

Tribhuvan University

**Magic Realism as a Medium of Women's Emancipation's in
*Marquez's Innocent Erendira***

**A Thesis Submitted to the Central Department of English
Impartial fulfillment of the requirements for the
Degree of Master of Arts in English**

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July, 2012

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Letter of Recommendation

Mr. Gokarna Bhandari has completed his thesis entitled “Magic Realism as a Medium of Woman’s Emancipation in Marquez’s *Innocent Erendira*” under my supervision. He carried out his research from September 2009 to December 2010. I hereby recommend his thesis be submitted for viva voce.

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Letter of Approval

This thesis entitled “Magic Realism as a Medium of Woman’s Emancipation in Marquez's *Innocent Erendira*” submitted to the Central Department of English, Tribhuvan University by Gokarna Bhandari has been approved by the undersigned members of the Research Committee.

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Acknowledgements

The completion of this thesis would not have been possible without the support and encouragement from my respected teachers and friends. I would like to express my profound sense of gratitude to my thesis supervisor, Shuva Raj Rana Bhat lecturer at the Central Department of English, T.U., for his scholarly guidance, genuine suggestions, warm response and constructive suggestion to bring the present dissertation in its present form.

I am grateful to Dr. Ammar Raj Joshi, Head of Department of English, T.U. for his cooperation in completing this thesis. I am deeply indebted to my respected teachers, for their gracious response. I would like to remember all teachers of the university who taught me to indulge in the realm of literature and philosophy and helped me to relate all of it directly to my practical life.

Words cannot convey the depth of my gratitude to my parents for their economic and moral support throughout my study. I would like to thank my relatives, my friends and well-wishers at Tribhuvan University for their unflagging support in the course of preparing this thesis.

December 2011

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I. Introduction to Marquez's *Innocent Erendira and Magical Realism*

This research work is based on Gabriel Garcia Marquez's *Innocent Erendira*. It aims to observe the text from the feminist perspective exploring magic realism as a feminist technique to subvert the traditional gender roles and to lead the female to the emancipation. Magic realism by definition captures the contradictory nature of different aspects blending magic within real. The research in particular, throughout the study of the dual personality of protagonist Erendira captures its goal that by turning to be magical from realistic representation of female, the emancipation from patriarchal exploitation is possible.

Erendira is presented with her dual personalities as an innocent, obedient and submissive at the beginning as well as brave, bold and powerful at the end of the text. The former personality of Erendira seems a realistic representation of an exploited girl who is obliged to be sexually exploited. And the latter personality seems magical as well as a way of her ultimate freedom by killing her cruel grandmother and leaving her boyfriend Ulises. This study basically exposes how the use of magic realism subverts the linearity of power of the patriarch throughout the allegory of Erendira from exploitation to emancipation by transforming herself from realistic to magical.

Magic Realism is an obvious rhetorical technique of Latin American writing tradition; almost all the writers from this scenario have followed this technique. The term magic realism itself captures the quality of contradiction. Contradiction in the sense that the word magic refers to something magical, supernatural, extraordinary and something beyond the reality. On the other hand, the realism refers to the reality that happens in

common everyday life conventionally. So, the technique of magic realism is to denote the contradiction, inherent, in society, in different aspects and levels by blending real and fantastic.

This research work makes an attempt to show the politics of the technique of magic realism to subvert the traditional female identity and to liberate them from patriarchal suppression, exploitation and victimization of woman. Gabriel Garcia Marquez not only uses the technique of magic realism but also reveals the contradiction in different aspects inherent in Colombia. The most notable contradiction could be traced in the personality of its protagonist Erendira. She is obedient, submissive, and passive at the beginning of the text. But the time onwards she is become bold, brave and revolutionary; and also leads herself to the ultimate freedom through her magical performance that contradicts with her former personality.

Gabriel Garcia Marquez uses the technique merging real and supernatural in the novel. He uses the term 'Wind of misfortune' to denote Erendira's misfortune while the movement of burning her grandmother's home. On the other hand, the psychology, surrounding environment and character sketch of characters are also dominated with fusion between mystery and reality. About the 'magic realism' in his writing, George R. McMurray says, Garcia Marquez's skillful fusion of reality and fantasy is another means by which his novel renders the impression of a total fictional universe in which anything possible and everything real (59).

The reference captures the possibility of everything in magic realism by blending the real and fantasy. The blending of the real and fantasy in *Innocent Erendira* depicts the possibility of Erendira's emancipation. That is why 'magic realism' has its relevance with

woman emancipation in fiction. There is a fusion between what is seen and what is hidden. Erendira is very innocent, faithful and obedient at the beginning, but at the end she herself proves to be brave and bold by killing her grandmother, leaving boyfriend and freeing herself into the world of mystery.

Innocent Erendira is a story of a fourteen-year old Erendira who is forced to get involved in prostitution by her grandmother to pay the amount of her villa which Erendira had mistakenly burnt. The text captures the contradiction in various levels as it follows the technique of magic realism. 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 so tired and exhausted that she collapse 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 pay for the loss of house. Furthermore, as the source of Erendira's income her grandmother chooses to involve her in prostitution.

Erendira is dragged by her grandmother from town to town and hawked to soldiers, slammers 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 juxtaposes the picture of Erendira. She is portrayed as bold, powerful, and revolutionary and brave figure as a masculine character. Erendira through Ulises kills her grandmother and frees herself from prostitution and her cruel grandmother. Now the reader presupposes that Erendira will marry with her lover Ulises and lives together. But she does not do so. 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 typical, realistic and common according to Latin American Scenario. The innocent image is the realist part of Marquez's technique. But as the time passes by, she turns bold, victorious who wins all the circumstances and chooses liberty and freedom in her life. The action taken by Erendira at the end is magical. Thus, the personality of protagonist is connected with the rhetorical structure of magic realism is used by Gabriel Garcia Marquez.

Innocent Erendira could be perceived through different angles. The tussle between good and bad gives the trace of fairy tale. The grandmother stands as the worse image of witch in most of the fairy tale and Erendira as a victimized figure. Regarding the novel of *Innocent Erendira*, Marquez's aim of writing this novel 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 Garcia Marquez 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)

Beesley focuses on the fairy tale elements of the text. The struggle of good and bad is the theme of the most of the fairy tales like Cinderella. In such stories the victimized female is rescued through the help of some prince. In this text Erendira is rescued by Ulises. Beesley even compares the tussle of good and bad with the enter human spirits and psychological complexity. Anyway, all such elements give the text a quality of magic realism.

Ulises, though being a customer falls in love with prostitution, dare to kill Erendira's grandmother for the sake of Erendira. Is there any significant behind the similarity in the course of rhetoric and characters, plot, theme etc.? The fusion of real and mysterious is not mere rhetorical device in *Innocent Erendira* as a powerful device of magic realism rather has a meaningful connection with female emancipation from gender exploitation. That is why some of the 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, Ce'sar 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, especially those of Spain and Latin America [. . .] Erendira can be viewed both as Garcia Marquez 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)

Lopez 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.

Gabriel Garcia Marquez with his imaginative style combines realistic, everyday details of Colombia with elements of fantasy, fairy tales, folk legends and stories of magic. He brings all these elements from the ancient culture of Latin America and makes them lively with the day to day reality. In this regard the text stands as the allegory with myths and reality of Colombia. 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 novella as an allegory of Latin American socio- politics.

In *Innocent Erendira*, three central characters the grandmother, Erendira and Ulises could be connected with mythical and fairy tale characters. The grandmother stands as a cruel female figure of fairy tale like *Cinderella*. Erendira is presented as the goddess of fertility as well as Ulises as the mythical hero Ulysses from Homer. Marquez drags the ancient folkloristic tradition, which was filled with magic and mystery and uses them as a powerful tool to rewrite the history of his native Columbia. 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 novel of *Innocent Erendira*, his aim of writing this novel is to foreground the magic fairy- tale element has been present in abundant rather the theme of oppressive child prostitution.

Similarly, Moylan C. Mills and Enrique Gronlung analyze the novel 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)

Lois Masie unlike other critics focuses on the emancipation of Erendira. Keeping the ending of the text into consideration, 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).

Marquez drastically changes the personality of his protagonist at the end of the novel. Now the sexual exploitation of Erendira comes into end. She at the end of the text herself establishes 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 protagonist Erendira runs alone leaving her lover Ulises who has freed her from the hell after ending the life of cruel grandmother. She chooses the ultimate freedom 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 with decisions making capacity. The shift applied upon the personality of protagonist Erendira is unexpected, supernatural and magical in contrast of her innocent and powerlessness at the beginning of the novel.

In this regard, the transformation of Erendira toward the magical woman from innocent and passive 14-year of old girl is well addressed through the technique of magic realism. The bizarre, fantastic subject matter of the text gives it the quality of 'magic realism.' 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 Grarcia 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)

Anderson talks about the entire stories collection of Marquez. For him, Marquez uses the bizarre subject matter blending with real and fantasy in almost all of his stories. The style of Marquez could be regarded as the medium to depict the possibility of everything. The technique of magic realism functions as a mode to make something extraordinary happens.

Erendira's emancipation from exploitation seems impossible at the beginning of the text. But she turns to be magical by subverting the passive identity of the beginning at the end of the text. Here too something impossible happens as it is the task of 'magic realism' to depict it. So there exists a strong need to carry out research in this novel on the connection of its rhetorical structure with its complex female character sketch as mentioned by Marquez. Without a proper study on this issue, the meaning of the text will remain incomplete. Having taken this fact into consideration, the present research proposes to carry out research from the perspective of magic realism and its significance with the female emancipation.

As a theoretical tool, the researcher will include the perspective of feminism in relation with magic realism to trace out the politics of use of magic realism as a medium to denote the female emancipation. Throughout the text, from the Erendira's journey from innocence to experienced captures her dual personality; one as realistic and another as magical. It seems parallel with the technique of magic realism. Her sift on personality gives her ultimate way of freedom by subverting her traditional identity. Here, magic

realism functions as the feminist tool to blur the traditional personality of the protagonist Erendira by blurring the traditional identity of female.

The text revolves around the activities of its protagonist 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 dual personalities with the structure of magic realism used in the text. The aim of the research is not only to show the magic realism in this text rather to trace out its connection with its relevance to the contradiction as well as its further denotation that how the contradiction on Erendira's personality leads her to the ultimate way of freedom.

The research will include the theories like magic realism and post-expressionism with the help of related critics like Massimo Bontempelli, Vicente Cabrera, Luis Gonzalez- Del- Valle, Stephen Hart, JaunBarroso, Seymour Menton, James Irby, etc. Furthermore, the search might include references from other related Latin American writing tradition. So, the comparison with other Latin American magic realist like Amado, Cortazaer, Allende etc. will be applicable too. The research will take a help from library research, suggestion from teachers and prescribed thesis guide to prove its hypothesis with systematic tools and techniques.

At the end of the story Erendira dares to kill her grandmother through the help of values and able to free 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 settle. 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 as time passes, the oppressive power of society increases the resistance power in Erendira that's why she turns to be powerful and able to win the circumstance. The contradictory nature of Erendira reflects how a pity, submissive and victimized innocent female character is able to be a brave, bold and victorious by blurring the traditional female identity.

To deal with this body power of Erendira, this research paper aims to include the notion of power with the help of Foucauldian notion of power to deal with the dual nature of power one applied upon Erendira, another, her power of resistance to deal with the mysterious nature of protagonist Erendira. For the explication and analysis for the novel on the basis of Marquez construction of gender system, a theoretical modality has been developed depending on the books, essays, articles, criticism and feminist's literary theories written on feminist by writers, critics and literary theorist.

There is a discussion on liberal feminist, radical feminist, third world feminist, gender and sexuality. Here liberal feminist severely attacks the traditional gender stereotypes of women as a weak, emotional, and submissive but after blurring such stereotypical identity they are able to gain ultimate freedom and emancipation from the exploitation of gender inequality. Erendira does the same, after blurring traditional submissive nature of female; She gets the emancipation. That is why the contradiction inherent in magic realism has its connection or shift on Erendira's personality as well as her ultimate freedom.

In contrast to the liberal feminist, radical feminist view on patriarchy as a major institution that exploits, suppresses, marginalizes women. Radical feminists argued that the basic differences between men and women regarding behavior and attribute" are

biologically determined” and “women deserve superior qualities” (3) as mentioned by Bryson. Furthermore, to liberate women from the destructive patriarchal values, radical feminist tries to challenge the conventional gender roles by or through revision of the feminine stereotypes. The task of blurring traditional roles for female is magical not conventional. In this connection too 'magic realism' can be taken as a feminist tool.

Lios Tyson is 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 hoped 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 woman plays these roles honestly then they are considered as “good girl” and if they violate then, they are “regarded as monster”(88). It is the notion of patriarchy. So feminist like Nancy Fraser stresses to blur the traditional identity or role given to female to get female emancipation from gender inequality. Thus, this research works aims to apply her idea of blurring traditional identity and leading oneself to the ultimate freedom in case of Erendira.

Erendira at the beginning is submissive protagonist. But time onward, she seems as if a victorious character. The dual personalities of Erendira reflect the shift that came

on the perception upon female as well as realistic and magical aspects inherent inside her. At the same time, it reflects the shift on power applied upon her body to turn her to magical from realistic characteristics. That's why the performance of Erendira sifts to bold, brave and masculine at the end of the novel from submissiveness 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 Butzler and Nancy Fraser.

II: Analyzing Dual Personality of Erendira as Innocent and Bold in Relation with Magic Realism

Gabriel Garcia Marquez's *Innocent Erendira* shows the dual personalities of its central character Erendira. It contains the story of its protagonist Erendira depicting her allegory or journey from her innocence to experience as well as her powerlessness to ultimate power and 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 pay 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 except than 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. Her emancipation is possible while she is able to kill her grandmother through boyfriend and frees herself.

Erendira is obliged to do hard household works for her grandmother. She is innocent, obedient and submissive who always follows her grandmother's commands. As mentioned according to Marquez, Erendira's days of misfortunate begin 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 burn. The incident takes Erendira to sex market to pay the amount of lost house. Erendira is innocent and powerless as a typical Latin American girl that is why she submissive and has not another option expect silently and obediently following the instruction of her cruel grandmother. As a result, Erendira does not revolt against the inhuman behavior 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. Gender wise she is female, so society is ready to perchance 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 too is becoming chief after sleeping more times with various strangers. Erendira has not the decision making 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 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 harsh, pains

and sufferings. All her features and characteristics could be analyzed in surface as a victimized personality.

But, Marquez drastically changes the personality of his protagonist at the end of the novel. 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 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 her 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 her 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. The shift applied upon the personality of protagonist Erendira is unexpected, supernatural and magical in contrast of her innocent and powerlessness at the beginning of the novel.

As its structural modality, this research work aims to include the feminist theories related with the exploitation of woman by man centric concept and ideology keeping innocence and powerlessness 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. The protagonist's action of the end of the text is not decisive rather it is victorious which is magical, actionable and quietly notable as a radical female character. Thus, this magical action of Erendira is observed through the radical feminist theories based upon the performance of character but not according to their gender roles.

Magic Realism in *Innocent Erendira*

Gabriel Garcia Marquez is well known for his rhetorical technique of 'magic realism.' The term 'magic realism' is not clear who coined, but a German art critic, Franz Roh in 1925, introduced it. To him, the term refers to the expressionist and post-expressionist works because such works of art reveal the mystery palpating behind the everyday thing. It is a way of responding and representing to reality and pictorially depicting the enigmas of reality. Angel Flores brought this term into literature to discuss about the writing of George Louise Borges in 1935. He also changes 'magic realism' into magical realism. He also defines it as a technique to present mundane and supernatural simultaneously. In the decade of 40s in Latin America magic realism became a way to express the realistic American mentality and create autonomous style of literature. It is an amalgamation of realism and fantasy. There is an imaginative blending of history, politics, social realism and fantasy. This imaginative style combines realistic everyday details with element of fantasy, blurring the reader's usual distinctions between reality and magic. In this regard M. H. Abrams writes, "The writer's interweave, in an ever shifting pattern, a sharply etched realism in representing ordinary events and descriptive

details together with fantastic and dreamlike elements, as well as with materials derived from myth and tales” (196).

Meanwhile, the writers like Jorge Louise Borges in Argentina, Marquez in Columbia, Isabel Allende in Chile, Gunter Grass in Germany, Italo Calvino in Italy, JohnFowels in England follow the technique of magic realism. All the magic realist works exert to move beyond realism. Realism pretends to reveal the world as it is. Magical realism however uses myths, oral tradition, fantasy, imagination and other supernatural elements along with everyday things to depict the magic hidden behind the everyday things. The magical realist as Luis Leal says that “does not try to copy the surrounding reality or to [. . .] but to seize the mystery that breathes behind things (119). We tend to get bored our monotonous ordinary life. We take things for granted, and fail to notice the magic glimmering behind ordinary things. In this context of magic realism Jorge Louise Borges writes:

The writer confronts reality and tries to reveal it by looking for what can be mysterious in life, objects, and even human actions. A magical realist narrator creates the illusion of ‘unreality,’ faking the escape from the natural, and tell on action that even if appears as explainable it comes across as strange. In the strange narrations, the writer instead of presenting something as real, the reality becomes magical. (203)

The realism becomes miracle of the reality. The magic realism avoids any emotional effects of horror provoked by an unbelievable event. Magical realism, with the help of simultaneous use of supernatural and mundane, de-familiarizes everyday phenomena. Readers, happen to catch the mystery hidden behind such ordinary things.

Gabriel Garcia Marquez with his imaginative style combines realistic, everyday details with elements of fantasy, fairy tales, folk legends and stories of magic. He brings all these elements from the ancient culture of Latin America and makes them lively with the day to day reality. In *Innocent Erendira*, three central characters the grandmother, Erendira and Ulises could be connected with mythical and fairy tale character. The grandmother stands as a cruel female figure of fairy tale like *Cinderella*. Erendira is presented as the goddess of fertility as well as Ulises as the mythical hero Ulysses from Homer. Marquez drags the ancient folkloristic tradition, which was filled with magic and mystery and uses them as a powerful tool to rewrite the history of his native Columbia.

Through the text readers know that Erendira is a fourteen- year old orphan who stays with her grandmother. Erendira obliged to do hard household works for her grandmother. Erendira's days of misfortune begins. Due to the over works, she collapses on the bed with the candle still glowing on a nearby table. The candle causes the house burn. The simple incident of house burnt is denoted in magical way. For the wind which causes the fall of candle as well as miserable life of protagonist, Marquez refers as the 'wind of misfortune'. The incident is told much magical way as mentioned by Marquez. He writes:

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)

Thus, grandmother, her granddaughter Erendira as well as their house, commodities and surroundings are described in a supernatural way. Grandmother orders 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 so 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 pay for the loss of house.

Furthermore, as the source of Erendira's income, her grandmother chooses to make her involve in prostitution. As a result, Erendira is dragged by her grandmother from town to town and hawked to soldiers, summers to traders. Erendira feels herself dying. Marquez denotes the miserable condition of Erendira as her misfortune in magical way. Incidents are realistic but they appear and are described in something supernatural or magical way. Thus Marquez frequently uses magic realism as his rhetorical strategy. Marquez's description about surrounding where the misfortune happens is magical. He 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)

As the novel develops, Erendira is portrayed as innocent, weak, miserable, and obedient to grandmother. Marquez presupposes the worst forthcoming situation before the misfortune happened. Through the dream seen by grandmother, Marquez reveals it.

Grandmother tells to Erendira, "Last night I dreamt I was expecting a letter" (2). Marquez writes, "Erendira, who never spoke except when it was unavoidable, asked: 'What day was it in the dream?' 'Thursday.' 'Then it was a letter with bad news,' Erendira said, 'but it will never arrive'" (2). Thus, all the references from dream are magical and supernatural. As the novel begins Marquez writes, "Erendira was bathing her grandmother when the wind of her misfortune began to blow" (1).

Innocent Erendira is a dark fairy tale covered in the blanket of magic realism that has become Gabriel García Márquez's trademark. 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. Upon seeing the ruin and ashes the grandmother informs Erendira that "It would take a lifetime to back the debt you owe me." 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. It is only when Erendira meets angelic Ulysses that her tortured life seemingly begins to change.

Perhaps the most brilliant aspect of this text is the role of the grandmother. She is continually seated upon a throne-like chair. She is incredibly fat and gaudy and devours cake by the handful; all while dispensing cryptic advice to Erendira. The power that the

grandmother has over the life of Erendira is shocking. She stands as a cruel female figure of fairy tales. She is presented as stepmother of a pitiful heroine or a witch who has kept princess to eat someday as presented in most of the fairy tales. Her strong presence is the reason that her character commands the most attention in the story. Her greed and voracious appetite for life are quite possibly representative of the many corrupt and powerful organizations and politicians that are present in Latin America and throughout the world.

Similarly, Erendira stands as a pitiful heroine of fairytale. She suffers due to the injustice act of her cruel grandmother. She goes through extreme torture, sexual exploitation throughout the text. Like almost all the fairytales, her emancipation is possible when angelic Ulises appears, falls in love with her and frees her by slashing the grandmother. In this regard, magic realism dominates story line, including characters ketch, description, dialogue and circumstances.

Magical realism is a term used to capture the living contradictions of societies in the active process of underdevelopment and neocolonialism, although it originated in Weimar Germany, where it referred to the mystery in the mundane. The great Cuban writer Alejo Carpenter refurbished the term as "our marvelous American reality" in the '50s, and in the heated days of '60s militant cinema in Latin America, filmmakers tried to put it on screen. "The fiesta of metaphors, of allegory, of symbols is not a carnival of subjectivity; it is the attempt at a rational analysis of a deformed reality, deformed by European culture and suffocated by American imperialism," said the late, mad but brilliant Brazilian cinema novo director Glauber Rocha. (Interview with Garcia Marquez)

The tale, which is fabulous in style, is told with fairy-tale intensity and bright, symbolic colors; acting and missing scene that abjures the psychological; deliberately cheap special effects. Magic realism can be used to denote the contradiction in different level and theme. Marquez describes the distinctive features of grandmother and granddaughter in magical way. He 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)

Thus, Marquez portrays the contradictory image between the grandmother and Erendira. The novel carries the contradiction at various levels. The protagonist's grandmother herself drags the protagonist to prostitution. Because, one 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 travelling whore. An itinerant photographer accompanies them. Episodes with a nunnery and a political campaign demonstrate the repression of the Church and the charlatany of politics. Erendira meets a young idealistic man, Ulisses, who decides to rescue her and slay the grandmother. The grandmother proves harder to slay than expected, Ulisses' idealism is daunted, and Erendira's newfound freedom leaves her with an uncharted path across the

desert. Even, Erendira leaves Ulises. Thus, the magic realism represents the contradictions of the novel in different aspect. But, this dissertation aims to denote the contradiction in the course of female characteristics in particular upon Erendira.

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- the refusal of love, because love can be repressive if it is not exercised responsibly. The grandmother is simply selfish in her love. The novel 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. In slow pans and zooms, we see the old woman at her piano self-indulgently lost in her memories while Erendira does all the domestic labour 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 in magical way. He says:

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. Render weighed ninety pounds” (8). “‘She isn’t worth more than a hundred pesos’, the widower said” (8). Bargins 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). During the discussion of selling and purchasing of Erendira’s virginity, Marquez mixes the magical description of surrounding 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 writes, “as if he were taking her to school [. . .] ‘I’ll wait for you here’, the grandmother says to Erendira” (8). Erendira as a faithful and obedient child replies that ‘Yes, grandmother Thus, old woman sells her granddaughter virginity to a local

merchant. When Erendira resists, the man forcefully rapes her. The man seduces Erendira according to his desire. Marquez tells the story of Erendira's rape in magical way. 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 in magical way. 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 purchasing 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 mentions:

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 described in mythological way. To give magical appearance to the incident he takes the reference from mythological character Medusa. The terror, loss and fear of Erendira revive the rape of Leda. There is no other man left in the village who could pay anything for Erendira's love. Her grandmother puts her on a truck to go where the smugglers are. They make 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 are described in magical way as “[. . .] the headboard of the vice regal 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 Amadisés” (9). Thus, the grandmother drags Erendira to new places where the customers 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 hanger son, vendors, musicians, and a mysterious photographer etc. Soon Erendira meets Ulises, a boy so innocent that 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 magical 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 an angel unlike any ordinary people. Marquez provides a supernatural outlook to Ulises while the grandmother asks him “‘You,’ ‘What happened to your wings’? Then, ‘The one who had wings was my grandfather, Ulises answered in his natural way, ‘but nobody believed it’” (19). Gabriel Garcia Marquez describes the appointment between Erendira and Ulises fusing with supernatural elements. 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 dried her hair with towel. Grandmother is sleeping on another corner. Anxious and diaphanous eyes of Ulises give him significance in the novel. By name he is connected with mythical figure Ulysis of Trozen War. Marquez by portraying the character on the mythological base and bringing

them on common issues of reality successfully uses the rhetorical strategy of magic realism.

Furthermore, Ulises meets 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 expectation 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." [. . .] "She always acts kind of crazy when she's asleep, but not even an earthquake can wake her up" (20).

Marquez's Portrait of Erendira as a Submissive Female Figure

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 a puppet before her grandmother. The characteristics of Erendira are similar with Chandra ThapadeMohanty's definition of Third World women. Mohanty in *Feminism without Borders: Decolonizing Theory Practicing Solidarity* writes, "Third World Women are more docile and obedient" (73).

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 Beauvior 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. Erendira too is exploited due to her being 'other'. Because patriarchal society takes her as a playing object for male as a 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 flesh trade. In front of the tent where the grandmother has placed Erendira for her trade, there are twelve soldier and other civilian customers. Ulises was the last one. At the same time a soldier comes back without making love with Erendira because she wants to talk to 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 complaints 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 reappeared. 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. 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 tomorrow to sleep with her. While it's 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 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 consummation with Ulises, Erendira seems superior 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. 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)

Undaunted, he sneaks into the tent after the old woman has gone to sleep. Erendira finds him charming; she teaches him how to make love. On route to the next town, nuns kidnap Erendira and confine her to a desert mission. The old woman pitches a tent beneath the fort-like mission walls with no plan to recover her granddaughter other than endurance. One day, as the priests forcibly marry Indian men to pregnant Indian women, the old woman stops a boy on his way into the mission. The priests will pay him five pesos to be confirmed, but the old woman offers him twenty if he will marry her granddaughter.

By this ruse, Erendira must return to her grandmother. In a scene set within the mission walls, the young woman tells the camera that she is happy in this little world of silence and routine. Her passivity has found its nest, where duties and roles are rigidly defined. Yet here, free of her grandmother's domination, people are only proximate to each other. It is a world not simply of solitude, but of near solipsism, a daring attempt to escape history and nature.

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. The business suffers a second setback when Ulises reappears and persuades Erendira to run off 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. Innocent Erendira fathoms the degree of her oppression.

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. A long description presents Erendira as naked, alone, shackled to a bed in a public square. She is submissive, miserable, traditionally victimized in male dominated society. Here, it provides a realistic picture of an innocent girl who has turned to be a worse for the sake of her grandmother's profit. Erendira cannot escape from her circumstance because she is bound inside her traditional identity as female are passive, submissive and weak.

Marquez does not end this story just representing the plight and suffering of his protagonist. Neither has he limited his protagonist within traditional identity of female. Rather he depicts the contradictory personality of Erendira to denote her emancipation with the magical touch of her boldness. It not only presents the idea that an innocent, obedient and submissive lady could turn in to brave, bold and victorious by blurring her previous identity but also marks magic realism as a feminist troop to achieve the emancipation by blending dual personality in magical way.

Sift on Erendira's Personality from Submissive to Victorious

Marquez drastically changes the personality of his protagonist Erendira after her meeting with Ulises. 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, the body and sexuality that have stimulated feminist interest. It is applicable in the course of Erendira. Firstly, Foucault's analyses of the productive dimensions of disciplinary powers which are exercised outside the narrowly defined political domain overlap with the feminist project of exploring the micro politics of personal life and exposing the mechanics of patriarchal power at the most intimate levels of women's experience. Secondly, 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. Finally, 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.

Similarly, 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.' She argues that because Foucault's approach to the analysis of power sanctions the treatment of problems in these areas as political problems it "widens the arena within which people may collectively confront, understand and try to change the character of their lives" (26).

One of Foucault's most fertile insights into the workings of power at the micro-political level is his identification of the body and sexuality as the direct locus of social control. Foucault insists on the historical specificity of the body. It is this emphasis on the body as directly targeted and formed by historically variable regimes of bio-power that has made Foucault's version of poststructuralist theory the most attractive to feminist social and political theorists. The problem of how to conceive of the body without reducing its materiality to a fixed biological essence has been one of the key issues for feminist theory. In a fundamental level, a notion of the body is central to the feminist analysis of the oppression of women because biological differences between the sexes are the foundation that has served to ground and legitimize gender inequality.

By means of an appeal to ahistorical biological characteristics, the idea that women are inferior to men is naturalized and legitimized. This involves two related conceptual moves. Firstly, women's bodies are judged inferior with reference to norms and ideals based on men's physical capacities and, secondly, biological functions are collapsed into social characteristics.

Erendira's body is too inferior comparing the male body. Thus, her body is 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 this sense they should be limited within the household activities.

Erendira too is chained inside house with household works. 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 idea that gender construct in natural way has made the protagonist submissive and innocent because Erendira, at the beginning feels powerless due to her being a female. 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 is 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 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? No, not rather it evokes the unequal gender role between male and female. The traditional notion of patriarch takes woman as goods, co-modification, and object of pleasure. That is why male purchases the sexuality of female.

The commodification of woman is the traditional, realistic and conventional attitudes of patriarchal society like Colombia. The commodification of Erendira presents the realistic picture of an innocent teenager girl. She is imprisoned by her grandmother, obliged to sell herself for her grandmother's sake. Once she want to marry with a driver but could not run away because the driver could not repay the amount the grandmother had asked for. In this regard Marquez writes, “‘It's all right by me,’ she told to him, ‘provided you pay me what I lost because of her carelessness. It's eight hundred seventy-

two thousand three hundred fifteen pesos, less the four hundred and twenty which she's already paid me" (12). The driver could not fulfill her demand. So, the emancipation of Erendira becomes impossible.

Marquez not only depicts the pitiful and realistic picture of Erendira's sexual exploitation. Rather, he evaluates the power of Erendira's sexuality and her ultimate way of freedom. For this purpose she gives a magical shape to her personality and performances. Erendira's transformation to experienced, bold and powerful from innocent, weak and powerlessness as well as the connection between sex and power could be traced in Erendira's and Ulises' brief love. While Ulises lies in Erendira's arms after lovemaking, this young woman who magically summoned him. She asks him if he could commit murder. 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)

Here Marquez gives detail about persuasion of Erendira to Ulises to kill her grandmother and free her. Ulises persuaded by Erendira or her sexuality is ready to follow her advice. Readers could not believe that is this the same Erendira whom the widower has seduced

her while her grandmother had led her with him like a child to the school. In this regard, Marquez has juxtaposed his portrayal of Erendira.

Erendira as a worse uses her sexuality on her behalf. Her persuasion to Ulises somehow blurs the notion of gender inequality between male and female. While the distinction between a historical biological sexes and culturally constructed gender roles challenges the notion that a woman's biological makeup is her social destiny, it entails a problematic dissociation of culturally constructed genders from sexed bodies. The effect of this dissociation is that the sexed body comes to be seen as irrelevant to an individual's gendered cultural identity. It is this disconcerting consequence of drawing a distinction between sex and gender that has led some feminists to appropriate Foucault's theory of the body and sexuality.

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.

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 a result she chooses, Ulises as her medium to kill grandmother and frees herself. She is able to do or get it 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. Her journey of freedom could be connected with the idea of Judith Butler about subverting the traditional identity of female. 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. Not only her process of powerless to the ultimate power of freedom, but also her action as bold, brave and capacity to achieve emancipation is magical. The realistic and the magical appearance of Erendira throughout the novel stand parallel with the rhetorical technique of 'magic realism.'

Drawing on Foucault's account of the historical construction of sexuality and the part played by the category of sex in this construction, feminists have been able to rethink gender, not as the cultural meanings that are attached to a pre-given sex, but, in Judith Butler's formulation, "as the [. . .] cultural means by which "sexed nature" or "a natural sex" is produced and established as [. . .] prior to culture" (7). Following Foucault, Butler argues that the notion of a 'natural' sex that is prior to culture and socialization is implicated in the production and maintenance of gendered power relations. It naturalizes the regulatory idea of a supposedly natural heterosexuality and, thus, reinforces the reproductive constraints on sexuality.

In addition to his anti-essentialist 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:

[. . .] 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 [. . .] but are bound together in an increasingly complex fashion in accordance with the development of the modern technologies of power that take life as their objective. Hence I do not envisage a "history of mentalities" that would take account of bodies only through the manner in which they have been perceived and given meaning and value; but a "history of bodies" and the manner in

which what is most material and most vital in them has been invested.
(151-512).

Because as Foucault's 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.

By blurring the cultural construct of the gender that female body is physically weak; Marquez portrays the protagonist who develops her power within her body in a supernatural and magical way. His effort to present his protagonist with dual personality presupposes the female emancipation by blurring the traditional gender role. And this emancipation of Erendira is possible due to her transformation to magical from realistic. It is relevant with Marquez's technique of 'magic realism.'

Erendira at the end of the text blurs all the conventional trademark of the female applied by patriarchal disciplinary practice. The 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. Bartky suggests that women's seemingly willing acceptance of the various norms and practices that promote their larger disempowerment is due to the fact that challenging "the patriarchal construction of the female body [. . .] may call into question that aspect of personal identity that is tied to the development of a sense of competence" (77).

For Bordo, this association is a stark illustration of the way in which disciplinary power is linked to the social control of women. Disciplinary technologies are particularly effective forms of social control because they take hold of individuals at the level of their bodies, gestures, desires and habits to create individuals who are attached to and, thus, the unwitting agents of their own subjection. In other words, disciplinary power fashions individuals who 'voluntarily' subject themselves to self-surveillance and self-normalization. Thus, like Bartky, Bordo finds Foucault's work useful to explain women's collusion with patriarchal standards of femininity.

Erendira too normalizes or control 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. All is possible while Erendira dares to resist against the tyranny of her grandmother within herself.

At last, she resist against the patriarch by leaving her boyfriend and leading to the ultimate freedom. Foucault explains that his theory of power implies both the possibility and existence of forms of resistance. Her resistance proves her as a powerful figure without any victimization. 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).

Erendira's power of resistance is magical. First of all it reflects while she persuades Ulises to kill her grandmother. 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 says the dead woman and her frightened lover with the same cold look. Then she 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. When he sees Erendira goes out with the gold vest, he becomes aware of his state. He shouts to her but gets no answer. He drags himself to the entrance to the tent and sees Erendira starting to run along the shore away from the city. Then he makes a last effort to chase her. Thus, Erendira takes her way taking the possessions of her grandmother. She even leaves her boyfriend Ulises.

Frist time the day in which Erendira and Ulises meet each other, Ulises waits in line on the night they are to meet, Erendira lies in bed, shivering, in shock. Erendira is diminished by comparison. She is so passive, so obscure a character. Like Erendira in the merchant's rainy room, the man's hands taking possession of her breasts, she is helpless, miserable and innocent. She even 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 novella when she summons Ulises for murder. It's her transformation, or the power gathered during the period of her oppressive misfortune. This paradoxical representation of Erendira reflects her journey of innocence to experience as well as powerlessness to power and freedom.

The transformation that came on the personality could be analyzed with Hartsock and Zudith Butler's concept of subverting female identity. 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 strictures 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:

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 emancipator 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 the appeal to identity both overlooks the differences in power, a source of strength. 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 Butler’s view, that it enables feminism to politicize the processes through which stereotypical forms of masculine and feminine identity are produced. Butler’s own work represents an attempt to explore these processes for the purposes of loosening the restrictions on identity formation. Erendira’s dare to leave Ulises blurs the traditional identity of female that they cannot survive without any support, help and company of males. The final discussion of ultimate free taken by Erendira is magical, unbelievable and supernatural through the traditional perspective toward female.

Her decision of ultimate emancipation from any restriction in patriarchal society at the end of the novella is the task of dismantling traditional female identity. It is extraordinary, unique and different in relation with traditional gender identity.

For Butler, one of the most important feminist aims should be to challenge dominant gender norms by exposing the contingent acts that produce the appearance of an underlying ‘natural’ gender identity. Against the claim that feminist politics is necessarily

an identity politics, Butler suggests: If identities were no longer fixed as the premises of a political syllogism, and politics no longer understood as a set of practices derived from the alleged interests that belong to a set of ready-made subjects, a new configuration of politics would surely emerge from the ruins of the old. (149) Butler envisages this new configuration of politics as an anti-foundational coalition politics that would accept the need to act within the tensions produced by contradiction, fragmentation and diversity. While Butler's political vision emphasizes strategies for resisting and subverting identity.

Erendira's ultimate emancipation is possible when she is able to break all the conventional images of female such as passive, innocent, weak, and obedient. While she has such images she has been exploiting. At the end blurring all such notions she becomes bold, brave and victorious. The narrator's closing words in the story reveal that there is no trace of her misfortune. She seems no longer a passive victim. She has vanished in her ultimate freedom. 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)

These lines clarify Erendira's emancipation. Ulises calls her because she has persuaded him to kill her grandmother so she could marry him. But without hearing him she takes her own way. This is the ending to the Marquez's story. It is not clear where she goes.

But, it reflects her freedom, power, boldness and independent nature. She is no more innocent, no more victimized, no more co-modified in patriarchy. Marquez at the end of the story gives a magical shape to Erendira's personality.

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 co modification. Erendira behaves what should a traditional woman behave during her sex. All the tasks done by Erendira at the beginning of the novel are according to the identity of typical and traditional perception of male centric ideology. All the incidents at the beginning give a realistic picture of exploitation of an innocent girl. She was created passive, meant for work just for the grandmother.

But, the immanence and various types of sexual experiences during the course of her misfortune of flesh trade 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 turns to be perfect and skillful which leads her to blur 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 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 of placing herself inferior to male. She places herself superior to the male. This makes Ulises persuaded to kill grandmother and free her. It further leads her to the way of freedom. She even leaves Ulises and takes her own way.

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 as mentioned by Butzler; Erendira turns herself to a bold, brave, independent and powerful personality and escaped from the exploitation. Her performance at the end is magical.

The fusion of real and mysterious is not mere rhetorical device in *Innocent Erendira* as a powerful device of magic realism; rather it has a parallel relation with conventional and radical personalities of its female protagonist Erendira. Erendira turning herself from realistic to magical is able to gain the ultimate emancipation from patriarchal exploitation. Here, the 'magic realism' functions as a medium to express the female emancipation in *Innocent Erendira*.

III: Magic Realism and Expression of Female Emancipation in *Innocent Erendira*

Grabiél Gracia Marquz has successfully challenged the conventional gender roles with his technique of magic realism and complicated and paradoxical personality of its protagonist Erendira. Erendira as its major concern of study, carries dual personalities as an innocent, obedient and submissive at the beginning as well as brave bold and powerful at the end of the text. The former personality of Erendira seems a realistic representation of an exploited girl. And the latter personality seems magical as well as a way of her ultimate freedom.

The research has focused as the characterization of Erendira because it has aimed to connect it with structural aspect of the text as a magic realism. The study has tried to capture the paradoxical portrayal of Erendira and her mysterious journey from innocence to experience as well as suppression to ultimate power of freedom. The text is an allegory of Erendira from exploitation to emancipation.

Erendira lives with her grandmother. She orders Erendira to do hard household works. She demands various tasks to be done by Erendira. Erendira has to wash the floors. She has to iron the sheets and has to feed peacock while her cruel and demanding grandmother retires to bed. Never ending works of Erendira make her tired and exhausted. So, she collapse into bed with the candle still was glowing on a nearby table. Thus, 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 pay for the loss of house.

As the repayment of her loss, the grandmother makes her prostitute and collects the money pated by clients. When all the village males consummate Erendira, no

customer is left. Erendira is dragged by her grandmother from town to town. She faces hawked to soldiers, summers to traders. Erendira feels herself dying. As the novel develops, Erendira is portrayed as innocent, weak, miserable, and obedient to grandmother. It all captures the realistic representation of the exploitation of an innocent girl.

Marquez has juxtaposed the picture of Erendira. Erendira performs magically. She is portrayed as bold, powerful, and revolutionary and brave figure as a masculine character. Erendira through Ulises kills her grandmother and freed herself from prostitution and her cruel grandmother. Protagonist Erendira now is no more action less. As mentioned by Foucault, she uses her sexuality to neutralize the masculine power; as mentioned by Nancy Fraser and Judith Butzler, she leads herself to freedom and independence through the subversion of traditional female identity and as mentioned by Butzler, she turns herself to a bold, brave, independent and powerful personality and escaped from the exploitation. Her performance at the end is magical.

Marquez portrays Erendira as an innocent girl who is typical, realistic and common according to Latin American Scenario. The innocent image is the realistic part of his technique. But time onward, she is transformed into the bold and victorious that wins all the circumstances and chooses liberty and freedom in her life. The action taken by Erendira at the end is supernatural, unconventional and magical.

Keeping all these issues in consideration, this research concludes that in the beginning Erendira is exploited, suppressed and victimized personality without the power of resistance. At the end of the text, she deserves superior power of freedom as told “women deserve superior qualities” (3). The contradiction in personality of a single

character reflects its connection with the rhetoric of magic realism. Hence the technique magic realism stands as an ultimate way to express woman's liberation by making them obliged to blur the conventional image and turning them to be a magical woman.

Abstract

The present research work is a critical study of Gabriel Garcia Marquez's *Innocent Erendira* from the feminist perspective exploring magic realism as a feminist technique to subvert the traditional gender roles and to lead the female to emancipation. Magic realism captures the contradictory nature of different aspects blending magic within real. Erendira's dual personalities as an innocent, obedient and submissive at the beginning as well as brave, bold and powerful at the end of the text have been taken into consideration. The former personality of Erendira seems to be realistic representation of an exploited girl who is obliged to be sexually exploited. And the latter personality seems magical as well as a way of her ultimate freedom by killing her cruel grandmother. This study basically exposes how the use of magic realism subverts the patriarchal power throughout the allegory of Erendira from her exploitation to emancipation by subverting the traditional female identity.

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