

Tribhuvan University

Gender Identity and Female Emancipation in Marquez's *Innocent Erendira*

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## Abstract

This research work aims to trace the emergence of woman the new woman through gender performance and identity politics in Gabriel Garcia Marquez's *Innocent Erendira*, Erendira is an innocent girl of fourteen years while the text begins but latter she is no more innocent, victim and obedient. She is obliged to do hard household works for her grandmother. She is innocent, obedient and submissive in front of her grandmother. Once, due to the over works she collapses on the bed with the candle still glowing on a nearby table. The candle causes the house burnt. The incident takes Erendira to sex market to repay the ammount of lost house. Erendira is innocent and powerless as a stereotypical girl. That's why she submissive and has not another option expect silently and obediently following the instruction of her cruel grandmother rather she turns to be bold, brave, experienced and angelic while she able to kill her grandmother. But, time onward she is no more submissive, victimized and innocent. She, through her boy friend Ulises and determines to leave even to him turning herself bold, brave and victorious. The emancipation of Erendira is possible with her emergence as a new woman due to her power of resistance and dismantles of traditional identity which is analyzed through radical feminism, gender, sexuality and identity politics.

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## **I. Introducing Gabriel Garcia Marquez's *Innocent Erendira***

### **General Outlook of the Research**

This research tries to explore the emancipation of woman by blurring the traditional gender identity and roles in Gabriel Garcia Marquez's *Innocent Erendira*. The story deals with the life of its protagonist Erendira who at the beginning goes through the massive gender exploitation and sexual violence but at the end she not only transforms herself from innocence, submissive and miserable to the bold, brave, powerful and victorious but also gets the ultimate freedom. She is able to emancipate herself at the end of the novel by blurring the traditional identity of woman. In this sense her transformation and emancipation could be relevant with Judith Butler's notion of gender, "gender is determined by performance not by birth" (4).

The study first brings the sexual exploitation of its protagonist Erendira in the *Innocent Erendira*. Then this research work highlights the power of resistance of Erendira which she has developed during the period of her exploitation. As a theoretical modality, this work of research analyses the shift of personality came on Erendira. The pitiful, submissive, powerlessness and innocence of Erendira at the beginning of the text as well as her sexual exploitation and her transformation to a brave, bold, powerful and experienced figure at the end of the text is compared and contrasted throughout the research with the reference of identity politics of gender and construction of new identity.

The personality of Erendira is juxtaposed through out the text. At the beginning she is innocent, obedient, typical traditional female who is a complete victim in front of her grandmother and society. The image of an innocent girl is typical, realistic and common according to Latin American Scenario. The innocent image is replaced with her bold, victorious characteristics at the end. At the end, she

wins all the circumstances and chooses liberty and freedom in her life. The actions taken by Erendira at the end signifies her transformation as well as emancipation from the exploitation. Her arrival is an emergence of a new kind of female figure.

Gabriel Garcia Marquez's celebrated novel *The Innocent Erendira* contains the story of its protagonist Erendira. It bears her allegory or journey from her innocence to experience as well as her powerlessness and trapped life to immense power and ultimate freedom. The entire plot surrounds around the events and incidents occurred during her period of prostitution which she is obliged to do according to the demand of her cruel grandmother in order to repay the amount of her grandmother villa which she has mistakenly burnt. Erendira should pay eight hundred and seventy two thousand, three hundred and fifteen pesos as calculated by her grandmother. As an orphan child, she has not another option apart from following her grandmother's instruction. Her virginity is sold in two hundred and fifty pesos and later she is dragged from one place to another to sleep with new customers.

As the novel begins Erendira is obliged to do hard household works for her grandmother. She is innocent, obedient and submissive in front of her grandmother. As mentioned according to Marquez, Erendira's days of misfortune begins while due to the over works she collapses on the bed with the candle still glowing on a nearby table. The candle causes the house burnt. The incident takes Erendira to sex market to repay the amount of lost house. Erendira is innocent and powerless as a typical Latin American girl that's why she is submissive and has not another option expect silently and obediently following the instruction of her cruel grandmother. As the result, Erendira does not revolt against the inhuman behaviour of her grandmother. She is dragged where her grandmother takes her and does according to the order of her grandmother. Erendira is a victimized character who is badly tortured and

sexually exploited by masculine society and capitalist ideology. Economically, she is poor. Furthermore, she has to pay large amount of money according to the demand of her grandmother. Genderly she is female, so society is ready to purchase her body because she is regarded as the object of comodification. Female body is regarded as an object whose value decreases after use according to patriarchal concept. Erendira is too becomming cheap after sleeping more times with various strangers. Erendira has not the decision power. She could not move according to her desire. All the actions and activities of Erendira are designed and planned by her grandmother. So, the role of protagonist Erendira seems like a puppet or doll. Her powerlessness, innocence and passiveness reflect the reality of typical Latin American women.

During the pitiful phase of prostitution, Erendira has to sleep with hundreds of men. She is obliged to sleep with more than dozens of customers in a single day. Her customers include from slaves to armies, from drivers to workers, from beggars to slums whom her grandmother meet as her customers. Erendira is dragged to various bizarre places in search of new market and people to sleep with her. Marquez tells this pitiful period of Erendira as a period of her misfortune. She spends her twenty years of misfortune being a tool of exercising power by patriarchy and capitalism. In this sense Erendira is a completely passive and submissive without any power of revolt against it. It is the story of her exploitation and her endurance of all exploitation. The image of Erendira in the novel seems common, traditional and soft female who silently endures the harshes, pains and sufferings. All her features and characteristics could be analysed surfacely as a victimized personality.

Marquez drastically changes the personality of his protagonist at the end of the novella. Marquez not only reveals the story of sexual exploitation of Erendira, rather at the end of the text he stablishes her as a most powerful, brave and bold female

protagonist. Erendira's rebellious personality is revealed at the end while she is able to kill her cruel grandmother through the help of her boyfriend Ulises. Ulises kills Erendira's grandmother and frees her. To escape from grandmother is a basic victory of Erendira. After this incident the reader assumes that protagonist Erendira will run with her lover Ulises who has freed from the hell after ending the life of cruel grandmother. But, Marquez does not let be so. He juxtaposes the reader's expectation. Because his protagonist chooses the ultimate freedom even leaving her boyfriend and freeing herself to unknown destination. She is able to free herself from all kinds of social, cultural and patriarchal chains. It reflects the protagonist's quest for ultimate freedom. Juxtaposing the traditional nature of woman, Marquez makes his protagonist bold, brave and rebellious as well as completely independent full of decision making capacity at the end of the novel.

As its structural modality this research work aims to include the feminist theories related with the exploitation of woman by male centric concept and ideology keeping innocence and powerless of protagonist Erendira at the beginning of the text. The powerlessness and innocence of Erendira are some realistic characteristics of female characters of third World and Latin America. As the novel goes further the resistance power of Erendira increases, she becomes habitual and perfect to face the misfortune as well as gets herself power to face obstacle. She is able to free herself. Marquez at the end of the novel makes his protagonist supernatural with immense power of freedom and decision making capacity.

This study reveals the role of identity to get ultimate freedom in Gabriel Garcia Marquez's novella *Innocent Erendira*. For this purpose this work aims to observe the personality of protagonist Erendira. In the novella, Erendira is submissive, innocent and obedient to her grandmother at the beginning of the text. That is why her



grandmother is able to sell the Erendira's sex to the market. All this characters of protagonist is observed through the traditional identity of female. But time onward, after a long experience of exploitation Erendira becomes experienced, bold, powerful and capable for freedom by transforming herself to brave enough by blurring the traditional identity. Her new identity is observed through the 'Gender Performance' with the help of the notion of Judith Butzler.

This research aims to denote the emancipation through sexuality and gender performance. So this work of dissertation might take the references from the theorist like Foucault and Butzler. It would include the related and authentic sources only. Furthermore, proper library research and necessary guidelines from teacher will be included to complete this project. This work of dissertation does not go further to the irrelevant issues as well as unauthentic sources.

Since the time of publication of Marquez's novella *Innocent Erendira* has been taken from different angles. It has attracted most of critical readings. Some critics have focused on the issue of feminism, viewed from allegorical angle whereas some other critics have taken the perspective of postcolonial tool to observe the text. In this regard, Cesar G. Lopez says:

I would argue that the Erendira tale also connects the indigenous and Creole worlds of Latin American with myths and folklore of old world, specially those of Spain and Latin America [ . . . ] Erendira can be viewed both as Garcia Ma'rquez tribute to the myth of the classic world and Spain chivalry books, and also, most interestingly, as a cleverly disguised allegory of the conquest of Latin America from a postcolonial perspective. (79)

Lo'pez argues that this novella is a vibrant connecting force to the indigenous and Creole worlds of Latin America along with myth and folklore of the old world. This book is also tribute to myth of the classic world. Most importantly, this book is written in a disguised form of allegory which reflects the conquest of Latin America with postcolonial view. Similarly, in this connection, Diane E. Marting writes:

The criticism of Gabriel Garcia Marquez' works usually accomplishes the difficult task of considering both his formal invocations and his criticism of Latin American Society, and politics. [ . . . ] the magical, fairy –tale element have been analyzed much more thoroughly than its main theme of oppressive child prostitution. (175)

Marting's criticism focuses on the difficult condition of Latin American Society. His works basically contain both societies with politics. However, regarding the novella of Innocent Erendira, his aim of writing this novella is to foreground the magic fairy-tale element has been present in abundant rather the theme of oppressive child prostitution. Focusing on the socio- political issue Frank Beesley writes about the novella:

Attempting to interpret Gabriel Garci'a Ma'rquez short novel [ . . . ] that no theme exists in the story at all to the idea that the work contain a strong pragmatic political theme [ . . . ] of the elusive of freedom and happiness, of struggle between the consciousness and unconsciousness, between the individual and ego, of the growing up of individual from adolescence to maturity, of the animal in us which betrays us, of the self's need to come to terms with reality. (20)

Similarly, Moylan C. Mills and Enrique Gronlung analyze the novell focusing on its style. They write, “Diverse artistic achievement. [ . . . ] However, has been used most

often in recent years as a critical term that describes a certain approach to subject matter and style found in the fiction of Latin American novelist, notably in the work of pre- eminent Colombian write and 1982 Nobel prize laureate Gabriel Garcia Marquez” (130).

Likewise, Santos- Philips Eve says, “Both the novella and film could be read as an allegory of Colombia's political beginning with the 'violencia' of the 1940s, through today, Then as today, revolutionaries fought the civil authority for a better distribution of goods, autonomy and land.(118)” Eve Santos- Philips takes novel as an allegory of Latin American socio- politics. Similar views we can find in the criticism made by Lois Masie, He says, "Erendira's running back to the desert shows the same trapped cyclical behavior (as the other desert inhabitant do) though she is now free to go anywhere , she choose" (383) Moreover, in this context, highlighting the Marquez style and pattern A.J. Anderson makes criticism on his unique writing style. Gracia's best quality is to show bizarre and fantastic style. He says:

The newly translated stories in this collection range in original dates of publication from 1949 to 1972. The title stories (1972) and two others [. . .] contain the best quality of Garcia Marquez portrayal of bizarre and fantastic, his weary sense of humor remarkable use of hyperbole., and fascinating creation of characters, all of which were so splendidly evident in his novelistic masterpieces [. . .] many of the earlier stories are of interest primarily as curiosity pieces, or as precursors to some of the themes which later intrigue the author, such as insomnia, death and dream. Several are inner monologue lacking the vitality and bizarre humor of Garcia Marquez' later triumphs. (192)

However, it becomes clear that though the text has been analyzed through various perspectives, no one has dares to connect with gender performances.

### **Gender Performance, Identity and Erendira**

As a theoretical tool to observe the text the researcher will include the perspective of gender performance to deal with Erendira's transformation on her identity. The text sorrounds around the activities of its protagonist's dual personalities- one as submissive and another bold or brave. To deal with the shift on personality of Erendira, this research in particular takes reference from Gender Performance as well as connects her power to blur the traditional identity of female through the performances. The aim of the research is to show the role of performance to blur the traditional identity and lead oneself to the ultimate freedom and emancipation keeping consideration of Erendira. Here Erendira's resistance power and sexuality help her to overcome the circumstances.

At the end of the story Erendira dares to kill her grandmother through the help of Ulises and able to freed her. She not only escapes from the prostitution and her cruel grandmother, but also leaves her boyfriend Ulises who wants to marry with her and get settled. This shift came on the nature of innocent Erendira from innocent to bold justifies that power is not only horizontal but also vertical. Through the years the oppressive nature of society has been exercised power up on the body of Erendira. She is faithful, miserable and innocent. But time onward, the oppressive power of society increases the resistance power. Erendira is able to use her sexuality to win the circumstance. The same sexuality once is the cause for exploitation.

To deal with this body power of Erendira, this research paper aims to include the notion of power with the help of Focauldian notion of power. Male dominated society exercises the power to exploit her because she is female and her body is

perchasable. Through the similar body politics and power she is able to resist and frees her. Erendira's power of resistance is similar with Foucauldian notion of power. It depicts that not male only have power in male dominated society but also in female's body that is sufficient for female emancipation.

For the explication and analysis for the novel on the basis of of gender system, theoretial modalities represented on the books, essays, articles, criticism and feminists literacy theories written on feminist by writers, critics and literary theoriest will be included. There is discussion on liberal feminist, radical feminist, third world feminist, gender and sexuality. Here liberal feminist, severely attack the traditional gender stereotypes of women as a weak, emotional, submissive and they argue that women as rational feminist that have been obviously depicted in the novel by depending female character, the male protagonist ruled over them.

In contrast to the liberal feminist, radical feminist view on patriarchy as a major instution that exploits, suppresses, marginalizes women. Radical feminists argued that the basic differences between men and women regarding behavoiur and attribute as "are biologically determined" and "women deserve superior qualities" (3) as refered by Bryson. Furthermore, to liberate women form the destructive patriarchal values, radical feminists try to challange the conventional gender roles by or through revision of the feminine stereotypes which is applicable in the case of Erendira.

Lios Tyson has of the opinion that the "patriarchal gender roles are destructive either they are feminine or masculine gender roles" (86). These patriarchal gender roles badly affect both men and women equally. For instance, these roles dictate men to be independent, rational and strong; women are supposed to be emotional, dependent and weak. If male or female violates their prescribed roles either he/she is "punished or pressured to follow it" (86).

Moreover, “male are not permitted to fail at any aspect of life that implies the failure in one’s manhood”(86). In the same way male should be economically independent because male is considered as provider. The patriarchal gender roles in the same way expect to be more emotional, loving, sentimental, and submissive. If women play these roles honestly then they are considered as “good girl” and if they violate then, they are “regarded as monster” (88).

At the beginning of the text, Erendira seems passive, submissive and innocent. Erendira is a victimized personality. Erendira is a typical third world lady. She never resists against her grandmother. She is obedient, passive and puppet before her grandmother.

Erendira’s body is too inferior comparing the male body. Thus, her body is co modified as an object. Keeping the same ideology, traditional concept of patriarchal society is able to chain her inside the hell of sex market. Erendira with her traditional identity becomes submissive, passive, innocent and victimized. About Erendira’s traditional and submissive and obedient personality Marquez writes:

Erendira needed two more hours to get her grandmother ready. She untangled her hair strand by strand, perfumed and combed it, put an equatorially flowered dress on her, put talcum powder on her face, bright red lipstick on her mouth, rouge on her cheeks, musk on her eyelids, and mother-of-pearl polish on her nails, and when she had her decked out like a larger than life-size doll, she led her to an artificial garden with suffocating flowers that were like the ones on the dress, seated her in a large chair that had the foundation and the pedigree of a throne, and left her listening to elusive records on a phonograph that had a speaker like a megaphone. (2)

These lines refer the obedient, submissive as well as innocent nature of Erendira. She has piles of work to do but she has not power of resist the exploitations. While traditionally men have been thought to be capable of transcending the level of the biological through the use of their rational faculties, women have tended to be defined entirely in terms of their physical capacities for reproduction and motherhood. In an effort to avoid this conflation of the social category of woman with biological functions, earlier forms of feminism developed a theory of social construction based on the distinction between sex and gender.

The sex/gender distinction represents an attempt by feminists to sever the connection between the biological category of sex and the social category of gender. According to this view of social construction, gender is the cultural meaning that comes to be contingently attached to the sexed body. Once gender is understood as culturally constructed it is possible to avoid the essentialist idea that gender derives from the natural body in any one way.

The main cause behind the exploitation of Erendira is the patriarchal society. The Patriarchal society takes the women as others. Women are prevented from assuming the status of being with liberty; Simon de Beauvoir insists, “[. . .] the cultural identification of woman as merely the negative, or other, to man as the defining and dominating ‘subject’ who is assumed to represent humanity in general” (234). It is the social construction based on male centric point of view. Erendira too is exploited due to being other. Because patriarchal society takes her as a playing object for male as the result she can be sold and purchased in the sex market by other.

Marquez writes about the exploitation of Erendira as he describes her plight during the course of her fleshtrade. In front of the tent where the grandmother has placed Erendira for her trade, there are twelve soldiers and other civilian customers.

Ulises was the last one. At the sametime a shoulder comes back without making love with Erendira because she wants to talk with grandmother. Erendira's miserable condition could be noticed from the number of customers placed in line before the tent. Marquez writes:

The soldier went in but he came right out again because Erendira wanted to talk to her grandmother. She hung the basket of money on her arm and went into the tent, which wasn't very roomy, but which was neat and clean. In the back, on an army cot, Erendira was unable to repress the trembling in her body, and she was in sorry shape, all dirty with soldier sweat. 'Grandmother,' she sobbed, 'I'm dying'. (18)

Marquez portrays the pitiful condition of protagonist Erendira time and again in the text. Many times Erendira feels as if she is dying. Her complains in the text could be noticed in different situations. Marquez mentions as, "I've got ground glass in my bones,' she closed her eyes, took in a deep breath of scorching air, and went on walking in her sleep"(16). Erendira in the journey faces the problems such as tiredness due to the love making with various customers with whom her grandmother manages to sleep. Even in the appointment with Ulises, Erendira says, "I feel as if someone had been beating me on the kidneys" (20).

As the plot develops, Ulises appears. Erendira looks at him with a smile that was naughty and even a little affectionate and took the soiled sheet off the mattress. He helps her to change bed sheet. Then, Ulises says that he is going crazy wanting to see her, she is very pretty as everyone tells. As the reply Erendira says that she is going to die. Erendira calls him the other day to sleep with her. While its not sure that he will come the other day or not, she is ready to sleep with him taking herself the money instead of her grandmother. About the event Marquez writes:



Ulises gives money to her. Erendira lay down on the bed but he remained trembling where he was: at the decisive moment his determination had weakened. Erendira took him by the hand to hurry him up and only then did she notice his tribulation. She was familiar with that fear. 'Is it the first time?' she asked him. Ulises didn't answer but he smiled in desolation. Erendira became a different person. 'Breathe slowly,' she told him. 'That's the way it always is the first time. Afterwards you won't even notice.' She laid him down beside her and while she was taking his clothes off she was calming him maternally. (21)

Before sleeping with Ulises Erendira is passive, submissive and exploited character. But, after meeting Ulises change came on Erendira's personality that could be noticed clearly. Even in the conjugation with Ulises, Erendira seems superior than Ulises. Before Ulises, the charge of sexual relation is taken by her grandmother. But for the first time she herself keeps the money. During the meeting between Erendira and Ulises, Erendira seems matured. Before Ulises, Erendira should be used according to the male's desire. But, for Ulises she teaches, instructs and uses him according to her desire. Marquez writes:

Erendira uncovered his chest, gave a few little orphan kisses, sniffed him. 'It's like you were made of gold all over,' she said, 'but you smell of flowers.' She had become spontaneous and talkative again, as if Ulises' innocence had changed not only her mood but her character. The grandmother, such a short distance away from misfortune, was still talking in her sleep. (22)

At this point, Ulises is so hopelessly innocent and Erendira has the power to control him. This is due to the long term sexual practice of Erendira. Now Erendira is no more innocent, obedient, and submissive as a stereotypical woman as described at the beginning part of the text. She now has the power of resistance as well as capacity of freedom. Erendira's power of resistance and sexuality could be better to deal with. Nancy Fraser notes that Foucault's work gives renewed impetus to what is often referred to as 'the politics of everyday life' in so far as it provides "the empirical and conceptual basis for treating phenomena such as sexuality, the school, psychiatry, medicine and social science as political phenomena. [. . .] widens the arena within which people may collectively confront, understand and try to change the character of their lives" (26).

The idea that gender constructed in natural way has made the protagonist submissive and innocent because Erendira at the beginning feels powerless due to being a female. Furthermore, she lacks the experience of sexuality and power of resistance. When the merchant buys Erendira's virginity, he first weighs her and then haggles with the old woman over a price. The equation is clear: Erendira is the goods; the merchant a consumer. But this is all for the sexuality of Erendira. The point is that the man purchases sex not from Erendira but from the grandmother, who is the controlling presence throughout the business. For the rest of the novella, any glimpse we have of sexual transactions between Erendira and her clients is focused upon the money the grandmother collects at the door. The image gives the picture of exploitation of Erendira's sexuality.

It also conceals any other aspect to this business other than the strictly material, Are we meant to believe that sex and power are simply a question of money? On the other hand, the connection between sex and power constructs in Erendira's and

Ulises' brief love. While Ulises lies in Erendira's arms after lovemaking, this young woman who has magically summoned him asks him if he could commit murder.

The primary objective of study is to bring the sexual exploitation of protagonist Erendira in the text *Innocent Erendira*. Then this research work highlights the power of resistance of Erendira which she has developed during the period of her exploitation. As a theoretical modality, this work of dissertation analyses the dual personalities of protagonist Erendira. The pitiful, submissive, powerlessness and innocence of Erendira at the beginning of the text as well as her sexual exploitation and her transformation to a brave, bold, powerful and experienced figure at the end of the text will be compared and contrasted throughout the research.

Taking the help of sex and power relation this research aims to apply this on the course of protagonist Erendira to reveal that how she gains the power of resistance through the power of sexuality. It is already mentioned that Erendira manipulates Ulises to kill her grandmother. Because, without killing her grandmother she could not get freedom. She herself could not do so. So, she needs some medium, agent or another male to kill grandmother. As the result she chooses Ulises as her medium to kill grandmother and frees herself. She is able to do or to make done through Ulises. Now she seems no more victimized, rather victorious with immense power of resist. Taking the help of Foucauldian notion of sexuality and power, it could be claimed that Erendira has developed the power of resistance during the period of her misfortune on the selling her body for her cruel grandmother. If we connect her journey of freedom with Judith Butler, Erendira leads herself to the power and victory by subverting her gender identity. Anyway, at the end of the text Erendira is powerful, bold and brave enough to lead herself to freedom which this aims to trace as the medium of emancipation by blurring the traditional and stereotypical images of women.

Erendira at beginning is submissive protagonist. But time onward, she seems as if a victorious character. The dual personalities of Erendira reflect the shift came on the perception upon female as well as realistic and magical inherent inside herself. At the same time, it reflect the shift on power applied upon her body to turn herself to magical from realistic characteristics. That's why the performance of Erendira shift to bold, brave and masculine at the end of the novel from submissive and innocence of the beginning. To deal with this complexity of protagonist Erendira's action from beginning to end of the text this research will include the theoretical modality of Gender Performance with the help of Judith Butler.

## **II: Supression, Gender Roles and Sexuality in *Innocent Erendira***

Gabriel Garcia Marquez's celebrated novella *Innocent Erendira* contains the story of its protagonist Erendira. It bears her allegory or journey from her innocence to experience as well as her powerlessness and trapped life to immense power and ultimate freedom. The entire plot sorrounds around the events and incidents ocured during her period of prostitution which she is obliged to do according to the demand of her cruel grandmother in order to repay the amount of her grandmother villa which she has mistakely burnt. Erendira should pay eight hundred and seveny-two thousand, three hundred and fifteen pesos as calculated by her grandmother. As an orphan child, she has not another option apart from following her grandmother instruction. Her virginity is sold in two hundred and fifty pesos for the first time and later she is dragged from one place to another to sleep with new customers.

As the novel begins, Erendira is obliged to do hard household works for her grandmother. She is innocent, obedient and submissive in front of her grandmother. As mentioned by Marquez, Erendira days of misfortunate begins while due to the over works she collapses on the bed with the candle still glowing on a nearby table. The candle causes the house burnt. The incident takes Erendira to sex market to repay the ammount of lost house. Erendira is innocent and powerless as a typical Latin American girl that's why she submissive and has not another option expect silently and obediently following the instruction of her cruel grandmother. As the result, Erendira does not revolt against the inhuman behaviour of her grandmother.

Erendira is dragged where her grandmother takes her and does according to the order of her grandmother. Erendira is a victimized character who is badly tortured and sexually exploited by masculine society and capitalist ideology. Economically, she is poor. Furthermore, she has to pay large ammount of money according to the

demand of her grandmother. Genderly she is female, so society is ready to purchase her body because she is regarded as the object of commodification.

Female body is regarded as an object whose value decreases after use according to patriarchal concept. Erendira is too becoming chief after sleeping more times with various strangers. Erendira has not the decision. She could not move according to her desire. All the actions and activities of Erendira are designed and planned by her grandmother. So, the role of protagonist Erendira seems like a puppet or doll.

During the pitiful phase of prostitution, Erendira has to sleep with hundreds of men. She is obliged to sleep with more than dozens of customers in a single day. Her customers include from slaves to armies, from drivers to workers, from beggars to slums whom her grandmother meet as her customers. Erendira is dragged to various bizarre places in search of new market and people to sleep with her. Marquez tells this pitiful period of Erendira as a period of her misfortune. She spent her twenty years of misfortune being a tool of exercising power by patriarchy and capitalism. In this sense Erendira is a completely passive and submissive without any power of revolt against it. It is the story of her exploitation and her endurance of all exploitation. The image of Erendira in the novel seems common, traditional and soft female who silently endures the harshes, pains and sufferings. All her features and characteristics could be analysed surfacely as a victimized personality.

Marquez drastically changes the personality of his protagonist at the end of the novella. Marquez not only reveals the story of sexually exploitation of Erendira, rather at the end of the text he establishes her as a most powerful, brave and bold female protagonist. Erendira's rebellious personality is revealed at the end while she is able to kill her cruel grandmother through the help of her boyfriend Ulises. Ulises

kills Erendira's grandmother and freed her. To escape from grandmother is a basic victory of Erendira. After this incident the reader assumes that protagonist Erendira will run with her lover Ulises who has freed from the hell after ending the life of cruel grandmother.

Marquez does not let it be so. He juxtaposes the reader's expectation. Because his protagonist chooses the ultimate freedom even leaving her boyfriend and freeing herself to unknown destination. She is able to free herself from all kinds of social, cultural and patriarchal chains. It reflect the protagonist's quest for ultimate freedom. Juxtaposing the traditional nature of woman, Marquez makes his protagonist bold, brave and rebellious as well as completely independent full of decisions making capacity at the end of the novel. The shift applied upon the personality of Erendira is unexpected, supernatural and extraordinary in contrast of her innocent and powerlessness at the beginning of the novel.

### **Erendira as Submissive Female Figure**

Erendira is a submissive female figure at the beginning. She is a fourteen years old orphan who stays with her grandmother. Erendira is obliged to do hard household works for her grandmother. She is innocent, obedient and submissive in front of her grandmother. It is said as the beginning of her days of misfortune. The day when she collapses on the bed with the candle. For the wind which causes the fall of candle as well as miserable life of protagonist, Marquez refers as the 'wind of misfortune'. He writes:

Erendira was bathing her grandmother when the wind of her misfortune began to blow. The enormous mansion of moon like concrete lost in the solitude of the desert trembled down to its foundations with the first attack. But Erendira and her grandmother

were used to the risks of the wild nature there, and in the bathroom decorated with a series of peacocks and childish mosaics of Roman baths they scarcely paid any attention to the caliber of the wind. (1)

Grandmother gives Erendira to do hard household works. She demands various tasks to be done by Erendira. Erendira still has floors to wash, sheets to iron, and peacock to feed while her cruel and demanding grandmother retires to bed. Never ending works of Erendira make her tired and exhausted that she collapses into bed. While Erendira mistakenly burns the home, her grandmother calculates the loss of home as eight hundred and seventy two thousand, three hundred and fifteen pesos which Erendira must repay for the loss of house.

Furthermore, as the source of Erendira's income her grandmother chooses to make involve her in prostitution. As the result, Erendira is dragged by her grandmother from town to town and hawked to soldiers, slummers to traders. Erendira feels herself dying. Marquez writes:

There was a cistern in the courtyard for the storage of water carried over many years from distant springs on the backs of Indians, and hitched to a ring on the cistern wall was a broken-down ostrich, the only feathered creature who could survive the torment of that accursed climate. The house was far away from everything, in the heart of the desert, next to a settlement with miserable and burning streets where the goats committed suicide from desolation when the wind of misfortune blew. (3)

The story itself unfolds like a bizarre daydream that follows a fourteen year old Erendira as she is plagued by the "wind of her misfortune." It is this wind that causes Erendira to burn down her grandmother's lavish villa. Seeing the ruin and ashes the



Grandmother informs Erendira that "It would take a lifetime to back the debt you owe me" (7). And so begins the young girl's life of prostitution. In order to earn back her money, the Grandmother sells Erendira to countless men, day and night.

The story moves with the sexual exploitation of Erendira by her grandmother. From the beginning of the text the grandmother is more dominated upon Erendira. Marquez writes:

The grandmother, naked and huge in the marble tub, looked like a handsome white whale. The granddaughter had just turned fourteen and was languid, soft-boned, and too meek for her age. With a parsimony that had something like sacred rigor about it, she was bathing her grandmother with water in which purifying herbs and aromatic leaves had been boiled, the latter clinging to the succulent back, the flowing metal-colored hair, and the powerful shoulders which were so mercilessly tattooed as to put sailors to shame. (1-2)

Marquez portrays the contradictory image between the grandmother and Erendira. Protagonist's grandmother herself drags protagonist to prostitution. Because, in a night she accidentally sets the place on fire, and her grandmother says she must work to pay back the damage. She and her grandmother set out on the road, where Erendira becomes a traveling whore. *Innocent Erendira* is a story about the liberation of a human being. What is left open at the end of the novel is what Erendira will do with it.

There are subsidiary themes too like the refusal of love, because love can be repressive if it is not exercised responsibly. The grandmother is simply selfish in her love. The novella closely follows the original story's episodic plot. Erendira and her haughty, imperious grandmother live in a preposterously furnished bunker in the

desert. The older woman's husband and son or Erendira's father was a smugglers; their bones now rest beside the house, where the pet ostrich roams.

At the beginning it is presented that the old woman at her piano self-indulgently lost in her memories while Erendira does all the domestic labor in the house. These roles do not end at the limits of consciousness. An exhausted Erendira sleepwalks as she serves dinner. Later her grandmother falls asleep as she issues commands to her passive ward but continues talking anyway, even as her commands become mixed with her dreams. That night "the wind of Erendira's misfortune" blows the young woman's bedroom curtains into a lit candelabrum and burns the house down. "Life won't be long enough for you to pay me back" (7), the old woman tells her. Payback begins that same day. The old woman sells her granddaughter's virginity to a local merchant. When Erendira resists, the man slaps and rapes her. Marquez tells the story of Erendira's payback:

She began to pay it back that very day, beneath the noise of the rain, when she was taken to the village storekeeper, a skinny and premature widower who was quite well known in the desert for the good price he paid for virginity. As the grandmother waited undauntedly, the widower examined Erendira with scientific austerity: he considered the strength of her thighs, the size of her breasts, the diameter of her hips. He didn't say a word until he had some calculation of what she was worth. (7)

The calculation of storekeeper seems much scientific while he observes Erendira and tells "She's still quite immature [ . . . ] She has the teats of a bitch" (7). Marquez writes, "Then he had her get on a scale to prove his decision with figures. Erendira weighed ninety pounds" (8). "She isn't worth more than a hundred pesos', the widower said"

(8). Bargains goes further as the grandmother says, “‘A hundred pesos for a girl who’s completely new!’ she almost shouted. ‘No, sir, that shows a great lack of respect for virtue on your part,’ and The widower replies ‘I’ll make it a hundred and fifty,’ the widower said” (8).

The discussion of selling and purchasing of Erendira’s virginity, gives the sufficient clue of the exploitation of woman in patriarchal society. Marquez gives discription of sorrounding environment. He describes as, “The storm threatened to knock the house down, and there were so many leaks in the roof that it was raining almost as much inside as out. The grandmother felt all alone in a world of disaster” (8).

The discussion ends while the widower is ready to pay two hundred and twenty pesos in cash and some provisions. The grandmother then signaled Erendira to go with the widower and he led her by the hand to the back room. The act of sending Erendira inside Marquez says “as if he were taking her to school” (8). ‘I’ll wait for you here’, the grandmother says to Erendira. Erendira as a faithful and obedient child replies that ‘Yes, Grandmother.’ Thus, old woman sells her granddaughter's virginity to a local merchant. Erendira resists, but the man forcefully rapes her. The man seduces Erendira according to his desire. Marquez tells the story of Erendira’s rape. He says:

When Erendira and the widower went into the shed they had to hold on so as not to be knocked down by a gust of rain which left them soaked. Their voices could not be heard but their movements became clear in the roar of the squall. At the widower's first attempt, Erendira shouted something inaudible and tried to get away. The widower answered her

without any voice, twisted her arm by the wrist, and dragged her to the hammock. (9)

Marquez describes the rape of Erendira. Marquez has already mentioned that the wind of misfortune has begun to knock the door of house while the grandmother and the widower are bargaining to sell and purchase Erendira's virginity. After the agreement Erendira enters to the house with the widower innocently. She is even unaware that inside the house what should she do. So, while the widower tries to seduce her she helplessly tries to stop him. She gently fights against him. Marquez writes:

She fought him off with a scratch on the face and shouted in silence again, but he replied with a solemn slap which lifted her off the ground and suspended her in the air for an instant with her long Medusa hair floating in space. He grabbed her about the waist before she touched ground again, flung her into the hammock with a brutal heave, and held her down with his knees. Erendira then succumbed to terror, lost consciousness, and remained as if fascinated by the moonbeams from a fish that was floating through the storm air, while the widower undressed her, tearing off her clothes with a methodical clawing, as if he were pulling up grass, scattering them with great tugs of color that waved like streamers and went off with the wind. (9)

The rape of Erendira is expressed in pitiful way. He takes the reference from mythological character Meduca to reflect the passive resistance of rape by Erendira. The terror, lost and fear of Erendira revives the rape of Leda. In each and every movement Erendira is passive, submissive and subordinate. She could not reject the discussion of her grandmother. Furthermore her subordinate gender role is reflected while she is presented as an object of desire for male.

Masculine ideology always presupposed the female's beauty as 'beauty' or 'fair' or 'pretty' is the basic needs to be accused by female. Thus, the widower's stresses upon physical appearances of Erendira's the result of the stereotypical gaze of masculine society since the evolution of human civilization. Writers, Marry Wollstonecraft writes, "The mighty business of female life is to please, and restrained from entering into more important concerns by political and civil oppression, sentiments become events, reflections deepens what it should, and would have effaced, if the understanding had been allowed to take a wide range" (389).

When there is no other man left in the village they could pay anything for Erendira's love. Her grandmother puts her on a truck to go where the smugglers are. They makes the trip on the back of the truck in the open, among sacks of rice and buckets of lard and what had been left by the fire. The materials that they carry is described as “[. . .] the headboard of the viceregal bed, a warrior angel, the scorched throne, and other pieces of useless junk. In a trunk with two crosses painted in broad strokes they carried the bones of the Amadis” (9). Thus, the grandmother dragges Erendira to new places where the new custommers could be found.

The grandmother leads her charge from the small desert villages to the more populous and colorful towns. Erendira is both the labor and the commodity of this itinerant business. The grandmother collects the money, makes all decisions, and pays the Indian servants. As the business prospers, the two women are joined by drivers, vendors, musicians, and a mysterious photographer etc. From each angels, Erendira seems as a victimized female personality.

Erendira seems passive, submissive and innocent. Erendira is a victimized personality. Erendira is a typical third world lady. She never resists against her grandmother. She is obedient, passive and puppet before her grandmother. The

characteristics of Erendira is similar with Chandra Thapade Mohanty's definition of Third World women.

The main cause behind the exploitation of Erendira is the patriarchal society. The Patriarchal society takes the women as others. Women are prevented from assuming the status of being with liberty; Simon de Beauvoir insists "[. . .] the cultural identification of woman as merely the negative, or other, to man as the defining and dominating 'subject' who is assumed to represent humanity in general" (234). It is the social construction based on the patriarchal ideology. Patriarchy always regard woman as other. Erendira too is exploited due to being other. Because patriarchal society takes her as a playing object for male as the result she can be sold and purchase in the sex market by other.

Marquez writes about the exploitation of Erendira as he describes her plight during the course of her fleshtrade. In front of the tent where the grandmother has placed Erendira for her trade, are twelve soldiers and other civilian customers. Ulises was the last one. At the sametime a soldier comes back without making love with Erendira because she wants to talk with grandmother. Erendira's miserable condition could be noticed from the number of customers placed in line before the tent.

Marquez writes:

The soldier went in but he came right out again because Erendira wanted to talk to her grandmother. She hung the basket of money on her arm and went into the tent, which wasn't very roomy, but which was neat and clean. In the back, on an army cot, Erendira was unable to repress the trembling in her body, and she was in sorry shape, all dirty with soldier sweat. 'Grandmother,' she sobbed, 'I'm dying'. (18)

Marquez portrays the pitiful condition of protagonist Erendira time and again in the text. Many times Erendira feels that as if she is dying. Her complains in the text could be noticed in different situations while she has to sleeps with fifties of males in a single day. The proper gender exploitation could be marked while marquez pictures her plights and sufferings.

Marquez mentions as, “‘I’ve got ground glass in my bones,’ she closed her eyes, took in a deep breath of scorching air, and went on walking in her sleep” (16). Erendira in the journey faces the problems such as tiredness due to the love making with various customers with whom her grandmother manages to sleep. Even in the appointment with Ulises, Erendira says, “I feel as if someone had been beating me on the kidneys” (20). The reference clarifies that there is a massive exploitation of Erendira.

During her pitiful circumstances, Ulises comes to sleep with him. Erendira meets Ulises, a boy so innocent he resembles an angel. Ulises waits his turn in the line outside her tent, but on this night Erendira collapses and the line is dismissed. The grandmother was about to go back into the tent when she saw Ulises. Marquez’s describes him in this way, “[. . .] as large as life, all by himself in the dark and empty space where the line of men had been before. He had an unreal aura about him and he seemed to be visible in the shadows because of the very glow of his beauty” (19).

Even the grandmother thinks Ulises as as angel unlike a ordinary people. Marquez provides a angelic outlook to Ulises while the grandmother asks him "You," "What happened to your wings"? (19). Then, "The one who had wings was my grandfather," Ulises answered in his natural way, "but nobody believed it." Gabriel Garcia Marquez describes the appointment between Erendira and Ulises. He mentions:

Behind Erendira's bed, very slowly, Ulises' head appeared. She saw the anxious and diaphanous eyes, but before saying anything she rubbed her head with the towel in order to prove that it wasn't an illusion. When Ulises blinked for the first time, Erendira asked him in a very low voice: "Who are you?" Ulises showed himself down to his shoulders. "My name is Ulises," he said. He showed her the bills he had stolen and added: "I've got money." Erendira put her hands on the bed, brought her face close to that of Ulises, and went on talking to him as if in a kindergarten game. "You were supposed to get in line," she told him. "I waited all night long," Ulises said. "Well, now you have to wait until tomorrow," Erendira said. "I feel as if someone had been beating me on the kidneys." At that instant the grandmother began to talk in her sleep. (20)

Ulises thus enter to the tent where Erendira had just bath and drying her hair with towel. Grandmother is sleeping on another corner. Anxious and diaphanous eyes of Ulises gives him significance in the novel. By name he is connected with mythical figure Ulysis of Trozen War. Ulises mets Erendira inside the tent while her grandmother is sleeping on another corner presupposes that any time she can awake and something worse will happen. But, unlike reader's expection both of the Ulises and Erendira falls in love with each other. Erendira makes sure to Ulises that the grandmother does not wake up, "Take it easy"(20). "She always acts kind of crazy when she's asleep, but not even an earthquake can wake her up" (20).

Erendira looked at him with a smile that was naughty and even a little affectionate and took the soiled sheet off the mattress. He helps her to change bed sheet. Ulises says that he is going crazy wanting to see her, she is very pretty as



everyone tells. As the reply Erendira says that she is going to die. It refers to the suffering of Erendira. Erendira calls him tomorrow to sleep with her. While its not sure that he will come tomorrow or not, she is ready to sleep with him taking herself the money instead of her grandmother. About the event Marquez writes:

Ulises gives money to her. Erendira lay down on the bed but he remained trembling where he was: at the decisive moment his determination had weakened. Erendira took him by the hand to hurry him up and only then did she notice his tribulation. She was familiar with that fear. 'Is it the first time?' she asked him. Ulises didn't answer but he smiled in desolation. Erendira became a different person. 'Breathe slowly,' she told him. 'That's the way it always is the first time. Afterwards you won't even notice.' She laid him down beside her and while she was taking his clothes off she was calming him maternally. (21)

Before sleeping Ulises Erendira is passive, submissive and exploited character. But, after meeting Ulises, there is a change came on Erendira's personality. Even in the conjugation with Ulises, Erendira seems superioer before Ulises. Before Ulises, the charge of sexual relation is taken by her grandmother. But for the first time she herself keeps the money. During the meeting between Erendira and Ulises, Erendira seems matured. Before Ulises, Erendira should be used according to the male's desire. But, for Ulises she teaches, instructs and uses him according to her desire. About the lovemaking between them Marquez writes:

Erendira uncovered his chest, gave a few little orphan kisses, sniffed him. 'It's like you were made of gold all over,' she said, 'but you smell of flowers.' She had become spontaneous and talkative again, as if

Ulises' innocence had changed not only her mood but her character.

The grandmother, such a short distance away from misfortune, was still talking in her sleep. (22)

Ulises sneaks into the tent after the old woman has gone to sleep. Erendira finds him charming; she teaches him how to make love. From this point it is revealed that Erendira is different than before. She plays the much dominant role in lovemaking with Ulises unlike other males.

The lovemaking is the central act of the novel from where the story takes some shifts. On the one hand there is innocent Ulises as a customer of Erendira and in another hand there is an experienced worse Erendira. For the first time in the text the worse is dominating towards her customer due to her knowledge of sex and sexuality. Her sexuality even overwhelms the innocent Ulises.

The novel once again talks about the subordinate position of Erendira while the priest tries to purify grandmother and granddaughter from their immoral trade. To undermine any further attempts by the priests to confiscate her money-making resource, the grandmother must obtain a letter from someone important testifying to her granddaughter's high moral character. Even now Erendira could not get emancipation.

The business suffers a second setback when Ulises reappears and persuades Erendira to run away with him. As the wind of her misfortune blows once again, Erendira and Ulises head for the border in a truck the boy has stolen from his father. Finally caught, Erendira watches from the halted truck as her frightened, childlike lover suffers a whipping from his father. She regards his ineffectuality and humiliation with an expression of grave curiosity. Erendira fathoms the degree of her oppression. Here, Erendira could not escape from her grandmother.

Erendira suffers humiliation herself at that moment. The grandmother will not chance another loss; she chains her granddaughter to the bed. But angry prostitutes, bereft of business because Erendira is in town, march to their competition's tent and haul the young woman out of it over the old woman's curses. Erendira is naked, alone, shackled to a bed in a public square. To this point Erendira is victim. The Erendira from each angle seems as a typical pray of her grandmother.

Erendira's body is too inferior comparing the male body. Thus, her body is commodified as an object. Keeping the same ideology, traditional concept of patriarchal society is able to chain her inside the hell of sex market. Erendira with her traditional identity becomes submissive, passive, innocent and victimized. About Erendira's traditional and submissive and obedient personality Marquez writes:

Erendira needed two more hours to get her grandmother ready. She untangled her hair strand by strand, perfumed and combed it, put an equatorially flowered dress on her, put talcum powder on her face, bright red lipstick on her mouth, rouge on her cheeks, musk on her eyelids, and mother-of-pearl polish on her nails, and when she had her decked out like a larger than life-size doll, she led her to an artificial garden with suffocating flowers that were like the ones on the dress, seated her in a large chair that had the foundation and the pedigree of a throne, and left her listening to elusive records on a phonograph that had a speaker like a megaphone. (2)

These lines refer the obedient, submissive as well as innocent nature of Erendira. She has piles of work to do but she has not power of resist. While traditionally men have been thought to be capable of transcending the level of the biological through the use of their rational faculties, women have tended to be defined entirely in terms of their

physical capacities for reproduction and motherhood. In an effort to avoid this conflation of the social category of woman with biological functions, earlier forms of feminism developed a theory of social construction based on the distinction between sex and gender.

The Grandmother is quite wealthy by now. She and Erendira inhabit in a large tent beside the sea, furnished even more grandly than the lost desert home. The grandmother plays her piano, bathes, and gives orders to her now hardened charge. The business goes in much strategically and advanced. But, the ultimate aim of the business is the exploitation of Erendira and to fulfill her grandmother's purse.

With the massive exploitation of Erendira's sexuality, there is the power of resistance developed within herself. The strength came on Erendira is also noticeable while she sees the dream of emancipation and freedom. Her resistance power is noticable while she manipulates Ulises to kill her grandmother and frees her. Ulises's reply that he could do anything for Erendira reflects that he is totally manipulated by Erendira's sexuality.

Ulises is so hopelessly innocent and Erendira has the power to control him. Now Erendira is no more innocent, obedient, and submissive as a stereotypical woman as described at the beginning part of the text. She now has the power of resistance as well as capacity of freedom. Erendira's power of resistance and sexuality could be better to deal with Foucauldian notion of sexuality and power.

There are a number of aspects of Foucault's analysis of the relations between power, body and sexuality that have stimulated feminist interest to deal with Erendira's sexuality and power. It is applicable in the course of Erendira. Foucault analyses of the productive dimensions of disciplinary powers. The disciplinary powers are exercised outside the narrowly defined political domain overlap with the

feminist project of exploring the micro politics of personal life. It exposes the mechanics of patriarchal power at the most intimate levels of women's experience.

Foucault's treatment of power and its relation to the body and sexuality has provided feminist social and political theorists with some useful conceptual tools for the analysis of the social construction of gender and sexuality and contributed to the critique of essentialism within feminism. Patriarchy always exercises its power upon female body but on the other hand they have developed the resistance within it. Foucault's identification of the body as the principal target of power has been used by feminists to analyze contemporary forms of social control over women's bodies and minds.

In the first volume of *The History of Sexuality*, Foucault develops an anti-essentialist account of the sexual body, which, however, doesn't deny its materiality. At the heart of Foucault's history of sexuality is an analysis of the production of the category of sex and its function in regimes of power aimed at controlling the sexual body. Foucault argues that the construct of a supposedly 'natural' sex functions to disguise the productive operation of power in relation to sexuality:

The notion of sex brought about a fundamental reversal; it made it possible to invert the representation of the relationships of power to sexuality, causing the latter to appear, not in its essential and positive relation to power, but as being rooted in a specific and irreducible urgency which power tries as best it can to dominate' (155).

Foucault's claim here is that the relationship between power and sexuality is misrepresented when sexuality is viewed as an unruly natural force that power simply opposes, represses or constrains. Rather, the phenomenon of sexuality should be understood as constructed through the exercise of power relations.

The idea that gender construct in natural way has made the protagonist submissive and innocent because Erendira at the beginning feels powerless due to being a female. Furthermore, she lacks the experience of sexuality and power of resistance. When the merchant buys Erendira's virginity, he first weighs her and then haggles with the old woman over a price. The equation is clear, Erendira is the goods; the merchant a consumer. But this is all for the sexuality of Erendira. The point is that the man purchases sex not from Erendira directly but from the grandmother, who is the controlling presence throughout the business.

For the rest of the novel, any glimpse we have of sexual transactions between Erendira and her clients is focused upon the money the grandmother collects at the door. The image gives the picture of exploitation of Erendira's sexuality. It also conceals any other aspect to this business other than the strictly material. While Ulises lies in Erendira's arms after lovemaking, this young woman who summons him asking if he could commit murder, the power of sexuality is reflected. About Erendira's persuasion to Ulises, Marquez writes:

She lay down again and sobbed on her pillow. Ulises and Erendira remained silent for a long time, rocked in the shadows by the sleeping old woman's great breathing. Suddenly Erendira, without the slightest quiver in her voice, asked: "Would you dare to kill her?" Taken by surprise, Ulises didn't know what to answer. "Who knows," he said. "Would you dare?" "I can't," Erendira said. "She's my grandmother." Then Ulises looked once more at the enormous sleeping body as if measuring its quantity of life and decided: "For you I'd be capable of anything." (52)

Following lines describes the scene of persuasion of Ulises by Erendira. First of all, Erendira sobs on her pillow. Both of them keep silence for a while. Then, Erendira asks Ulises that he could kill her grandmother or not. He could not take decision at first but after looking at Erendira's body he replies that he could do anything for her. Thus, the conversation clarifies that Ulises is persuaded by the body of Erendira and her sexuality. The notion of power within body and sexuality as mentioned by Foucault comes true in the case of Erendira.

Taking the help of sex and power relation this research aims to apply this on the course of protagonist Erendira to reveal that how she gains the power of resistance through the power of sexuality. It is already mentioned that Erendira manipulates Ulises to kill her grandmother. Without killing her grandmother she could not get freedom. She herself could not do so. So, she needs some medium, agent or another male to kill grandmother. As the result she chooses Ulises as her medium to kill grandmother and frees herself. She is able to do or to make done through Ulises. Now she seems no more victimized, rather victorious with immense power of resist.

Taking the help of Foucauldian notion of power and sexuality, it could be claimed that Erendira has developed the power of resistance during the period of her misfortune on the selling her body for her cruel grandmother. If we connect her journey of freedom with Judith Butler, Erendira leads herself to the power and victory by subverting her gender identity. Anyway, at the end of the text Erendira is powerful, bold and brave enough to lead herself to freedom.

Thus, in claiming that the body is directly targeted and 'produced' by power and, thus, unknowable outside of its cultural significations, Foucault breaks down the distinction between a natural sex and a culturally constructed gender. Marquez

portrays the protagonist who develops her power within her body. Ulises is trapped within the body of Erendira, which is enough to get freedom for her.

Erendira too normalizes or controls the disciplinary power of male made ideology using her body. She controls Ulises and makes him as if he is her puppet. Through same body power she is able to kill her grandmother and frees her. Thus the body power becomes the medium of her freedom. The same body power has increased her confidence and independent. That is why Ulises gives rat poison to the grandmother which does not affect her. Persuaded by the body of Erendira, even Ulises is ready to stab her later though first attempt had turned in to the vain.

In addition to his view of the body and sexuality, Foucault insists on the corporeal reality of bodies. He argues that this rich and complex reality is oversimplified by the biological category of sex which groups together in an ‘artificial unity’ a range of disparate and unrelated biological functions and bodily pleasures. Thus, in *The History of Sexuality*, Foucault explains that: ‘

The purpose of the present study is in fact to show how deployments of power are directly connected to the body – to bodies, functions, physiological processes, sensations, and pleasures; far from the body having to be effaced, what is needed is to make it visible through an analysis in which the biological and the historical are not consecutive to one another (151).

Because Foucault’s anti-essentialist account of the body is nevertheless attentive to the materiality of bodies it has been attractive to feminists concerned to expose the processes through which the female body is transformed into a feminine body. Thus, in claiming that the body is directly targeted and ‘produced’ by power and, thus,



unknowable outside of its cultural significations, Foucault breaks down the distinction between a natural sex and a culturally constructed gender.

Elizabeth Grosz argues that, unlike some other versions of poststructuralist theory which analyzes the representation of bodies without due regard for their materiality, Foucault's insistence on the corporeal reality of the body which is directly molded by social and historical forces avoids the traditional gendered opposition between the body and culture. For this reason, she believes that, "[. . .] while Foucault fails to consider the issue of sexual difference, his thought may contribute to the feminist project of exploring the relation between social power and the production of sexually differentiated bodies" (94).

In another fruitful engagement with Foucault's work on the body and power, feminist scholars have embraced the notion of normalizing-disciplinary power for its potential to shed light on the social control of women in a contemporary context. For example, Sandra Bartky's appropriation of Foucault takes the form of a detailed examination of the subjection of the female body to disciplinary practices such as dieting, exercise and beauty regimens that produce a form of embodiment which conforms to prevailing norms of feminine beauty and attractiveness. On her account these disciplinary practices subjugate women, not by taking power away from them, but by generating skills and competencies that depend on the maintenance of a stereotypical form of feminine identity. Erendira too generates her power within her bodily beauty that is able to summons Ulises.

Finally, guided by Erendira, Ulises picks up a kitchen knife and stabs the old woman in the back. She bleeds green blood. When Ulises cuts her neck, the image mirrors the slaughter of a hog in the mission as well as the grandmother murder of her lover years earlier, which she confessed in a dream the night Erendira summoned

Ulises. Erendira's palm suddenly acquires lines. She assays the dead woman and her frightened lover with the same cold look, then picks up the grandmother's vest of gold and exits. Here, Erendira is matured like an old woman. She has the power of decision. She is able to face and cope anything herself. About the maturity of Erendira, Marquez writes:

Erendira then put the plate on a table and leaned over her grandmother, scrutinizing her without touching her. When she was convinced that she was dead her face suddenly acquired all the maturity of an older person which her twenty years of misfortune had not given her. With quick and precise movements she grabbed the gold vest and left the tent. (58)

Ulises kills Erendira's grandmother and frees her. After the incident, he remains sitting by the corpse. He is exhausted by the fight, and the more he tried to clean his face the more it was daubed with the blood of the woman that seemed to be flowing from his fingers.

In the end of the text, there is the juxtaposed gender roles and identity between male and female regarding Erendira and Ulises. Ulises does not seem like traditional males as bold and powerful. He fears after killing the grandmother. Only when he sees Erendira goes out with the gold vest, he becomes aware of his state. He shouted to her but got no answer. He dragged himself to the entrance to the tent and he saw Erendira starting to run along the shore away from the city. Then he made a last effort to chase her, calling her with painful shouts that were no longer those of a lover but of a son, yet he was overcome by the terrible drain of having killed a woman without anybody's help. The grandmother's Indians caught up to him lying face down on the beach, weeping from solitude and fear.

On the other hand Erendira seems powerful and bold who need not any help of other. Without caring Ulises she takes her own way. She is portrayed as a male due to her bold decision for complete freedom. Ulises stumbles after her, calls to her, and then sprawls upon the ground weeping like a helpless child. "No voice on earth could stop me," (58) Erendira tells us in a voice over as she disappears into the desert. "And no trace of my misfortune was ever found" (58).

The contrasting representation of Erendira's personality depicts the shift on the female identity. Her new decision makes her able to dismantle the traditional and stereotypical representation of female. The transformation came on the gender roles and identity could be analyzed with Hartsock and Judith Butler's concept of subversion of traditional female identity. For Hartsock, Foucault's perspective functions to preclude the possibility of feminist politics which, she claims, is necessarily an identity-based politics grounded in a conception of the identity, needs and interests of women.

Some of the most exciting feminist appropriations of Foucault converge around this issue of identity and its role in politics. Judith Butler argues that Foucault's work provides feminists with the resources to think beyond the structures of identity politics. According to Butler, feminists should be wary of the idea that politics needs to be based on a fixed idea of women's nature and interests. She argues that:

The premature insistence on a stable subject of feminism, understood as a seamless category of women, inevitably generates multiple refusals to accept the category. These domains of exclusion reveal the coercive and regulatory consequences of that construction, even when the construction has been elaborated for emancipatory purposes.

Indeed, the fragmentation within feminism and the paradoxical opposition to feminism from “women” whom feminism claims to represent suggest the necessary limits of identity politics. (4)

Butler discerns at least two problems in the attempt to ground politics in an essential, naturalized female identity. She argues that the assertion of the category ‘woman’ as the ground for political action excludes, marginalizes and inevitably misrepresents those who do not recognize themselves within the terms of that identity. For Butler, traditional subjectivity of female suppresses them.

Does Erendira blur the traditional female identity as docile, innocent, powerless etc? Yes, while Ulises waits in line on the night they are to meet, Erendira lies in bed, shivering, in shock. She is so passive, so obscure a character. For example, we see Erendira in the merchant's rainy room, the man's hands taking possession of her breasts. She is helpless, miserable and innocent. Even she does not know that why she is sent there. But in contrasted to her night gowned form in the same reclined position near the end of the novel when she summons Ulises for murder. It is her transformation, or the power gathered during the period of her oppressive misfortune as a resistance as Foucault says, “There are no relations of power without resistances; the latter are all the more real and effective because they are formed right at the point where relations of power are exercised” (142).

She during the development of resistance power even blurs the traditional female identity as mentioned by Butler. She claims, moreover, that “a feminist identity politics that appeals to a fixed ‘feminist subject,’ ‘presumes, fixes and constrains the very ‘subjects’ that it hopes to represent and liberate” (148). In Foucault’s presentation of identity as an effect Butler sees new possibilities for feminist political practice, possibilities that are precluded by positions that take

identity to be fixed or foundational. While all traditional fixed identity is blurred there is the possibility of gender emancipation that could be traced in Erendira. The paradoxical representation of Erendira reflect her journey of innocence to experience as well as powerlessness to power and ultimate freedom due to dismantling the traditional fixity of female identity.

Through the beginning to the end there is shift on the identity of Erendira. At the beginning she is loyal, submissive, innocence, as well a lady without experience. While she is taken to the widower to sell her virginity, she is unaware about her work. The widower is an experienced man who seduces Erendira in traditional way as if Erendira is an object of comodification. Erendira behaves what should a traditional woman behave during her sex. All the task done by Erendira at the beginning of the novel are according to the identity of typical and traditional perception of male centric ideology.

But, the immense and various type of sexual experiences during the course of her misfortune of adultery she loses the innocence of the beginning. It is the blurring the traditional female identity. Her shift on identity could be noticed while Marquez writes, "At first her system of defense was the same as she had used against the widower's attack, but" (10). Erendira now is turns to be perfect and skillful which leads her to blurs the identity of innocence to experience. The superiority and power appear on Erendira after a long experience of new mode of life. It is reflected on her her encounter with Ulises.

Before Ulises she has been used according to the desire of males. Males have been superior before her. She is like a puppet of men. But, before Ulises Erendira becomes superior because Ulises lacks the experiences in one hand on the other hand Erendira has a perfect experience of sex. Erendira not only teaches Ulises to have sex

with her but also blurs the traditional identity of female placing herself superior than male, which further leads her to the way of freedom.

Finally the narrator's closing words in the story become Erendira's own final words in the text. There is no trace of her misfortune ever found because she seems no longer a passive victim. She has vanished as a story of oppression, a name, a signifier. Marquez writes:

Erendira had not heard him. She was running into the wind, swifter than a deer, and no voice of this world could stop her. Without turning her head she ran past the salt-peter pits, the talcum craters, the torpor of the shacks, until the natural science of the sea ended and the desert began, but she still kept on running with the gold vest beyond the arid winds and the never-ending sunsets and she was never heard of again nor was the slightest trace of her misfortune ever found. (59)

This is the ending to story. Fleeing innocence and murder, she returns to the solitude from which she emerged. Will she finance her own bunker, sink into her own repressed erotic nostalgia, and exercise her own capacity to dominate, abuse, and exploit. Innocent Erendira presents an incredibly dark tale without hope, rather than the incredibly sad tale that Garcia Marquez intended. Anyway, this is the story of journey of Erendira from innocence to experience and powerlessness to ultimate power of freedom through the sexuality.

The text seems entirely too comfortable with Erendira as metaphor of female victimization and emancipation. She is created passive, meant for work just for the grandmother. But, after transforming the sexuality to the power as mentioned by Foucault, or using her sexuality to neutralize the masculine power as mentioned by Nancy Fraser, or to lead herself to freedom and independence through the subversion

of traditional female identity; Erendira turns herself to a bold, brave, independent and powerful personality and escaped from the exploitation by blurring the traditional female identity.

### **III: Concluding the Emancipation through New Gender Roles**

The research has exposed that how Erendira could get emancipation from gender exploitation by blurring the stereotypical female identity. As the title of the *Innocent Erendira* suggests that Erendira is an innocent girl of fourteen years while the text begins but later she is no more innocent, victim and obedient rather she turns to be bold, brave, experienced and angelic while she is able to kill her grandmother through her boy friend Ulises and determines to leave even to him. Thus, the contradiction could be found on the personality of its single protagonist Erendira as her arrival is regarded as the emergence of a new female figure.

Erendira carries dual personalities as innocent, obedient and submissive at beginning as well as brave, bold and powerful at the end of the text *Innocent Erendira*. It is a story of a lady who is forced to involve in prostitution by her grandmother to pay the amount of her villa which Erendira had mistakenly burnt. This research has focused on the shift came upon personality of Erendira and her emancipation from exploitation. The study has tried to capture the paradoxical portrayed of Erendira and her journey from innocence to experience as well as from suppression to ultimate power of freedom through the power of sexuality and resistance.

Erendira is very innocent, faithful and obedient at beginning, but at the end justified herself as brave and bold by killing her grandmother, leaving boyfriend and freeing herself into the world of mystery. Any way Erendira gets the power of resistance and freedom after long suffering due to the cruel nature of her grandmother. Her victory for freedom reflects the Foucauldian notion of power that it is every where. From the sexuality, Erendira gets the power of resistance and freedom



because since twenty years society has been exercising the power upon her body as well as increasing her power of resistance and freedom.

Foucault's model of the relation between the body and power precludes the view that the body and sexuality might be liberated from power, it leaves room for the possibility that existing forms of sexuality and gendered power relations might be transformed. According to McNay, the sexuality "exposes the contingent and socially determined nature of sexuality and, thereby, frees the body from the regulatory fiction of heterosexuality and opens up new realms in which bodily pleasures can be explored" (30).

Grandmother, though she has raised Erendira forced her to the prostitution. The image of her grandmother is also unconventional. Her image blurs the conventional image of parents as a loving, caring to their children. At the beginning of the novel reader accepts the smooth and cool relationship between grandmother and granddaughter. But, Marquez unexpectedly, portrays the grandmother as a cruel and demon like figure. She gives Erendira to do hard household works. She demands various tasks to be done by Erendira. Erendira still has floors to wash, sheets to iron, and peacock to feed while her cruel and demanding grandmother retires to bed. Never ending works of Erendira make her tired and exhausted that she collapses into bed with the candle still glowing on a nearby table. While Erendira mistakenly burns the home, her grandmother calculates the loss of home as eight hundred and seventy two thousand, three hundred and fifteen pesos which Erendira must repay for the loss of house. Furthermore, as the source of Erendira's income her grandmother chooses to make involve her in prostitution. Then, Erendira is dragged by her grandmother from town to town and hawked to soldiers, slummers to traders. Erendira feels herself

dying. As the novel develops, Erendira is portrayed as innocent, weak, miserable, and obedient to grandmother.

But at the end of the novel Marquez has juxtaposed the picture of Erendira. She is portrayed as bold, powerful, revolutionary and brave figure as a masculine character. Erendira through Ulises killed her grandmother and freed herself from prostitution and her cruel grandmother. Protagonist Erendira now no more actionless. As mentioned by Judith Butler that for freedom woman should subvert the traditional identity, Erendira blurs all the traditional notion about female turning herself to be bold and brave enough to the independence. Erendira does not marry with her lover Ulises. Rather, she leaves Ulises and chooses a complete freedom. Because Erendira wants to be self sufficient.

The personality of Erendira is juxtaposed in the text. At the beginning she is innocent, obedient, typical traditional female who is a complete victim in front of her grandmother and society. The image of an innocent girl is stereotypical image of female figure. Time onward she is bold, victorious who wins all the circumstances and chooses liberty and freedom in her life. Keeping all these issues in consideration, thus this research concludes that in beginning Erendira is exploited, suppressed and victimized personality without the power of resistance but at the end deserves superior power of freedom as told by Nancy Fraser, “women deserve superior qualities” (3). The contradiction in personality of a single character reflects the emergence of a new female identity.

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