

I. The Condition of the Female Protagonist in Gabriel Garcia Marquez's *Chronicle of a death Foretold*

This research examines how the protagonist Angela Vicario's preference for the unconventional things brings her in conflicting relation with the patriarchal society of her time. It analyzes Gabriel Garcia Marquez's novel *Chronicle of a death Foretold* from the perspective of feminism. Angela Vicario, female character of novel, resists male values by breaking the norm and society through involving the activities which restrict for women such as meeting people, talking with people announcement etc. The story begins with the memoir of early twentieth century in Latin America a place where family and honor are highly regarded, they are essential in order to achieve social respect. The plot of the novel stands into the ground in magical realism and explores the reality of society on the basis of the witness of writer himself.

The novel talks the events surrounding the murder of Santiago Nasar, a young man who is thought to have taken the virginity of Angela Vicario. On her wedding night, after discovering that she was not a virgin, Angela's husband, Bayardo San Roman, returns her to her house. Angela's twin brothers, Pedro Vicario and Pablo Vicario, ask her who took her virginity, and she tells them that Santiago Nasar did. The brothers find Santiago and kill him.

In Latin America, women are treated differently from men and children. They do lots of work for unexplainable reasons. Others for religious reasons and family orders and others because of the men involved. Women are like objects to men and have to obey their orders to either be rich or to live. Some have sex to get the men's approval, others marry a rich man that they don't even know very well, and become slaves. An important book called *Chronicles of a Death Foretold* is an example of how these women are treated. Purisima del Carmen, Angela

Vicario's mother, has raised Angela and her sisters to be good wives. The girls do not marry until late in life, rarely socializing beyond the outsides of their own home.

Latin American cultures are different in North America than from South America. The people are the same, but laws and treaties are past to agree that they can marry whoever they want. Laws can't interfere with religion or family. The other side of the marriage could. "I realized just how alone we women are in the world!" (63) This quote states that the women in Latin America feel like they are doing all the work and the men treat them like possessions to the men. The Latin American men treat their wives and women servants like sex slaves or assistants when the men beat them for sex, loneliness, or just to be mean. A reason why beating the women by the men is to show them who is boss and not to try to rise up against them because the men know that without the women, they would be lonely and poor. Women are the ones working hard every day. The men in most cultures of Latin American are the ones to have a job. The women are forced to comfort the man and do these jobs without pay or choice. "I wasn't crying because of the blows or anything that had happened, I was crying because of him." (91)

However, in the excitement surrounding the arrival of the bishop, he forgot about her warning. The line shows that "He'd drink so much that his memories of that encounter were always quite confused" (69). After the murder, the entire Vicario family left town because of the disgrace the combination of events had brought upon their family. A week after the murder, Bayardo San Roman left with his family; they came and retrieved him by boat. The Vicario brothers were imprisoned for three years. After their release from prison, Pablo proceeded to marry his betrothed, Prudencia Cotes, and Pedro went back into the armed forces. After Bayardo returned Angela to her home on their wedding night, she fell in love with him. After she moved away from the town where she was disgraced, she wrote him letters every week for seventeen years, and eventually he returned to her.

The narrator of this novel tells how his friend Cristo Bedoya searched frantically for Santiago the morning of the murder in order to warn him of the Vicario brothers' plan, but failed to find Santiago because he did not realize that Santiago had gone to the house of his fiancée, Flora Miguel. "Cristo Bedoya, whom he had agreed to meet later on at the ducks, took leave of him at the back door of his house" (68). Her father was the first to warn Santiago of the murder. At this point, there were crowds of people outside who had come to see the Bishop but had lingered because they had heard the rumor that Santiago was to be killed. When he left Flora Miguel's house, Santiago was very confused. Clothilde Armenta yelled at him to run, and he ran the fifty yards to his front door. The Vicario brothers easily caught up with him, and stabbed him to death right outside of Santiago's front door.

Marquez pursued a self-directed education that resulted in his leaving law school for a career in journalism. From early on, he showed no inhibitions in his criticism of Colombian and foreign politics. In 1958, he married Mercedes Barcha, they had two sons, Rodrigo and Gonzalo. Garcia Marquez started as a journalist, and wrote many acclaimed non-fiction works and short stories. His works have achieved significant critical acclaim and widespread commercial success, most notably for popularizing a literary style labeled as magic realism, which uses magical elements and events in otherwise ordinary and realistic situations. Some of his works are set in a fictional village called Macondo and most of them explore the theme of solitude. On his death in April 2014, Juan Manuel Santos, the President of Colombia, described him as the greatest Colombian who ever lived.

Angela Vicario is the main character of the novel who subverts patriarchy by using various activities which patriarchy restricts to do by women. The novel portrays moral code of Latin America which highly exploits women and confined them in limited social space by using moral code.

By engaging breaking the traditional moral values of society such as socializing beyond the confines of their own home, spending time doing embroidery, sewing, weaving, washing and ironing, arranging flowers, making candy, and writing engagement announcements etc. Angela Vicario resists patriarchal notion of life. While her mother believes she is perfect, men view her as too tied to their women's traditions.

Since the publication of the novel, many critics and writers have been written about different aspects of the novel. Jeffrey Lilburn is one of the highlights natures of Santiago and says:

In the novel, remaining a virgin was such a big deal that the perpetrator, Santiago was put to death for causing dishonor to Angela and her family. In that society, this matter was taken much more seriously than it is today. Since it was a matter of honor, and it was not acceptable for a woman to not be a virgin before she was married. (23)

The novel projects the moral code of Latin American society which describes the patriarchy notion of Santiago who unnecessarily consult on virginity. In the same way, Ruben Pelayo says, "The events of the story evolve over a two-day time period. A wedding has taken place the night before between a well-known young woman from the town and a rich stranger who has been a resident for only six months" (43).

William Gass projects the novel as one of the masterpieces of magical realism and says:

Garcia Marquez had established himself as a master of magical realism, a literature genre born in Latin America. Magical realism, a unique blending of fantasy and reality, evolved out of a culture that has been shaped by a combination of ethnic and religious populations that practice animism. And an African cult tradition Garcia Marquez credits his life

experiences and his heritage with his ability to present the magical as part of everyday life. (46)

Above lines show the Gabriel's contribution on writing magical fiction which help to explore the animistic view of life based on fantasy of the people living in Latin American and African culture. The memoir which he uses in the plot of the novel is full of illusion and magical element that only follows the reality but not reflects what goes in the life. In this regard Gregory Rabassa says:

Memories are problematized further by the fact that the entire town was, on the night before the murder, celebrating Angela Vicario and Bayardo San Roman's wedding. To begin, the narrator, before deciding to rescue the events of the festival "piece by piece from the memory of others," has "a very confused memory" of those events. (49)

In the novel the narrator's failed attempt to find consensus among the varied accounts of the past reveals both the subjectivity of memory and the inherent fallibility of journalistic report or written history. In this context, it is relevant to quote Gene Bellvillada as:

The narrator himself suggests that written reports can conceal more than they reveal when he mentions that the original report prepared by the investigating magistrate left out certain key facts. The fact that the twins started looking for Santiago at Maria Alejandrina Cervantes' house, for example, where they and Santiago had been just a short time earlier, is not reported in the brief. If this event is not reported, one must therefore ask what other information was also left out. (47)

The above lines suggest that the narrator the written documents hide more than they show when it is prepared by the investigating magistrate left out certain key facts. The plot of the novel develops on the basis of appealing of freedom of women in traditional patriarchal community.

Although all these critics and reviewers examined this novel from different points of view and then arrived at several findings and conclusions, none of them notice the issue of Subversion of Patriarchy in Gabriel Garcia Marquez's novel *Chronicle of a death Foretold*. Since, the topic of the subversion of Patriarchy is untouched and unexplored; the researcher claims that it is the fresh, new and original topic. The traditional gender role challenged by Angela Vicaro needs to be examined within the broader analytical framework. By using the theory of Judith Butler and Monic Wittig, the researcher probes into this topic. The sufferings faced by Angela Vicaro due to her decision to reject the stereotypical gender role constitute the chief domain of this research.

By using the theory of Butlerian feminism, the researcher probes into this topic. The sexual adventure, deviant sexual passions and going beyond the limits of traditional sexual mores are some of the specific areas which would be probed with an analytical insight. The sexual adventure undertaken by the narrator and other youths needs to be examined within the broader analytical framework. Judith Butler would maintain that female body faces the danger of being exposed to the whim and unpredictable urges of males. The feminine could never be the mark of a subject. Further, the feminine could not be theorized in terms of a determinate relation between the masculine and the feminine within any given discourse. The relation between masculine and feminine cannot be represented in a signifying economy. The masculine constitutes the closed circle of signifier and signified. The distinctions among the above positions are far from discrete. Each of them can be understood to problematize the locality and meaning of both the subject and gender. Butler posits that "The interpretive possibilities of gender are in no sense exhausted by the alternatives suggested above" (43). The consequence of such sharp disagreements about the meaning of gender establishes the need for a radical rethinking.

The sex/gender distinction suggests a radical discontinuity between sexed bodies and culturally constructed genders. Assuming for the moment the stability of binary sex, it does not follow that the construction of men will accrue exclusively to the bodies of males. In this context, it is relevant to cite Butler's view:

The presumption of a binary gender system implicitly retains the belief in a mimetic relation of gender to sex whereby gender mirrors sex or is otherwise restricted by it. When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a free-floating artifice. With the consequence that man and masculine might just as easily signify a female body as a male one, and woman and feminine male body as easily as a female one. This radical splitting of the gendered subject poses yet another set of problems. (74)

Gender ought not to be conceived merely as the cultural writing of meaning on a fixed notion of sex. As a result, gender is not to culture as sex is to nature. Gender is also the discursive/cultural means by which sexed nature or a natural sex is produced and established as pre-discursive. This production of sex as the pre-discursive ought to be understood as the effect of the apparatus of cultural construction designated by gender.

Gender roles restrict what both males and females can do. In fact, each societal construct of masculinity varies over time and according to culture, age and position within society. Barbara Smith makes the following commentary on the notion of gender dynamics:

Men, though, while unique individuals, share one thing in common gender privilege. The socialization can lead boys and men to feeling justified in subordinating women and girls. Exclusive role that women play in this socialization process itself is confining. The

privileging of boys begins early with differential child-rearing strategies and parental expectations. Such strategies are usually reinforced by the more-present mother. (53)

Women, therefore, also contribute to the perpetuation of male behavior and males' sense of superiority. In effect, these sex roles confine people, forcing us to be what others want us to be. Gendered norms and behaviors are assimilated rather than being natural or genetic. While mass culture likes to assume that there is a fixed, true masculinity.

Yvonne Keller and Michael Warner assert that when human being's deep and innate desire face harrowing situation, any kind of constructed notions of heterosexuality evaporates. In his book, *The Trouble with Normal: Sex, Politics and the Ethics of Queer Life*, Michael Warner says that "In keying queer desire enhanced by liberal agency to personal discovery, as well as addressing the question of legitimacy, these accounts gesture toward one of liberalism's intractable values"(46). The development or flourishing of persons according to their varying conceptions of the good constitutes the basis of lesbian mode of analysis. For the purposes of legitimating same-sex desire, the novel imagines amorous and consumerist modes of desire as practically identical. The homology underwrites Carol's righteous defense against the family court's accusations of her frailties and degeneration. Erotic intimacy, she insists, is a question of pleasure after all.

This thesis is divided into three chapters. In the first chapter, the researcher introduces the topic, elaborates the hypothesis, and quotes different critics' views on the text. In the same chapter, the researcher shows the departure also. In the second chapter the researcher makes a thorough analysis of the text by applying the tool of Butlerian feminism. The last chapter contains the conclusive ending of the research.

II. Subversion of Traditional Gender Role in Gabriel Garcia Marquez's *Chronicle of a Death Foretold*

This research deals with a woman named Angela Vicario launches frontal attack on the traditional gender role. Vicario is a woman who is unwilling towards the social restriction to obey traditional gender role. She feels limited in society. The traditional gender role fixed for woman in the patriarchal society stunted her passion for exploring the unknown arena of joys and freedom. She no longer likes to be circumscribed and confined by social restrictions and conducts which a woman is likely to face.

Freedom is what she naturally sighs for. Of course all the norms and practices available in patriarchal society of America are not conducive to the struggle of women for freedom and identity. The dominant patriarchal ideology of the then American society favors those women who are willing to conform to the patriarchal status quo and ready to internalize traditional gender role. But she does not seem to be fit into the mould of patriarchal society of America. She has to take the risk of exploring the unexpected territory of human experiences.

The dominant social ideology and practices do not encourage her to cross the boundary of normative values. There was a remarkable difference in the manner in which boys and girls were being raised and brought up in society. Thus, an enormous difference was there between Angela, her sisters and her two Vicario brothers in the way they were being brought up. It was an ignominy for a girl to leave her town and do something useful for her and society whereas in the case of boys like when Pedro Vicario left town; no matter for what reason it was taken for granted that he might have left for some military service.

The only thing that my mother reproached them for was the custom of combing their hair before sleeping. 'Girls', she would tell them, "don't comb your hair at night; you'll slow down seafarers." Except for that, she thought there were no better-reared daughters. "They're perfect,"

she was frequently heard to say. “Any man will be happy with them because they’ve been raised to suffer” (30-31). The way Purisima Del Carme nurtured her children made a clear demarcation between the male and female characters in her own family; which gave power and authority to the male members of her family.

It agrees with the third-wave feminism which began in the early 1990s. According to Marion, Postmodern feminist thought avoids the essentialist definitions of femininity that “was propagated during the period of modern feminism. Modern feminism worked with the existentialist view on women which establishes the argument that “one is not born a woman” (Beauvoir 76). Postmodern feminism is a body of scholarship that questions and rejects traditional essentialist practices, as established in and by modernity.

The way women are brought up in society makes them fundamentally different from other men. No matter how much she struggles to be equal to men, they remain substantially different because they grow up by assimilating different sort of norms and values. The internalized codes and conducts compel woman to act and behave in a different way. The demonstration of difference brings them in conflicting relation with society. The society is too dogmatic and rigid to make dominant practices flexible.

Mostly women, belonging to lower class suffers more and do not gain anything from the society as they are repetitively reminded of their fragile position in society. The representation and characterization of women in the novel show how patriarchy was instituted and fabricated in the twentieth century Latin American society. The depiction of women characters in the novel not only renders their internalization and illustrates to what extent they were subjugated but it also characterizes their insurrection and fighting against the oppressive suppression.

Patriarchy was unique as they were dreadfully open about sexuality and they took it as an indigenous culture. This was completely against the Catholic beliefs of chastity and purity. The society had a huge distinction between male and female characters. It was only the responsibility of females to be apprehensive about their family reputation. While on other hand, males were free to visit a brothel or have sexual relationships and no one used to question them. Thus, male subjugated the society where they had the free will and liberty to do what they like:

Just like his father Santiago Nasar used to go single-handedly, and he used to grab the blossom of any rebellious virgin which was initializing at that time, but no other connection in town ever came to be known except for the conservative one that he preserved with Flora Miguel and one with Maria Alejandrina Cervantes which thronged him crazy for more than a decade. (40-41)

This novel does not only talks about murder, death and violence but it also presents about the community and its effects. Besides, Angela Vicario, one of the central figures in this echo was the reason why Santiago Nasar was murdered though she was engaged to Bayardo San Roman. The qualities that Santiago Nasar inbred from his father Ibrahim Nasar swayed more towards male pleasure and omnipotence. Thus, this novel shows the assets that Santiago Nasar esteemed to carry was not inherited from his mother but from his father that allowed him to relish supremacy over female characters.

What is known as feminism is often associated with the work of Judith Butler. Entire gamut of Butler's thought is marked, in part, by a linguistic turn. This tenet of thought puts forward a view of gender as a discursive construction and performance rather than a biological fact. Butler's view in this regard is cited below:

These theorists criticize the conflation of sex and gender, essentialist generalizations about men and women, and the tendency to view gender as fixed, binary, and determined at birth, rather than a fluid, mobile construct that allows for multiple gender expressions.

The gender dichotomy of man/woman so pervasive in Western culture can be understood in terms of the cultural imperative to be heterosexual. (59)

As claimed by Butler, feminism rejects a dualistic view of gender, heterosexual normativity, and biological determinism. They point to the inseparability of the body from language and social norms. Postmodern feminists argue against the assumption that all women share a common oppression.

There was a major resemblance in the activities of Santiago Nasar and his father Ibrahim Nasar that was male ascendancy, quite predominant in the existing Latin American society in the 20th century. One time Ibrahim Nasar had carnal connection with Victoria Guzman who was an underprivileged woman and was underneath Ibrahim Nasar's eminence. She was subjugated and used by him and she was left with no choice but to serve him as a maid when he was gratified with her physically. The same tradition goes on in future where his lad Santiago Nasar tries to seduce and exploit Victoria Guzman's daughter, Divina Flor. Thus, the same sort of relation was about the initialize between Santiago Nasar and Divina Flor as it happened between his father and Victoria Guzman.

The same tradition was accomplished in the Vicario family where the Vicario brothers being the male member of the family had the accountability to control and protect the family honour innate by their father who currently was unable in his task because he grew old and blind. Their mother, Purisima Del Carmen expected from her son to carry forward the tradition that was sometimes done by their father, as she knew that being a female she was not suitable for this job.

The female characters in the novel have been kept at the peripheral side of the novel just the same way as they were being treated in society. Amongst the female characters, Purisimadel Carmen is one of the most persuasive characters who show us the genuine status of women in the Latin American society at that time. Previously she used to teach in a school, which she had to leave after getting married, or in other words we see how her self-identity gets lost within the limitations of her family and home.

She is devoted herself to the caring of her spouse and rearing of her children that at times everyone used to forget her self-existence and identity which shows that she lost her free will and liberation. Her whole life was entrapped in this double faced society where on one hand she had to follow the rules and regulations within the social structure and she had to socialize her children; whereas on the other, she was debarred from the significant and relevant decision-making power which society used to make. In other words, women were confined to the domestic sphere of the society and men that automatically placed women on the submissive category of the society while controlling the political and decision-making system. Under all these influences, we see that Purisima Del Carmen did not forget the clear demarcation between the two sexes when she strictly reared up her children in the same custom.

From their childhood, the Vicario brothers were brought up to develop into a man. The girls had been nurtured and taught that they were meant to get married, they were taught embroidery, stitch machine, pile bone lace, rinse and iron, they were trained how to make artificial flowers and decorative things, and write engagement announcement. (18-19)

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and do something useful for her and society whereas in the case of boys like when Pedro Vicario left town; no matter for what reason it was taken for granted that he might have left for some military service:

The only thing that my mother reproached them for was the custom of combing their hair before sleeping. 'Girls', she would tell them, 'don't comb your hair at night; you'll slow down seafarers.' Except for that, she thought there were no better-reared daughters. 'They're perfect,' she was frequently heard to say. 'Any man will be happy with them because they've been raised to suffer.' (19)

Some fear that postmodernism's repudiation of the subject would eliminate feminism as a social-political power. There would be no subject woman and consequently no woman's movement. The concept of gender has long been central to feminist thought. However, its evolution over the past twenty years has resulted in a growing consensus among feminist theorists that gender relations need not correspond to anatomy. Simon Watney is critical of the trend to trace feminist essence within the transcendental site. His view is presented below:

Postmodernism with its denial of Universalist and transcultural identities such as gender or woman has impacted even further upon the desexualization of gender for those feminist theorists who subscribe to postmodern thought. Gender need not, in fact, be related at all to anatomical sex. One advantage of such a carefully constructed postmodern feminism is that categories such as the modern, restricted, male-headed, nuclear family would be understood to be historically specific institutional categories. (142)

They would take superiority over ahistorical, functionalist categories like reproduction and mothering. When misery and despair well up in her heart, she is assaulted constantly by sporadic

outburst of despair and elation. Her entire life is rendered futile, fruitless. Increasingly she comes to know that her life is like a container without content.

Actually, this is the price she has to pay for individual freedom “That night was a shock for Angela Vicario which she could never forget, where her parents, older sisters and their husbands assembled together in the parlour; and forced her to marry a person whom she had hardly seen for them their fake dignity and family honour was everything” (21). Like other female characters in this novel Angela Vicario was also towards the peripheral side of the novel and a subordinate and submissive character. Her wedding with Bayardo San Roman was a very vital event as it was a male structured system where a woman had no choice or desire of her own.

Like many other women in real life, Angela was not given a choice and she was being forced to marry by saying that love can be learned. Her family depended on her beauty to win her a husband and they were not concerned about her happiness. For them, her value was tied to her capability to fit into the idea of what a virtuous Latin American woman should be. Angela Vicario was an exception to the society where prostitution was practiced openly and one which was devoted to excessive materialism. She wanted to marry someone she loved and had been awaiting the arrival of such a person. Ironically, she had to experience a sort of vague love. When Bayardo San Roman was being asked about his prominence and eminence he was very confident and within a minute he cleared the Vicario family that he could marry whomever he will choose and that it was necessary for him to undergo all their circumstances.

This power and free will which he got were inherited from his father. Again, here the male character dominates the society. The town expected a woman to value her virginity, family honour and most importantly marriage above all. Angela Vicario admits and confirms the society that she has committed a sin and repents. However, when Angela Vicario accuses Santiago Nasar

of deflowering her and she refuses to give a reason behind such heinous act she builds up a wall that separates her personality from other women in the novel who easily used to crook to other man's willpower. After she was being tortured and beaten up in a ruthless manner she seemed to recognize that she had her own control over her life and that she can make her own decisions. No one knew the reality except Angela and Santiago. Angela carries herself as a seditious feminist throughout the novel, which is encouraging or accepting of modification, especially regarding women.

Arguing that not only gender, but sex as well is culturally constructed, Judith Butler suggests that "When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a free-floating artifice. It brings forth the consequence that man and masculine might just as easily signify a female body as a male one" (175). The social and ethical implications and ramifications of the desexualization of gender are significant.

Among all the female characters Clotilde Armenta is the only one who knows beforehand that Vicario brother is very much determined to assassinate Santiago Nasar and she comes forward and, at least, tries her best to avert this murder. Where on the other side the whole town people in spite of knowing everything, they don't even tries to stop the Vicario brother. It is only Clotilde Armenta who knows how much determined the Vicario brothers are and though she even tried to spread the message to many other people but no one come forward. She even engages herself physically to stop the Vicario brother where unfortunately she fails in her attempt to do so. An important thing to notice here is that her failure to do something on such a large scale emphasizes the fact that how difficult it is for a female character to come out of that submissive and underprivileged cocoon that is formed at that period in the society. Her character

shows huge social problems that are piled up between male and female members of the society. In addition, the continuity of male members are dominating and controlling the society.

Rather than choosing children, she chooses the creative pursuit in her life. Her immersion in the creative pursuit at the cost of normal biological duty has alienated her from the normal reality of married life. The idea of being a mother is a burden and a stumbling block on her way to the accomplishment of freedom. The idea of mother is anathema to her. She knows how to get fucked not only by her husband but by unknown stranger whom she meets while travelling to the different places of Europe. Her mad creative pursuit forces her to tread on the forbidden territory.

Before his marriage to Angela, the ostentatious Bayardo chooses the best home in the town and proffers an incredible sum to its owner, a widower whose home held a lifetime of memories. A doctor describes how the widower, weeping with rage, accepted the money, only to die of sadness few months later.

Angela recollects her first impression of Bayardo: "I detested conceited men, and I'd never seen one so stuck-up. Besides I thought he was a Polack." (30) The word 'polaco' (Pole) heightens Bayardo's feudal aspect while the word 'ínfula' not only refers to Bayardo's pomposity, but also suggests that Bayardo, who is obsessed with female virginity, is a victim of the Catholic Church. The ínfula, a ceremonial white band worn by priests and bishops, was placed on the victims of the Inquisition. Bayardo is a mysterious visitor who disturbs the social equilibrium (29). According to the narrator, Bayardo humiliates the town's best swimmers in a race. When, half asleep, he glimpses Angela Vicario for the first time, Bayardo casually tells his land lady, "When I wake up, remind me that I'm going to marry her" (29). Cristo Bedoya details to the narrator the lavish expenses of Bayardo and Angela's wedding:

He recounted that they had sacrificed forty turkeys and eleven hogs for the guests, and four calves which the bridegroom had set up to be roasted for the people on the public square. He recounted that 205 cases of contraband alcohol had been consumed and almost two thousand bottles of cane liquor, which had been distributed among the crowd. Here wasn't a single person, rich or poor, who hadn't participated in some way in the wildest party town, had ever seen. Santiago was dreaming aloud. "That's what my wedding's going to be like," he said. "Life will be too short for people to tell about it." (18)

These last words are tinged with irony, for Santiago will not live to see his wedding. Like Santiago, the narrator is envious of Bayardo given how he dwells on the statistical particulars of the feast.

The narrator makes it appear as though rage towards the wealthy underlies the community's complicity in Santiago's death; and indeed the name of Vicario brothers suggests that they act thoroughly. They stalk Santiago like "insomniac sleepwalkers" (15), in a state of mind more oneiric than rational. The Vicario brothers apparently do not act, but are acted upon. The Vicario brothers seem reluctant to commit the crime, since they publicly announce their intention to murder Santiago, and even reportedly regard Santiago with pity. Santiago's lonely death appears to be a matter of destiny rather than a tragedy caused by personal rancor.

The characters all seem to know about the coming death. When Cristo Bedoya tries to prevent his friend's death by telling Pedro Vicario that Santiago has a revolver, Pedro only responds, "Dead men can't shoot" (108). The narrator's sister, Margot, recalls that as she walked by Santiago, he "already had the face of a dead man" (110). Clotilde Armenta has a ghost-like vision of Santiago at dawn, dressed in aluminum, recalling Santiago's own dream in which he

glides alone in a tin airplane through a forest. The narrator writes that the visiting judge was perplexed by the coincidences leading to Santiago's death, such as when Santiago's mother slammed (in the judge's melodramatic words) "the fatal door" (12) just before her son reached it. The stench from the disemboweled Santiago wafts through town and implicates everyone in his death.

Jane Flax approaches gender from the vantage point of gender relations. Gender relations have for the most part been simply relations of domination. Flax describes gender relations as:

Differentiated and asymmetrical divisions and attributions of human traits and capacities are difficult to chart and document graphically. Through gender relations two types of persons are created: man and woman. Man and woman are posited as exclusionary categories. One can be only one gender, never the other or both. If gender relations are not to continue to be relations of domination, then gender itself needs to be problematized. (173)

Flax too, finds that feminist notions of self, knowledge, and truth are too contradictory to those of the Enlightenment to be contained within its categories. She suggests that both sex and gender find their origin in social relations, rather than in a natural or essential difference in being.

The narrator describes the judge as "a man burning with the fever of literature [who] kept falling into lyrical distractions that ran contrary to the rigor of his profession" (99), rather like the narrator himself, who approves of the judge's rhetorical touches "They were twins: Pedro and Pablo Vicario. They were twenty-four years old, and they looked so much alike that it was difficult to tell them apart. 'They were hard-looking, but of a good sort,' the report said. I, who had known them since grammar school, would have written the same thing" (15). Like the judge, the narrator often lapses into narrative exuberance. The narrator describes how after Angela

moved to a house in a coastal village, the toilets would overflow during high tides, leaving fish flopping about in the bedrooms. This description, though still within the realm of possibility, verges on the fantastic. Such is also the case when the narrator tells us that the middle-aged Bayardo brought a bundle of 2,000 unread letters when he finally returned to Angela. Such fabulous detail lends an illusory completeness to the narrative.

Judith Butler, best illustrates the postmodern feminist position with regard to gender. She is profoundly influenced by the thinking of Michel Foucault, especially in regard to the death of the subject and the theory of the body. In agreement with Nicholson and Fraser, but contrary to Flax, Butler questions the “assumption that there is a subject-woman. In fact, the notion of the decentered self is essential to her postmodern critique of gender” (171). The consequences which follow from a thoroughly postmodern feminist theory of gender become most apparent in Butler's work. Citing Foucault's idea that juridical systems of power produce the subjects they subsequently come to represent, she notes the importance of the question of the subject for politics in general.

Gender is an identity tenuously constituted in time. It is instituted in an exterior space through a stylized repetition of acts. These acts give the illusion of an abiding gendered self. Butler's view is mentioned below:

The body performs or acts out what the dominant heterosexual culture determines to be normative for one sex or the other. In this way the dominant heterosexual culture conceals the fact that gender is performative. It need not be limited to those acts which the dominant culture determines to be normative heterosexual acts. The internalized norms inscribe interiority in female body. (147)

The gendered body has no ontological status apart from the various acts which constitute its reality. As regards the individual nature, woman is defective and misbegotten, for the active force in the male seed tends to the production of a perfect likeness in the masculine sex; while the production of woman comes from some defect in the active force or from some material condition.

Why did Angela tell her brother that Santiago Nasar had taken her virginity? According to the narrator, Angela found Santiago's name "at first sight among the many, many easily confused names from this world and the other, and she nailed it to the wall with her well-aimed dart, like a butterfly with no will whose sentence has always been written" (47). Angela disliked Santiago and resented his rash comments about the cost of her wedding. Tellingly, the narrator alludes to a persistent rumor that hints at another motive for Angela's naming of Santiago:

The most current version, perhaps because it was the most perverse, was that Angela Vicario was protecting someone who really loved her and she had chosen Santiago Nasar's name because she thought her brothers would never dare go up against him. I tried to get that truth out of her myself when I visited her the second time, with all my arguments in order but she barely lifted her eyes from the embroidery to knock them down. 'Don't beat it to death, cousin,' she told me. 'He was the one.' (90)

Significantly, Angela does not meet the narrator's gaze when she reiterates this claim twenty three years after Santiago's death.

The narrator deems the rumor obstinate because it was likely his dalliance with Angela which cost Santiago his life. Moreover, the narrator had earlier lain in what was supposed to have been Santiago's bed. Whenever the rather possessive Santiago left her quarters, María Alejandrina, the prostitute, would signal the narrator to join her. The menace is unmistakable in

the warning that the narrator gave to his rival when he cautioned Santiago to stay away from María Alejandrina: “I warned him: A falcon who chases a warlike crane can only hope for a life of pain” (65).

The narrator is identified with Santiago to the point where he becomes his double. Santiago is named after his godmother, Luisa Santiaga Márquez Iguarán, who happens to be the narrator’s mother. When the narrator visits María Alejandrina just after Santiago’s death, she can’t bring herself to make love to the narrator, telling him, “I can’t... you smell of him” (78). Furthermore, when the investigating judge asks whether she knew Santiago, she had substituted the name of Santiago for that of the narrator who is the ostensible author of *Crónica* Twenty-three years later, when the narrator meets Angela again, her mother receives him “like a difficult ghost” (89), an image that recalls the deceased Santiago and which suggests that the mother sees the narrator less as a relative than as the man who condemned her daughter.

The narrator’s self-exculpating fatalism turns Santiago’s murder into a communal affair. If everyone is guilty of Santiago’s death, then no one is to blame, as the official investigator hints in the words that he scrawls in the margins of his report: “Fatality makes us invisible” (113). Butler characterizes gender as the effect of reiterated acting. It produces the effect of a static or normal gender while obscuring the contradiction and instability of any single person's gender act. This effect produces a narrative that is sustained by the tacit collective agreement to perform. On Butler's hypothesis, the socially constructed aspect of gender performativity is most obvious in drag performance. Rather, Butler suggests that what is performed can only be understood through reference to what is barred from the signifier within the domain of corporeal legibility. Butler explains that “a masculine gender is formed from the refusal to grieve the masculine as a

possibility of love. A feminine gender is formed through the fantasy which the feminine is excluded as a possible object of love” (154).

Amelia Jones is known for her work to dismantle the sexist, racist and homophobic structure of the art world, and seeks to elaborate a queer, anti-racist, feminist history and theory of modern and contemporary Euro-American visual arts. Amelia Jones discusses Feminism exploring the question of how we understand identity, particularly gender/sex identity, in relation to the visual arts. According to her gender offered “a way to move beyond the theories of the gaze and sexual fetishism which had attained much prominence in academic feminism, but which by the 1980s Jones viewed as outdated methods of understanding women’s societal status” (63). Jones believes the performativity power to act out gender is extremely useful as a framework. It offers new ways to consider images as enactments with embodied subjects rather than inanimate objects for men's viewing pleasure. Through art history, Amelia Jones has spoken out against cultural biases related to gender and race during her career. She has challenged most authoritative voices for insistently promoting a straight white-male perspective. Her work is committed to representing female, color, and queer artists.

The killing of Santiago Nasar in cold blood by the Vicario twins, Pablo and Pedro is premised on the shame and dishonour visited upon the Vicario family when their sister Angela is returned to the family home on their wedding night by her new husband Bayardo San Roman. Angela identifies Santiago as the man who had defiled her sexually and so caused dishonor to the girl and by extension to her entire family and the community. Patently, the honor killing of Santiago is justified by the basic terms of the social practice but a crime of culture does not normally receive precipitate sentences.

The Vicario twins' execution of the actual killing excludes some of the essential conditions the brothers should have considered before taking a man's life. These are the factors that make the killing particularly abhorrent and shockingly evil. The Vicario brothers' act of killing Santiago, while culturally legitimized by tradition would be illegal from a more modern perspective. The crime allows a critical interrogation of gender roles and how sexual expectations are played out in the novella *Chronicle*. In this way, a critical analysis of the workings of the honor code in *Chronicle* is essential so as to determine to what extent the purported honor killing is indeed honorable and how the individual woman Angela's body, through her sexuality, becomes the locus of such a terrible crime.

On the one hand, the girl's mother Pura Vicario demonstrates female initiative for meting out patriarchal justice. On the other, through the same character, García Márquez shows female powerlessness. On the night Angela is dumped at her family home for her lack of virginity, Pura takes immediate and decisive action. The mother beats the daughter so fiercely that, we read, "Only Pura Vicario knew what she did during the next two hours, and she went to her grave with her secret" (46). On her part Angela says "Only Pura Vicario knew what she did during the next two hours, and she went to her grave with her secret. 'The only thing I could remember is that she was holding me by the hair with one hand and beating me with the other with such rage that I thought she was going to kill me'" (47). Pura Vicario's violence against her daughter belies the Colombian concept of *marianismo* for women; she is no gentle protector of her daughters. She takes the lead in dealing with the subject of defilement, the subject of family shame and diminished social worth. Pura Vicario's severe beating of her daughter demonstrates this potential. Pura acts quite decisively, and ignores the presence of her emasculated and physically blind ex-goldsmith husband.

According to Butler, gender performance is only subversive because it is the kind of effect that resists calculation. She delivers the following contentious claim:

Signification is multifarious. The subject is unable to control it. Subversion is always occurring and always unpredictable. The political potential of gender performances can be evaluated relative to similar past acts in similar contexts in order to assess their transgressive potential. Only the transgressive act is likely to guarantee freedom to an individual trapped in the bondage of tradition. (121)

Butler's concepts of gender performativity are a misguided retreat from engaging with real-world concerns. She suggests to her readers that this sly send-up of the status quo is the only script for resistance that life offers. Butlerian feminism is in many ways easier than the old feminism. It tells scores of talented young women that they need not work on changing the law.

Salmón observes, constitute a closed and rigid reality. The narrator is imprisoned in circular communal thought patterns and the past adumbrates the future of a society in spiritual bondage:

For years we couldn't talk about anything else. Our daily conduct, dominated then by so many linear habits, had suddenly begun to spin around a single common anxiety. The cocks of dawn would catch us trying to give order to the chain of many chance events that had made absurdity possible, and it was obvious that we weren't doing it from an urge to clear up mysteries but because none of us could go on living without an exact knowledge of the place and the mission assigned to us by fate. (96)

The cries of the roosters reproach the brutal hypocrisy of the townspeople. García Márquez undermines belief in his narrator and by extension in that of narration, by failing to reconstitute

the broken mirror of limited and tainted memory, whose pieces remain lost in the hidden depths of *Crónica*.

Monique Wittig talks about the political assumption associated with the percolating principles and practices of feminism. Attention should be paid to these remarks in a sensitive way. Wittig discloses the following remarks:

The political assumption that there must be a universal basis for feminism often accompanies the notion that the oppression of women has some singular form discernible in the universal or hegemonic structure of patriarchy or masculine domination. The notion of a universal patriarchy has been widely criticized in recent years for its failure to account for the workings of gender oppression in the concrete cultural contexts in which it exists. (94)

It has been to find examples or illustrations of a universal principle that is assumed from the start. That form of feminist theorizing has come under criticism for its efforts to colonize and appropriate non-Western cultures. By so doing it tends to support highly Western notions of oppression. The urgency of feminism to establish a universal status for has occasionally motivated the shortcut to a categorical universality.

Yet the same circumstances demonstrate Pura's powerlessness as a woman. Being the matriarch but married to an ineffectual man, she still needs to co-opt her twin sons to carry out the precipitate honor killing, that is, Pura cedes the power she has exercised so far, to the males of her family. Thus Pura's role in the honor killing process is neither complete nor passive; it belies the traditional patriarchal expectation of female passivity that is implicit in *marianismo*.

It is chiefly because of Pura's controlling attitude that the disaster occurs in the first place. During the engagement period that lasted a brief four months, Angela actively considered

confiding in her mother about her deflowered state, "... she [Angela] was so disturbed that she resolved to tell her mother the truth so as to free herself of the martyrdom" (37) Clearly the mother-daughter relationship is not mutually supportive and so:

Angela's two confidantes dissuaded her from her good intentions. "I obeyed them blindly because they made me believe that they were *experts in men's tricks*. They assured me that *almost all women lost their virginity in childhood accidents*. They insisted that even the most difficult of husbands resigned themselves to anything as long as nobody knew about it (37).

From this citation, it can be deduced that the females of the society of the novel employ covert ways to deal with the problem of premarital sex. The friends Angela confides in have practical ways of handling what their society deems unacceptable sexual behaviour. The tricks they employ to feign virginity are entirely subversive. The confidantes' observation that almost all women lose virginity in childhood accidents may not be entirely correct but does raise the question of how widespread the defilement of women may be. Such explanations certainly show that the maintenance of sexual purity by unmarried girls is of little consequence to them.

Angela's disgraced state did not need to be punished even if Bayardo had privately known; he could have protected his honor by maintaining silence or by allowing Angela to pretend to be virginal. In this case her defilement would be no threat to her biological family's honor, social standing or political status.

The notion of a generally shared conception of women has been much more difficult to displace. The masculine/feminine binary constitutes only the exclusive framework. In every other way the specificity of the feminine is once again fully decontextualized. Indeed, the

premature insistence on a stable subject of feminism inevitably generates multiple refusals to accept the category. To quote Wittig again:

These domains of exclusion reveal the coercive and regulatory consequences of that construction. Indeed, the fragmentation within feminism and the paradoxical opposition to feminism from women suggest the necessary limits of identity politics. The suggestion that feminism can seek wider representation for a subject that it itself constructs has the ironic consequence. This problem is not ameliorated through an appeal to the category of women for merely strategic purposes. (95)

By conforming to a requirement of representational politics, feminism thus opens itself to charges of gross misrepresentation. Obviously, the political task is not to refuse representational politics. The juridical structures of language and politics constitute the contemporary field of power. Within feminist political practice, a radical rethinking of the ontological constructions of identity appears to be necessary.

Angela's confidantes are sexually liberated in their attitudes to female premarital sex as demonstrated by their willingness to help Angela deceive Bayardo into believing he had married an unsullied virgin. Although the women show a flawed agency, their kind of tricks enable them to subvert disaster whereas Angela's well-meant honesty results in the tragedy of Santiago's death. The confidantes:

"The only thing they believe is what they see on the sheet," they told her. And they taught her old wives' tricks to feign her lost possession, so that on her first morning as a newlywed she could display open under the sun in the courtyard of her house the linen sheet with the stain of honor (38)

The emphasized phrase draws attention to the fact that such deceptions are a known practice female practice for handling the patriarchal demand for female purity and so such deception would be nothing new.

If a stable notion of gender no longer proves to be the foundational premise of feminist politics, a new sort of feminist politics is now desirable to contest the very reifications of gender and identity. To trace the political operations that produces and conceals the juridical subject of feminism is precisely the task of a feminist genealogy of the category of women. To dwell upon the concept of feminist genealogy, Luce Irigaray makes the following observation:

In the course of this effort to question women as the subject of feminism, the unproblematic invocation of that category may prove to preclude the possibility of feminism as a representational politics. The identity of the feminist subject ought not to be the foundation of feminist politics. Representation will be shown to make sense for feminism only when the subject of women is nowhere presumed. (164)

The unproblematic unity of women is often invoked to construct solidarity of identity. A split is introduced in the feminist subject by the distinction between sex and gender. The distinction between sex and gender serves the argument that whatever biological intractability sex appears to have, gender is culturally constructed. Hence, gender is thus already potentially contested by the distinction that permits of gender as a multiple interpretation of sex. If gender is the cultural meanings that the sexed body assumes, then a gender cannot be said to follow from a sex in any one way.

To cut the entire matter short, Vicario's radical choice yields freedom along with intense sufferings like alienation and ostracism. The society harshly excoriates these negative traits of Vicario. The antagonistic social prejudice and Vicario's one track mind come into conflict. The

outcome would be delightful sense of accomplishing individual freedom and boldness to give a jolt to what tradition dictates.

III. Marquez's Vision of Gender Equality

The core finding of this research is that one has to endure plenty of harsh treatment, alienation and estrangement while challenging the deep-rooted patriarchy. The deep rooted patriarchy limits women in traditional gender role. Being confined in traditional reproductive role, a woman cannot cultivate her creativity and career. In Marquez's *Chronicle of a death Foretold*, the female protagonist named Angela Vicario is affected severely because the social surrounding in which she lived mocks her literary pursuits and her sexual fantasy. Patriarchal society is always intolerant of every woman, who does not conform to the patriarchal status quo.

In *Chronicle of a Death Foretold* the narrator largely paraphrases characters' testimonies. In addition, the author call attention to the sexuality of his main female characters in a way that reveals how they react to social restrictions related to the expression or acting upon their desires.

Woman speaks when she acquires subjectivity; she speaks her own thoughts and feelings. In this novel, Garcia Marquez gives the female characters a subjective voice through which they present their personalities, even when agency is lacking. Characters are presented as antagonistic to their societies and at the same time acknowledge the power of its tradition, which acquires credibility to their representation in this specific moment in time. They are dynamic characters who have their own convictions and develop as the plot advances, unlike their female peers (the three women in Garcia Marquez) who are relatively minor characters and who perform their roles in the novels according to type. In addition, we cannot deny that providing space for female characters in the novels within the context of closed societies of mid-twentieth century Egypt and Colombia, gives voice to the marginalized and is significant no matter how objectionable we might find it in our current time.

Vicario wants to be different. Although she marries, her marriage crashes disastrously. Fed up with the restrictive measures of marriage, she chooses to live in a different way and with different purpose. People with a narrow perspective and rigid mentality produce hostile and harsh remarks. The society laughs at the chronic failure of her marriage and interpersonal relation. The society prides not on her success but on her self-destructive and humiliating failure. All these responses begin to inflict traumatic injury in her mind. Dissatisfied with the traditional gender role, she chooses to live this sort of life. The society laughs at the chronic failure of her marriage and interpersonal relation. The society prides not on her success but on her self-destructive and humiliating failure. Long could she stand up to such social treatment? All these responses begin to inflict pain in her.

Finally, the controlled subjectivity, given to Angela, indicates the limitations of society and criticizes the values underlying its construction, but she does not constitute emancipatory projects. The author does not foresee change; he rather point out problems within their respective societies. The author does not sympathize with his female characters or condemn them. They are simply presented as two women, who try to live their lives on their own, but are shaped and ultimately defeated by the rules of society.

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