cultural clash during colonialism in order to reveal the meaning of subalternity. In the course of colonialism, colonizers always attempt to impose their language, culture, religion, education etc. upon natives in name of modernization or civilization. Moreover, they are habituated to consider that natives are barbaric and it is their responsibility to civilize them. As a result, indigenous culture, language and religion get distorted. Though natives tend to resist, they are ultimately marginalized.

Gender subaltern basically refers to the group or class of women who are marginalized from various perspectives and are treated as the subject to the hegemony

of ruling classes. Furthermore, it also deals with the victimization, suppression of women and how they are sidelined from the centre. Gayatri Chakravarty Spivak deserves the credit regarding the gendered subaltern who enters a new domain: feminism in subaltern studies. She wants to present women as subaltern group. In her text, she has made an attempt to show how women are subalternized in colonized patriarchal society. Spivak goes on to elaborate the problems of the category of the subaltern by looking at the situation of gendered subjects. Later, some other intellectual theorists like Kamala Visweswaran, Susie Tharu, Ranjit Guha, Gyanendra Pandey also raise the issue of gender in subaltern studies.

Spivak thinks that subaltern studies has not paid serious attention though it is a discourse which is supposed to speak on the behalf of marginalized group. The position of subaltern women can contribute to bring the bitter fact distorted by elite historiographies. In the patriarchal social structure, the female voice as well as deed is always ignored. Spivak therefore, opines that “women are the neglected syntagm of the semiosis of subalternity of insurgency” (395). Whether it is the west or east, the women are denied the position from which they can speak on their own as both spaces are patriarchies in which women are always are turned into the object of the male’s desires. Spivak, examining the situation of gendered subaltern, opines:

Both as an object of colonialist historiography and as a subject of insurgency, the ideological construction of gender keeps the male dominant. For if in the context of the colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. (82-83)

Spivak, examining the situation of women in particular, concludes with the declaration that the subaltern cannot speak. She presents women as more

subalternized group. Though males are subalternized, females are under their shadow because of their gender. The suffering of female subaltern can not be experienced by the male subaltern. She has contributed in subaltern studies by providing feminist mode. Moreover, she focused on colonial subject as the major concern of theorization.

Kamala Visweswaran following Spivak's ideas of gender, also attempts to emphasize on the status of women who are marginalized from the centre because of gender. She asserts, "It is in this tension moment of oscillation, I would argue that we recognize the effect where the gendered subaltern is felt, woman as subaltern; subaltern women" (125). Although the major focus is on caste and class, the oppression and exploitation of women at the hands of men is equally noticeable. In this sense, women are more victimized vis-à-vis men. Therefore, women can be regarded as the best subaltern.

In this research, there are three chapters; the first chapter contains general introduction of the research, based on the analysis of the novel from the perspective of gendered subaltern. The second chapter embodies the discussion of tools as well as the textual analysis. Gendered subaltern is discussed under the concepts of Gayatri Chakrabarty Spivak, Dipesh Chakravarty, Ranjit Guha, Kamala Visweswaran, Susie Tharu, Tejaswini Niranjana and even Antonio Gramsci. It explores the components for the suppression of female in various forms such as cultural conflict, role of church authority, manipulation of female to suppress them and religious and superstitious belief. The final chapter deals with the conclusion and findings of the research that has shown how the female are silenced even in white aristocrat family during the colonial era.

II. Individual as well as Institutional Exploitation upon Female in Gabriel

Garcia Marquez's *Of Love and Other Demons*

Gabriel Garcia Marquez's *Of Love and Other Demons* is set in colonial era, a time of viceroys and Bishops, enlightened men and inquisitions, saints and lepers. Based on the context of colonial period, it embodies the activities of Spanish colonizer in colonized territory, Columbia. Despite this fact, it also shows the marginalization of female not only in individual level but also in institutional level. Particularly, this novel discloses the bitter fact of colonial family about how a white female is subalternized in the context of colonialism. In this respect, like colonized female, even white females are also treated as second class citizen in their own family as well as in community.

Colonialism appears to be harsher to females than to males of colonized spaces. During the colonial era not only colonized women but also the female belonging to colonial family were marginalized by the males. In this regard, patriarchy got strengthened during colonial era. Even woman belonging to middle class as well as higher class were treated as second class citizen.

In this particular novel, *Of Love and Other Demons* by Gabriel Garcia Marquez, the marginalization of female belonging to aristocrat family as well as colonized female can be widely observed throughout the novel. As the novel is set in colonial Columbia, it deals with the impact of colonialism which is more hazardous to female than to male. The identity of female was very problematic during colonial era. In order to depict the miserable condition of female, Spivak opines, "Can the subaltern speak? What might the elite do to watch out for the continuing construction of the subaltern? The question of 'woman' seems most problematic in this context" (99). As Spivak states, it is the male who is responsible to construct female as

subaltern. The then society was controlled by the elite or male where the speech as well as deed of female was entirely denied. In this novel, the protagonist, Sierva Maria is silenced from the very beginning to the end of her life. She is the only one daughter of aristocrat father, the Marquis but unfortunately, she has the absence of love throughout her life. Neither she gets love from her father nor from her mother. She has the childhood of foundling. She is so unfortunate that she has to suck the breast of a slave woman, Dominga at the very beginning of her life.

The cold relationship between the Marquis and Bernarda obviously seems to be responsible to suppress Sierva Maria from the very beginning of her life. Consequently, she becomes the victim of hatred of her parents. Born as a deformed baby, she is premature and puny but instead of getting warm affection, she is rewarded with the hatred. Spivak also deals with how female are marginalized in middle class as well as upper class. Regarding this issue, Spivak opines:

...the women of whom I will speak in this section was not a true subaltern but a metropolitan middle-class girl. Further the effort she made to write or speak her body was in the essence of accountable reason the instrument of self-conscious responsibility. Still her speech act was refused. She was made to own speak herself post humously. (91)

Generally, it is thought that only poor and helpless women are marginalized. On the quite contrary to this, female is sidelined from the center even in the middle as well as high class. Females' voice is always a matter of rejection in the eyes of male. She does not get equal space like a male of the upper-middle class society.

Females are subalternized in such a way that they are treated as scapegoat. They are made the object of sacrifice in the name of religion, culture. In fact,

patriarchal social structure has turned the female into the object so that they can be ruled. They are always subordinated in the society. The culture and tradition which are guided by patriarchal ideology suffocate female to death.

In the context of the protagonist, Sierva Maria, has been treated as a scapegoat. Neither her father nor her mother desires her birth. The romance between the Marquis and Bernarda becomes the cause of Sierva Maria's birth. Bernarda is manipulated by her own father to attract the Marquis and she is further instructed to kill him. So their marriage is only the formality because Bernarda is two months pregnant before formal matrimony. Unfortunately, Sierva Maria is born as abnormal. Despite this fact, she is neglected by her own parents. At the birth of Sierva Maria, the midwife informs in this way:

... the umbilical cord wrapped around her neck was strangling her. It's a girl. But it won't live. That was when Dominga De Adviento promised her saints that if they granted the girl the grace of life, her hair would not be cut until her wedding night. No sooner had she made the promise than the girl began to cry. (43)

Sierva Maria, as a scapegoat, is promised to Virgin Mary in order to save her life. The norms and values, rituals practised in the society are always in the favor of male. In the sharp contrast to this, females are victimized.

The life of Sierva Maria is offered in the name of God by her own father who believes that the God is omnipresent. He is habituated to define every event as god's endeavor. He says, "The girl is not going to die. But if she must die it shall be of whatever God wills" (15). The Marquis wants to appropriate his daughter's life with god's will. Through this, father's cruelty towards his own daughter can be clearly witnessed and consequently she becomes spaceless in her own family. This indicates

that females are unsafe not only in the community but also in their own family that plays the crucial role to marginalize Sierva Maria. Corresponding this issue, Spivak views about how female are sacrificed in different names in the following way:

I will later place the mobilization of woman into Sati with the place of the epic instance of heroism-suicide in the name of 'nation', 'martyrdom', suicide in the name of 'God' and other species of self-sacrifice. These are the transcendental figurations of the (agent of the) gift of time. (109)

Spivak unveils the victimization of female in various names like God, custom, tradition and even heroism and so on. Males also want to approve the victimization of female in the name of heroism. In the framework of patriarchy, neither female herself can raise her voice against suppression nor there is somebody to speak in her favour. Their voices always remain unheard and they are sidelined and obliged to become inferior people. Assimilating this, Spivak says, "There is no space from which the sexed subaltern subject can speak" (102). Subaltern people always lack space for everything is under the clutch of elite or male. As Spivak argues, there is no space for female in family and society that turns their position as marginal and they are passing voiceless life in this world.

Sierva Maria in this text too, lacks space and she does not have any agency to support her. Moreover she is victimized not only in her family but also in the community. She is suppressed in the name of exorcism. Believed to be possessed by demon, she is brought in the convent in accordance with the order of the Bishop who is regarded as the ultimate authority of the society. Through his act of sending Sierva Maria to the convent, it seems that he is just turning the body of an innocent girl into

the laboratory where the experimentation of exorcism is practised in the name of removing evil spirit from her. Trusting upon the order of the Bishop, the Marquis reaches the convent. The gatekeeper informs that she is not allowed to put on hats as well as other accessories. When the girl's braid (hair) unrolled to almost to the ground, the surprised gatekeeper orders:

“It has to be cut”

“It is pledged to the Blessed Virgin until the day she married”,
said the Marquis.

The gatekeeper accepted the reasoning. She took the girl by the hand, without giving her time to say goodbye, and passed rough the turnstile. (64)

Before leaving Sierva Maria in the convent, the Marquis informs that her hair is not supposed to cut. Her life as well as hair is promised in the name of Virgin Mary. Similarly, the Bishop also offers her body to the god in this way, “whoever you may be, he shouted, I command you in the name of Christ, lord God of all that is, was, and will be, to abandon this body redeemed by baptism and return to darkness” (141). In this sense, we can see the transformation of the protagonist, Sierva Maria from the status of human being in to the object of scapegoat. On the one hand, Dominga, though she is a woman, offers an innocent girl to the god. On the other hand, the Marquis and the Bishop sacrifice the girl to the god. In fact, the religious authority also plays the vital role to marginalize female in various forms. The religious institutions like church, convent are existed by supporting the patriarchal ideology in the community. Taking this matter into account, it is clear that they have also indirect role to inferiorize female vis-à-vis male.

Subaltern people are always marginalized, exploited and inferiorized. During the colonial era, both male and female are subalternized. However, the experience of female is bitter in the comparison to male. Male can be included in the common subaltern because their bitter experience can be felt by both male and females too. But the experience of gendered subaltern cannot be felt by common subalterns. Women are not free like men in the patriarchal society. They are always manipulated in accordance with the desire of men. Consequently, the worse impact is felt by women themselves and they become the victim and helpless in front of men.

Bernarda, the birth-giving mother of Sierva Maria, has been manipulated as agency by her own father in order to fulfill his ambitious dream. Though Bernarda is his daughter, she has been treated as a means of fulfilling his desire of becoming rich. He gets his daughter to marry with the man of fifty three whereas she is only twenty three. Against her individual freedom, she is destined to accompany the Marquis in her life. It is her father who determines her fate. Due to this, she is compelled to feel herself as a dead corpse in her life. Bernarda expresses her pain of unsatisfactory life as:

Her father had sent her to him, using the pretext of herrings and pickles, how they had deceived him with the old ruse of reading his palm, how they had planned the cold, certain move of conceiving Sierva Maria and trapping him for life[...] ‘I put the noose around my own neck’, she said, ‘but I’m not sorry. It was too much to expect that on top of everything else, I’d have to love that poor premature creature, or you, when you’ve been the cause of my misfortunes. (153)

Bernarda is victimized by her own father. Later, she too disgusts her own daughter from the very beginning. Her father is the agent who predicts her future. Similar to this issue, Spivak asserts; “the agency was always male, the woman was always the victim” (114). In this regard, male seems to fortify the structure of patriarchy at the cost of dominating female. Both Bernarda and Sierva Maria are suppressed on account of agency of patriarchy. On the quite contrary view of Spivak, even females are also guided to function as agency due to the pervasiveness of patriarchal ideology. Perhaps, this is one of the techniques to inferiorize female. Though Bernarda is her birth giving mother, she ultimately marginalizes her daughter. Being a woman, she appears to be biased towards her own daughter because of her unintentional marriage determined by her father. Bernarda becomes victim by her own father and later she also victimizes her own daughter. It is the patriarchal ideology that shapes her mentality to treat her daughter cruelly that becomes one of the causes to push Sierva Maria into the status of subaltern.

The Bishop sends Sierva Maria in church for her treatment. Though she is bitten by a dog infected by rabies, she is sent to the religious institution. Moreover, religious authority even utilizes female for marginalizing another female. Josefa Miranda, the Abbess of the convent, underestimates Sierva Maria and treats her as if she is from the different world. Though the Abbess is a religious figure, she does not have the sense of humanity rather she presents herself as the stone hearted fellow.

Sierva Maria is different from other because of the influence of the natives’ culture. Due to the negligence of her parents, she is brought up among the slaves and lives as a second class citizen like other slaves in her own house. According to Abrenencio, the physician, she is out of risk from the rabies though she is bitten by a rabid dog. Due to the strange fever, later she is taken to the Bishop who encroaches

her to the convent as he declares that she has an evil spirit inside her. With the help of his religious authority, he imprisons her in the convent where she becomes like a slave. She is abused even in the sacred religious institution. Sushie Tharu and Tejaswini also deal with how women are enslaved in various forms. In order to address such confined condition of female they opine, “She lives as a slave to custom as long as she can and when she can not tolerate that life any more” (255). As they argue, women are exploited as well as enslaved in different names like religion, custom, tradition, institution, society, gods etc. Sierva Maria is also victimized in the name of religion due to the influence of patriarchal ideology prevalent in the contemporary society. The Abbess behaves her like animals but not human being. When the Vicereine visits the convent as a visitor, the Abbess whispers in her ear, “Take care, she is like a tiger. The Abbess seized her arm. The Vicereine did not go in, but one glimpse of Sierva Maria was enough for her” (104).

In the course of providing information to the visitor, the Abbess misinterprets Sierva Maria. The inclination to the slaves’ culture becomes the source of subordination during her confinement in the convent. Similarly, the Vicereine further informs into her husband’s ear, “she is possessed by demon”(105). Demonic possession in their understanding is marked by the behaviors and habits of Sierva Maria who is influenced by slaves’ culture. Similarly, other nuns of the convent also abuse her. She has been treated as an outcasted person there. The Abbess hates and scolds in this way:

Spawn of Satan! You became invisible to us. A novice tried to lead Sierva Maria away by the hand, but the terrified Abbess stopped her. ‘Do not touch her!’ she shouted. And then to everyone, ‘No one is to touch her.’ In the end they took her by force, kicking and

snapping at the air like a dog to the farthest cell in the prison pavilion. (71)

Sierva Maria is made the victim of brutality in the religious institution. In this respect, the Abbess and other nuns have been mobilized by the Bishop to suppress her. In terms of agency, Spivak asserts; “agency is also a strategy of dominance produced in the process of silencing women” (92). The society as well as religious authority creates agency that subalternize women from the centre and contributes to the ideology of male superiority..

Women of the colonized space are doubly subalternized. On the one hand, the women, like their male counterparts are suppressed as colonized subject and on the other hand, their own male counterparts also dominate them. However, it ultimately falls in the tendency to exploit female. In this novel, *Caridad del cobre*, the maid has been suppressed not only by the master but also by the slave male. When the Marquis knows that his daughter, Sierva Maria is bitten by a rabid dog. He asks which of them accompanied Sierva Maria when the dog bit her. All the slaves become terrified and in the meantime she is identified through the information given by the male slave of the same plantation. In order to punish the maid, the Marquis explains her duty in this way:

“Take charge of her as if you were Dominga de adviento”, he explained her duties. He warned her not to let the girl out of her sight for instant and to treat her with affection and understanding but not to pamper her. Most important of all, she was not to cross the thorn bush fence he would place between the slave-yard and the rest of the house. In the morning when she awoke and at night before she went to sleep she was to give him a full report without his having to

ask for it.

‘Be careful what you do and how you do it’, he concluded, ‘you will be the only one responsible for seeing that these orders of mine are carried out’. (27)

The Marquis punishes the maid and gives full responsibility to take care of his daughter. But, on the other side, he seems to escape from his responsibility of a father. It indicates his lack of affection and parental responsibility to his own daughter. The male slave does not attempt to protect Caridad del cobre, another slave woman. Instead he assists his master to punish a slave woman. In the long run, Caridad del cobre has to be the victim of harsh punishment. Firstly she is dominated by her own master, the white colonizer and secondly by a slave man. Spivak analyses the problems of the subaltern by examining the position of gendered subjects. In other words, females of the colonized space are more victimized than males in colonization. Spivak claims this idea as:

It is rather, that both as object of colonialist historiography and as the subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is in deeply shadow. (82-83)

In colonial period, women’s subjectivity is always denied. They are always treated as if they have no significance in the community. Male is always privileged in the colonial society. The ideology is constructed by the male that is why; it always plays the vital role to exercise the male superiority upon female.

Sierva Maria is the daughter of an aristocrat family of Spanish colonizer. She is silenced by both male and female of the same class. Her own father, the Marquis

can be regarded as representative character of male whereas her mother, Bernarda is the female representative. Despite being the white, they both are equally responsible to suppress an innocent girl. Initially the Marquis does not accept Sierva Maria as his daughter due to which she is treated as if she does not belong to the same class or family. The Marquis knows everything properly but he is good at pretending not to know. After all, he thinks that Sierva Maria has inherited such qualities which are still in common with his wife, so he takes Sierva Maria not as his daughter but as hers alone.

Bernarda, instead of giving warm affection to her daughter, stops thinking about the girl. She keeps her out of her mind. Sometimes, she even mistakes her for somebody else because she is grown and changed so much. Examining Sierva Maria, she said, “you’ve just like your father, a freak” (23). As she is facing the cold relationship with her husband, she hates her own daughter. She said, “The only thing white about that child is her color” (45). Sierva Maria has been discarded by her parents. Bernarda treats her as if she does not have any relation with her. It is the impact of patriarchal ideology as well as her own suffering from males that shapes her mind. Hence, we can trace the suppression of female by both male and female. No wonder, both females either belonging to the colonized or colonizer are dominated whereas male is always dominant.

Subalternized women are different from the males. They are suppressed and exploited from the males of the same class. In this sense, class hierarchy is not the absolute determiner of the marginalization rather it is the gender that provides the platform for the pattern of domination. Sierva Maria, the daughter of an aristocrat, is discarded by her own father. She is destined to land on this earth as girl. In terms of

the birth of Sierva Maria, the attitude of her father is presented in this way:

Dominga de Adviento sang out in jubilation, “she will be a saint!” The Marquis, who saw her for the first time when she was bathed, and dressed, was less prescient.

She will be a whore, if god gives her life and health’. The girl, daughter of an aristocrat had the childhood of a foundling. (43)

Dominga as a woman becomes happy at the birth of Sierva Maria however the Marquis declares that his daughter will be a prostitute in future. Here, he appears to be poisoned with patriarchal ideology. If she were born as a son, he would appreciate her birth. Therefore, for Sierva Maria, to born in female sex has become the misfortune for her life. The Marquis, compares her with Bernarda who keeps physical intercourse with him before marriage. He is reluctant to marry with her but he can not put an end to their relation so he has just given the formality through marriage. Because of the traditional concept based on patriarchy, he thinks that Sierva Maria also will be like her mother, Bernarda. The Marquis does not want to realize his mistake instead he entirely blames his wife. He demonstrates his male superiority taking his wife as an object of possession. Spivak analyzes how females are oppressed in terms of gender. Spivak claims:

The pattern of domination is here determined mainly by gender rather than class. The subordinated gender following the dominant within the challenge of nationalism while remaining caught with in gender oppression is not an unknown story. For the (gender -unspecified) ‘true’ subaltern group, whose identity is its difference, there is no unrepresentable subaltern subject that can know and speak itself. (90)

Spivak views that women are exploited by the males of the same class. Even in the elite class too, aristocrat females are inferiorized. So the status of women is problematic and there is fluidity in their identity. It is not the case of particular women like Sierva Maria and Bernarda rather it is associated with the whole female race who were marginalized and are still marginalized. That is why, gendered biasedness plays the vital role for marginalization and subordinated position of women in society, culture, religion and institution etc.

Bernarda's individual freedom is restricted by her own father who is property oriented. She is deprived of deciding herself about the marriage and happens to sacrifice everything for the sake of her father. Beside this, even in her husband's home, she does not get the space like an elite woman. Consequently, she can not establish herself in the society. Later she takes the help of fermented honey and the cacao in her life. In the later part of her life, she expresses the futility of her life. She says:

Then I learned that I would have been capable of hacking them to pieces with a machete, she said, not shedding a tear, 'and not only them but you and the girl, and skinflit of a father, and everyone else who turned my life to shit. But I was no longer in any condition to kill anybody. (154)

Bernarda regrets for passing an insignificant life. She realizes that she has been trapped in her life. For this she blames male representatives particularly her father and her so called husband. Furthermore, she thinks that her daughter has also contributed to transfer her valuable life into nonsense. Her identity is not fixed. She has been turned into a puppet who is handed from one male to another male without carrying any significance. Even though she is white, she is like the slave women of colonized

space. She belongs to elite from the perspective of class but her femininity pushes her out of the class.

The Marquis before getting married with Bernarda, is in love with Dulce Olivia. Eventually he gets married with Dona Olalla by the force of his father. How easily he leaves the former beloved and adopts the latter. Dona Olalla can not get anything from her husband. For her, the Marquis is like a statue to whom she is supposed to worship. Unfortunately, she leaves this materialistic world forever.

Through the cases of Bernarda and Dulce Olivia we can state that issue of gender enables man to be dominant and make women dominated. Both women belong to the white family of upper class but on the quite contrary, they both are treated like third world women of colonized territory. They are sidelined from their status. Spivak observing the complex situation of subalternized women, opines, “paradoxically, these same moves allow us to witness the unfixed place of women as signifier in the inscription of the social individual” (110). In accordance with Spivak’s view, women donot have absolute status vis-à-vis men. They are taken as the parts of patriarchy and are always regarded as incomplete. Most probably they do not have any fixity because of genderedness. Gender marks a relationship of difference. Females are always suppressed by the males of the same class. Males become jealous of women and tend to degrade them from the level of equality.

Subalternized women suffer from identity crisis. They are supposed as nameless, statusless figures in the community. Their subjectivity is denied. Sierva Maria, the protagonist of this novel lacks identity in her own family and community. She can be regarded as the representative of the marginalized women who face the crisis of identity. She has to become a stranger in her own house. She is never addressed by her proper name rather she is threatened by her own birth-giving mother.

She is abandoned to glance her own mother. Bernarda threatens her in this way:

Girl ! she would shout. 'I forbid you to look at me that way! 'make noise before you come in !' and the girl would heighten her fear with a string of yoruban curses. At night it was worse, because Bernarda would wake with a start, sensing that someone had touched her and there was the girl at the foot of the bed, waiting her as she slept. Her attempt to tie a lowbell around Sierva Maria's wrist failed because the girl's movements were so stealthy it did not make a sound. The only thing white about that child is her color', her mother would say. This was so true that the girl changed her name to an African name of her own invention: Maria mindingna. (46)

Sierva Maria is compelled to be a stranger in the eyes of her own mother. She is prohibited to look at her mother's face. She lacks proper identity and she is addressed as 'girl' like other commoners. Bernarda calls her daughter without proper name. It reveals that she is directly or indirectly guided by patriarchal ideology that does not recognize female's identity properly. Though Sierva Maria is white, she is insulted by another white woman. She has to change her name into an African name: Maria Mindingna since she cannot tolerate the insult of her own mother.

Spivak also emphasizes on how females become identityless in the community as well as family. They are obliged to face the problem of identity due to the generalization in mass. In terms of the identity, Spivak asserts:

Naming a female infant "a good wife" has its own proleptic irony and the irony is all the greater because this sense of the common noun is not the primary operator in the proper name behind the naming of the infant is the sati of Hindu mythology. Durga in her manifestation

as a good wife. (123)

As Spivak opines, females are named based on the convenience for patriarchal society. They are deprived of their specific identity. They are considered as objects. The society based on the patriarchal framework manipulates females either positively or negatively but ultimately they are sidelined. So females as subaltern feel humiliation in front of elitist people especially male.

In the case of Sierva Maria, she is further treated as a creature in the convent. When she is transferred to the convent for the treatment, she is behaved as if she has no human identity by the Abbess. When Delaura, who is charged to heal Sierva Maria, reaches the convent to investigate her condition, the Abbess said, "Take care. That creature is capable of anything". "So much a threat, even behind bars?", said Delaura (86). This statement exhibits the behaviours of Abbess towards Sierva Maria. She is addressed as if she has no name. After all, Sierva Maria can be regarded as the representative of gendered subaltern whose identity gets lost in domestic as well as social life.

According to Antonio Gramsci, subaltern people are subject to the hegemony. It is a form of social control exercised by dominant class. It also refers to social power relationship. Sometimes people are not ruled only force alone but also by ideas. Therefore, hegemony means a societal setting in which as ruling class is imposing its ideas upon a ruled class either by force or consensus. In colonized space, dominants or elites involve in vertical mobilization whereas subalterns involve in horizontal mobilization. They tend to be more violent. Though they are exploited, they too have the sense of resistance; however, they are ultimately silenced.

Sierva Maria attempts to resist against the church authority. When the Marquis submits her to the convent, she at first makes effort to escape but finally she is seized

by the nuns and confined there. In this situation, the attempt of Sierva Maria also indicates her resistance against her confinement. Similarly, Bernarda is also avoided by her husband, the Marquis. She keeps physical intercourse with her commodified lover, Judas against the norms and values of the society as well as her husband's domination. Though she is subordinated, she also seeks her individual freedom. Moreover, when Dominga happens to see the physical intercourse between Bernarda and Judas, she is threatened and tried to suppress in this way:

“Don’t just stand there like a corpse”, Bernarda shouted. “Either get out or get down here with us.” Dominga de adviento left with a slam of the door that sounded to Bernarda like a slap in the face. That night she summoned her and threatened the most atrocious punishments if she said anything about what she said anything about what she had seen. “Don’t worry, white lady” said the slave. “You can forbid whatever you like, and I’ll obey.” And she concluded, “The trouble is you can’t forbid what I think.” (23)

From the above conversation between Bernarda and Dominga, we can sense the notion of resistance against a white lady made by a slave woman. Her act of slamming door symbolizes her rebellious feeling against the domination upon her. Similarly, her response against the threatening of a white lady embodies the feeling of resistance directly or indirectly. Despite her consent not to publicize her case, she further answers that she can’t prohibit her whatever she thinks. Responding to the question of Bernarda, she explodes her feelings of resistance against the colonial authority.

In the course of imposing authority, females like Sierva Maria, Bernarda and Dominga are subalternized. The class hierarchy between the colonizer and colonized is blurred due to the gendered biasedness. All these female characters are ultimately

silenced despite their violent feelings. Highlighting the notion of resistance, Dipesh Chakrabarty in his position papers *Subaltern Studies and Postcolonial Historiography* quotes Ranjit Guha's opinion as, "central to subaltern mobilization was a notion of resistance to elite domination". "The experience of exploitation and labour endowed this politics with many idioms, norms and values which put it in a category apart from elite politics" (5). Dipesh Chakrabarty also wants to bring notion of resistance into focus about the marginalized people.

Cultural clash between the colonizers and colonized also causes the marginalization of Sierva Maria. She represents how the white people are sidelined for their inclination to the native's culture. The legacy of superiority of their culture is always imprinted in the mind of the white people. A person inclined to native's culture is so victimized that others would not follow the same. Native culture is misinterpreted in colonized space to create negative impression so that the colonizers can maintain their superiority in terms of culture.

Sierva Maria is supposed to be possessed by demon, according to the Bishop who orders the Marquis to confine her in the convent of Santa Clara. Thus, she is by force made to lead a ghetto-like life there. Due to her parental negligence and odd parentage she is brought up among the slaves, she has assimilated their culture. Unfortunately, the adoption of native's culture becomes a curse for her life. The environment of the church is so oppressive for her that she is made to believe herself that she has an evil spirit inside her. Despite her white skin and her status as the daughter of an aristocrat, she is disgusted even in the religious community. Her actions and habits are misunderstood as satanic spirit. The Bishop interprets Sierva Maria's reaction as a sign of satanic presence. Similarly, in the convent, the Abbess as well as other nuns define Sierva Maria's habits, behaviours and language as demonic.

Her actions shown in the convent are as follows:

She played diabolos with the adults in the kitchen and the children in the courtyard and won every game. She sang in Yoruban, Congolese and Mandingo, and even those who did not understand listened to her, enthralled. For lunch she ate dish of the goat's eyes and testicles cooked in land and seasoned with burning spices. (68)

Sierva Maria is familiar with the languages of slaves and various sorts of activities related to them. Indeed, the church authority misinterprets everything associated to Sierva Maria. The Abbess says that she never tells the truth by mistake. But in reality, blacks merely tell so to the blacks which is one of the customs of blacks.

During colonialism, there is an inherent clash between the native culture and the culture imposed on native by the colonizers. Colonizers always regard their culture, language and religion superior without discerning the significance of the native culture. In the context of colonialism, it is relevant to bring in Edward Said's view in terms of the stereotypical image created by the whites:

Orientalism [...] [is] a western style for dominating, restructuring, and having authority over the orient [...] without examining orientalism as a discourse, one can not possibly understand [how] European culture was able to manage [...] [its control over its colonies] during the post enlightenment period. European culture gained in strength and identity by setting itself off against the orient as a sort of surrogate [...] self. (3)

Said opines that colonizers create discourse for grasping power over the orient. Further, they also maintain it with the means of restructuring the culture of the colonized. Edward Said's idea on *Orientalism* is also related to the idea of the

subaltern as it explains in which orientalism produced the foundation and the justification for the domination of the other through colonialism. As Said argues colonizers create imaginative picture of the orient in order to dominate them. The idea of difference and strangeness is created through media and discourses which is based on binarism. Colonizers always tend to present the orient as backward and irrational and they think it is their responsible to colonize them. On the quite contrary, the natives are always subalternized.

Women are exploited not only by men but also by women themselves. Some women tend to identify themselves as distinguished rejecting the identity, feelings and desires of other women. In this regard, they seem to be guided by male ideology and treat other women as opponents. Sierva Maria has been treated as if she is different from other women. The first and foremost thing is that she is turned into a stranger in her own family by her mother. Later, when she is transferred to the convent, she becomes the character of hatred for other women. Josefa Miranda, although she is a woman of 'faith', she acts venomously towards the young girl labeling her as a demon. She lacks a genuine care of the soul. She blames Sierva Maria for unfortunate events happened in the convent though they are mere coincidences. In the course of blaming Sierva Maria, she said to Delaura, "everything has been like this since your Bishop did us the favour of sending us his poisoned gift" (84). The Abbess regards Sierva Maria as a gift full of poison sent by the Bishop who sent her to the convent to take revenge upon Clarissan sisters. Sierva Maria is only terrified by the Abbess. Delaura says that they attribute certain things to the demon, without understanding them. In the response to Delaura's inquiry, the Abbess says, "Saint Thomas said it, and I will be guided by him. One must not believe demons even when they speak the truth" (85).

The Abbess easily surrenders herself in front of a male religious figure to whom she believes blindly. Contrarily, she suppresses another women .The trend of considering opponent by one women to another is addressed by Kamala Viseswaran. She claims:

subaltern and elite men become men in relation to women as well as in opposition to one another. Of course the reverse is also true : for women become women not only in relation to men, but also in opposition to other woman. Thus the subject position of the middle-class or elite nationalist woman must be counterposed to that of subaltern woman. (87)

Viseswaran clarifies that men either subaltern or elite become men vis-à-vis women. Despite this, women tend to masculinize them at the cost of suppressing other women. Generally subaltern woman is identified in relation to man but it is essential to see how a woman also becomes subaltern in the comparison to another woman.

Tension between tradition and modernity also plays the crucial role to marginalize people. People always remain in dilemma either to adopt modernity or continue the tradition. Sierva Maria is victimized due to the tussle between tradition and modernity. Abrenencio, the physician, examines her who represents modernity. As a physician, he declares that the wound is far from the areas of the greatest risk so that she will not contract rabies. In the meantime, Abrenuncio advises the Marquis to:

Play music for her, fill the house with flowers, have the birds sing, take her to the ocean to see the sunsets, give her everything that make her happy. He took his leave with a wave of his hat and the obligatory sentence in Latin. But this time he translated it in honor of the Marquis: ‘no medicine cures what happiness cannot’. (33)

Abrenuncio, the physician observes the case of Sierva Maria through the lens of science or pragmatic. Therefore, he suggests the Marquis to treat her psychologically because she is far away from risk of rabies. Particularly, he emphasizes on to create the happiness that he regards as the best medicine.

The Marquis avoiding the suggestion given by the physician, puts his trust upon the religious figure, the Bishop. He offers his daughter to the church authority when she has sudden fever. He becomes submissive in front of the Bishop. From this, it seems that he does not entirely believe in science and adjust himself in the domain of development and in the process of modernization. He still carries legacy of the tradition and cannot absolutely accept the new changes. The Bishop, on the other side, misinterprets the case of disease. He stands for tradition. Since he is novice about the culture of natives, he concludes that Sierva Maria is possessed by demon observing her responses. When he says that she has the unequivocal symptoms of demonic possession. The Marquis becomes aghast through this matter. The Bishop responds as:

That one of the demon's numerous deceptions is to take on the appearance of a foul disease in order to enter an innocent body, he said, 'and once he is inside, no human power is capable of making him leave.'

The Marquis explained the medical alterations in the bite, but the Bishop always found an explanation that favoured his position. (57)

The Bishop misinterprets the reactions of Sierva Maria and convinces the Marquis that a foul disease is one of the forms of demon. He defines the culture negatively about which he is unknown. Instead of accepting the medical treatment, he highlights the tradition and culture and advocates everything on his behalf. Due to the clash

between tradition and development, Sierva Maria is made an object of experimentation. Similarly, she also lacks space in religious community. Spivak also discusses how the situation of subaltern is specially women between patriarchy and development. Spivak claims:

Between patriarchy and imperialism, subject constitution and object formation, the figure of woman disappears, not into a pristine nothingness, but into a violent shutting that is displaced figuration of the “third world woman” caught between tradition and modernization, culturalism and development. (112)

Spivak argues that the identity of woman in the third world gets disappeared between tradition and development, culturalism and modernization. She is turned into nothing whereas male always remains safe in the tussle. In this text too, Sierva Maria also becomes the victim of the same conflict. She reaches to the status of third world woman. She has been converted into a valueless object who is transferred from one to another. She becomes nothing for her father as well as the Bishop.

Superstitious beliefs also play the vital role to marginalize people.

Specifically, they are attributed to inferiorize females. Men’s activities are scarcely defined in relation to superstition whereas women’s activities are defined. It is one of the major components that intervenes women’s further progress and development in their society. The norms, values and custom of society are the means to control women in the periphery of male ideology and superiority. In the context of this text, Sierva Maria has become a victim of hatred due to the legacy of superstitious beliefs deeply rooted in the minds of the Abbess and other nuns of the convent. From the moment she arrived, every ‘bad’ thing happened in the convent is linked to her presence. However, they are merely coincidences. Attributing unfortunate events to

Sierva Maria, the Abbess said, “There are six to them, but they make enough noise for a hundred. Furthermore, a pig spoke and a goat birth to triplets” (84).

In addition, the Abbess attributes the disaster to the malevolent spells of Sierva Maria in this way, “a scaffolding collapsed with a deafening crash, killing a bricklayer, and injuring seven other workers” (102). She is thought as witch in the convent but she does not know anything in reality about what happens in the church. Due to the impact of superstition beliefs, only powerless, helpless and poor people are victimized. Further, females are more victimized in relation to men. Elite, powerful people and male always create discourse so that they can exercise their power. Patriarchal social structure creates such nonsense discourses to govern the females.

The role of church authority also contributed to suppress people especially female during colonial era. Religious institutions are under the control of male representatives. The church appears to be the ultimate authority; a line of separation between the church and the state. Each and every events of Sierva Maria are observed from the perspective of church which is the dominating factor. Truth in the eyes of the community, is seen through the eyes of church. As a follower of Catholicism, the Bishop judges everything through the same spectacle. The Bishop appears to be so powerful that nobody dares to oppose his authority. Due to his indisputable authority, he attributes every unknown thing to the demon. He believes that demons interact with nature and take possession of people.

The Marquis also submits his daughter, Sierva Maria to the Bishop. Subsequently, she is sent to the convent for exorcism. In the course of interaction, Delaura said to the Abbess, “the Bishop is the highest authority” (88). Delaura in terms of the authority of the Bishop, declares that nobody can oppose his authority,

even the Viceroy. The Bishop clarifies his authority in the conversation with Delaura in the following way:

“We have not behaved well with the viceroy, said the Bishop
 “Was there any reason to?” asked Delaura. ‘One does not knock on a
 Bishop’s door unannounced.

The Bishop did not agree, and told him so with great vigor, ‘my door is
 the door of the church, and he conducted himself like an old fashioned
 Christian,’ he said. (112)

Despite the repeated request of the viceroy, the Bishop did not agree to pardon Martina, another captive in the convent. He regards himself as the door of the church authority who is habituated to analyze everything from the eyes of Catholicism. Similarly, the Abbess is also unwilling to keep Sierva Maria in the convent but she cannot reject her as she is voiceless in front of the Bishop. He does not consider about the complaints sent by the Abbess. Moreover, he also punishes Delaura for his affair with the girl.

Delaura lacks courage to stand up for the sake of Sierva Maria. He falls in love with her but he cannot do anything. Ultimately, he devotes himself to the church authority as well as patriarchal ideology. Instead of saving Sierva Maria, he accepts the punishment given by the Bishop. By accepting the authority of the ignorant Bishop, he closes himself off from truth. Consequently, Sierva Maria is victimized.

The Bishop creates truth through his power and makes other follow. Power creates truth for the sake of power. Foucault in his essay “Truth and Power” asserts:

Truth is to be understood as a system of ordered procedures for the
 production, regulation, distribution, circulation and operation of
 statements. Truth is linked in a circular relation with systems of

power which produce and sustain it, and to the effects of power which it induces and which extent it. (1145)

As Foucault believes truth is always constructed by the people who are in power. So, he opines that truth and power are interrelated. Truth, then, is itself a product of relations of power and it changes as systems change. There are certain systems in the society. Under the system society possesses some knowledge through which discourse is created. Once the discourse is created knowledge about some aspects is provided. With the help of such knowledge, truth is created. Discourse is the embodiment of power and truth. In Foucauldian notion, discourses are produced through power and used to gain real power. Power is generated by producing the discourses and by constructing the truths. All sorts of institutions are involved in power foundation. After all, there are various rules and regulations to hold and continue the existing social systems. Powerful people construct truths from their perspective so that they can gain control over the mass. Truths are constructions as well and that we cannot avoid producing them.

The church authority also seems biased in terms of gender since all the captives are females in the convent. Sierva Maria is a white woman but she cannot raise her voice against the tyranny of the Bishop. Similarly, the Abbess and the nuns become voiceless in front of the Bishop. Rather they too are guided by patriarchal male ideology who contribute to victimize a female in the name of religion. The Bishop through his power becomes so cruel that his cruelty reaches to the climax when he prepares himself to experiment exorcism in the body of Sierva Maria.

In the patriarchal networks, female are obliged to be the victim in different forms. They become confused regarding their space in private as well as public life. The protagonist, Sierva Maria, is discarded by her father at the time of her birth. Later

when she is bitten by a rabid dog, the Marquis tries to create so-called good relationship with her. Though Abrenuncio, the physician declares that Sierva Maria is out of risk, the Marquis puts his trust in anything that may offer some hope. Subsequently, he takes his daughter to the different physicians, pharmacists, barber surgeons, and magic healers. In the name of removing evil spirit, she is brutally treated as:

A young physician from Salamanca opened Sierva Maria's closed wound and applied caustic poultices to draw out the rank humors.

Another attempted to achieve the same end with leeches on her back. A barber surgeon bathed the wound in her own wine and another had her drink it. (52)

What sort of treatment is this! A female is compelled to drink her own urine in the name of treatment. Neither her father speaks nor she does against this brutal treatment. Perhaps, it is the male ideology that shapes her mind to consent everything. She becomes voiceless in front of the masculine power.

The Bishop orders to confine Sierva Maria in the convent. In the course of treatment, Delaura appears in her life. He falls in love with her though he is thirty-six years old who arouses hope in her life. He also underestimates female in the sacred name of affection as he confesses his love to a teenager girl in spite of his huge age gap. During her confinement, she is never visited by her father. When Delaura talked about her father, she responds as:

‘but I don't want to see him’.

Disconcerted, he asked the reason.

‘because I don't’, she said, ‘I'd rather die!’

Delaura tried to unfasten the strap around her healthy ankle,

thinking that would please her healthy ankle, thinking that would please her. 'leave me alone', she said, 'don't touch me'. (127)

Due to the absence of fatherly love, Sierva Maria carries negative attitudes towards her father. Instead of meeting her father, she wants to die. The Marquis just leaves her but does not make any attempt to rescue her though she is passing a hellish life there. Delaura also seems to maintain his masculinity in front of Sierva Maria. When he ignores her, she continues to spit at him. Nevertheless, he takes pleasure through her act as he takes her as an object to quench his sexual thirst. Promised Delaura to save Sierva Maria finally surrenders in front of the church authority particularly, the Bishop.

Sierva Maria is suppressed because of power relation. As a female, the impact of power is worsely felt by her in various forms. She is subordinated in front of the male regime. Even the religious institution is against her. In this regard, it seems that she is subalternized because of gender. Kamala Visweswaran observes how females are ultimately victimized in power relation. She claims:

It is particularly important to mark strategies of containment as sites of power and the assertion of subaltern autonomy. I want to argue, however, that the constitution of the subaltern in, and as series of relations of power, requires some revision when gender is concerned. (87)

Visweswaran views that power relation is one of the major components for the subalternization of female. The relation of power is chained in such a way that female is ultimately victimized. Power is controlled by male. In the case of Sierva Maria, though the Marquis and Delaura are also affected by the power of Bishop, she is worsely victimized.

Due to the subordinated status of females, they are confused regarding their unalienable right to live in parents' home as well as husband's home. They humiliate themselves instead of empowering them to enjoy their right. Sierva Maria does not desire to see her own father after her confinement. She even does not intend to return her home because she is never visited by her father who thinks that she is in the hands of god. Similarly, Bernarda is never informed about the condition of her daughter by her husband. When the Marquis visits Bernarda and persuades her to return home, she does not show any interest rather she discloses how much she hates him instead of accompanying him in the later part of his life. Previously, she could not get love from him so she does not want to stay with him.

Dulce Olivia who is deceived by the Marquis, serves him when he becomes alone. She is the only one to accompany him but she is sometimes insulted. She even thinks that the house of her former lover is hers as well. Gyanendra Pandey also deals with the confusion of women about their space in their husband's or parents' home. He states, "They were...apprehensive about whether they would ever again be able to live with honoring their husband's or their parents' home" (216). Pandey asserts that females are worried about whether they can live with respect or not in their parents' home or in their husband's home. Since, both the spaces are under the control of patriarchy, females are subordinated.

Subaltern people are tortured both mentally and physically. Mentally they are obliged to feel themselves as inferior. Besides, they are physically tortured in the name of ritual, custom, norms and even superstition. Sierva Maria who is believed to be possessed by demon in the eyes of the Bishop is punished physically. When the Bishop punishes Delaura for having his affair with Sierva Maria, he subsequently prepares himself for the act of exorcism in order to erase so-called the evil spirit from

her. Since he cannot accept the truth, the influence of blacks' custom in Sierva Maria, he decides to begin the exorcism. In the process of the exorcism, Sierva Maria is brutally treated as:

They dragged her to the trough, wet her down with buckets of water, tore off her necklaces, and dressed her in the brutal shift worn by heretics. A gardener cut off her hair at the nape of the neck with four bites of her pruning shares and threw it into the fire burning into the courtyard. The barber nun clipped the ends to a half inch, the length worn by clarissans under the veil, and tossed them into the fire as she cut them. Sierva Maria saw the golden conflagration and heard the crackle of virgin wood and smelled the acrid order of burned horn and did not move muscle of her stony face. (139-40)

The brutality upon Sierva Maria is beyond the imagination of one. She is tortured in such a way that they do not have the sense of humanity. She is turned into a non-living thing in the name of exorcism. All the people involved in this act are eager to experiment exorcism in an innocent body of a girl. When the Bishop can not succeed in the act of exorcism is frequently repeated. In order to prepare Sierva Maria for the subsequent attempt, she is confined in a straitjacket her skin is shaved by a razor. Nobody is there to have mercy on her. Similarly, she is given an enema of holy water, a French method for expelling any devils that might remain in her belly. She struggles for more than three days without eating anything while undergoing the act of exorcism. Eventually, tortured and confined Sierva Maria meets a tragic death, without knowing anything about Delaura. The warder, who comes to prepare for the sixth session of exorcism, finds her death in bed.

Ranjit Guha depicts the pathetic condition of women because of the tortures given by male governed society. Because of the intolerable torture, they are even destined to face the untimely death. He focuses on the condition of females as, “even after that pain in Chandra’s belly continued to increase and she died when it was still 4 or 5 dandoes left of the night. Chandra’s corpse was buried near the bend...” (136). Guha has mirrored the pathetic death of Chandra. Chandra’s untimely death caused by brutal treatment of male symbolizes the deaths of marginalized women like Sierva Maria in the hands of patriarchy.

Summing up, Sierva Maria is silenced from the very beginning to the end of her life. She always has absence of love throughout her life. She is so brutally treated that she is victimized to death. Nobody raises voice on her behalf to rescue rather accepts everything as truth. As a subaltern female she is mute forever. Spivak addresses the muteness of subaltern women who claims, “the subaltern women will be as mute as ever” (90). Spivak argues that females are unable to raise their voice in the society and family. It is because of the gender, they are always subordinated. Sierva Maria is also silenced not only in her own family but also in the religious communal society due to the gendered biasedness, religious power, manipulation of female as patriarchal agency, superstitious beliefs of the contemporary society.

III. Conclusion: White Female as Victim

The present research endeavours to unearth the marginalization of female in aristocrat family during colonial era which based on Gabriel Garcia Marquez's *Of Love and Other Demons*. Specifically, it shows how a white woman is subalternized from the very beginning of her life to the end.

Of Love and Other Demons reflects the tragic situation of female who is brutally victimized to death. Sierva Maria, the protagonist of this novel is reared up in the Sierva's courtyard due to the negligence of her parents. As a matter of fact, she has become the victim of the cold relationship between her father and her mother. They are primarily responsible to label Sierva Maria a character of hatred.

Sierva Maria is portrayed as the daughter who is marginalized in her own family because of her inclination to the native culture. Though she is of the white family, she is treated as a slave not only in her own family but also in the community which is always guided by the male ideology. Through this perspective, she can be regarded as the representative character of white subaltern women. Her own parents leave her to grow in the slaves' courtyard and as a result she has the influence of slaves' native behaviors. As an unwanted child of her parents, she is disgusted by her both parents.

The impact of colonialism is worse upon female than male. In the patriarchal framework, females are always marginalized directly or indirectly. Females' birth and marriage are also heavily affected by male ideology. They are always restricted in various names and obliged to function as the means to maintain the superiority of male. A female has to sacrifice everything for the sake of male. In this regard, gender biasedness is also widely observed in this novel which is not only confined in the natives' family. It is equally prevalent in the white colonial family. Bernarda's

freedom is bartered into the means of fulfilling her father's ambitious dream. She is compelled to marry with the man of the fifty three. It is the male who determines the females' desire.

Females are exploited by male as well as females themselves. They become the victim of double marginalization. Instead of going against the patriarchal ideology, they function to superiorize male at the cost of exploiting another female. Even in the aristocrat white family, females are subordinated. It seems as if it is the blunder of one to open the eyes in the form of female sex. Male becomes ready to approve his masculinity and does anything to exploit female. The experiences and sufferings of marginalized female are always in shadow. A female belonging to the colonial family is also treated as colonized people. Female cannot occupy the space of male in family as well as in community. Sierva Maria, due to the negligence of her father, reaches to the status of slave. Later, due to the influence of slaves' environment, the society misinterprets her behaviors that becomes the very cause of her victimization. She is so brutally treated that others would not dare to be positive towards native culture. The society as well as religious institution like church also decides in the favor of male.

The religious authority constructs such a truth that marginalize female from the core of the society. Apparently it deals with female as if it is synonymous to patriarchy. In the name of religion, the religious institutions manipulate females to suppress another female. Due to the truth constructed by religious authority, they unknowingly suppress other females.

A female always becomes a puppet in the hands of males. She is transferred from one male to another but never reaches to the position of male in terms of equality. She can not speak herself for her own community or class is under the

patriarchal domination that denies to identify and articulate her desires and link them with communal interests on the whole. Even though a male recognizes the reality regarding the female exploitation, he does not dare to raise voice on the behalf of marginalized female because he is male and cannot avoid male ideology.

Female is victimized due to the impact of superstitious beliefs that also play the foundational role to exploit. Generally, superstitious beliefs are attributed to female but not male. Even misfortunes events are defined in terms of subalternized female. She is always dominated in various forms. Female's voice is silenced not only in private life but also in public life.

Marquez, in this novel has employed the technique of magic realism to represent the voice of subaltern people especially women. Through this technique, Marquez also reveals the hazardous impact of colonization not only in the female natives but also in the colonial woman, like Sierva Maria who is silenced throughout her life.

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