

Major Project - I

On

‘Generational Trauma Interwoven Into the Cardinals of Latin American Society:

A Socio-political Allegory’

**In partial fulfilment of the requirements for Award of Degree of BA Hons
English**

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DECLARATION

I, Aditi Guha Thakurta, student of Bachelor of Arts (Hons.) in English of Amity Institute of English Studies and Research, Amity University Uttar Pradesh, hereby declare that I have completed the major Project I on ‘Generational Trauma Interwoven Into the Cardinals of Latin American Society: A Socio-political Allegory’ in partial fulfilment of the requirements for the award of the degree of Bachelor of Arts (Hons).

I declare that it is an original work and has not been submitted so far in part or in full, for the award of any other degree or diploma of any University or Institution.

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CERTIFICATE

This NTCC MAJOR RESEARCH PROJECT titled “GENERATIONAL TRAUMA INTERWOVEN INTO THE CARDINALS OF LATIN AMERICAN SOCIETY”, submitted by Aditi Guha Thakurta, Enrolment no. A0706119024, of Amity Institute of English Studies and Research, Amity University Uttar Pradesh, is in partial fulfilment of the requirements for the award of the degree of Bachelor of Arts (Hons.) in English is an original work and has not been submitted so far in part or full, for the award of any other degree or diploma of any University or Institution.

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Introduction

The moment we think of a country, what comes to mind are the associated stereotypes. For instance, India is famous for its multifarious cultures, the religious divide between Hindus and Muslims, a colossal number of languages, spices and so on and so forth. When we think of Latin America, mainly Colombia and Chile, the cartels of drug, black market, socialism strike us first and foremost since these bones of contention are most eviscerated by the media. Such socio-cultural representation or exaggeration of a hornets' nest are, as we know, promulgated for the sake of propaganda, creating chaos and disharmony amongst the people. Third world countries are still battling the adversaries of the genocide and trauma that

was perpetrated by the white man's greed, violence and extortion and decimation of whole communities and disruption of agrarian societies and economies by overexploitation. Such infernal activities and practices have stupendously admonished each and every family impacted by the shock and upheaval that the unfolding of these events have caused – at the hands of the white coloniser. Peoples who had been directly or even indirectly betrothed to the acrimony of these circumstances have passed their traumas onto their oncoming generations and the virility of the traumas is not to be undermined of the pain and anguish whole families have faced, especially young children by virtue of their predecessors untreated traumas. In my paper, I discuss the various cardinals or fundamentals of society, with respect to peoples, communities, and various social institutions, such as family, government, economy, political institutions and religion. With these fundamentals in mind, I further explore how colonialism (in Latin America) has impacted the aforementioned by a profound analysis of the two primary texts I have nominated, they are, *One Hundred Years of Solitude* by Gabriel Garcia Marquez and *The House of the Spirits* by Isabel Allende, both of which can be pitted against each other in order to make sound conclusions as to how generations of families have been impacted by the violence and grief of colonialism by the narrative technique of magic realism. In the forthcoming chapters, I have explicated how the narrative helps to tie the various cardinals with the history and the unit of the family.

Gabriel Garcia Marquez (1927-2014) was one of Colombia's eminent author of magic realism. By profession, he was a writer, journalist, and a screenwriter. He started his higher education by studying law but eventually dropped out to pursue journalism. By and large, most of his works are deeply critical of Colombia and foreign policies. He has written a plethora of short stories and non-fiction texts but his most well-known and acclaimed works are *One Hundred Years of Solitude* (1967), *Chronicle of a Death Foretold* (1981), and *Love in the Time of Cholera* (1985). His works have accomplished considerable critical acclaim and

extensive commercial triumph, mainly for bringing into vogue the genre of magic realism, so much so that a mention of the genre itself is associated with Marquez and his novels. In much of his texts, he sets the background in the mystical city of Macondo, which is inspired from his hometown of Aracataca, Colombia. He grew up with his maternal grandparents, and it was their upbringing layered with the values and ideologues he derived from their stories and experiences of life that later influenced his writing. His grandfather served in the Thousand Days War and was a well-respected Liberal in his town. He taught young Gabriel the dictionary, took him to the circus and purveyed in his mind: “You can’t imagine how much a dead man weighs,”¹ (Salvidar, 1997, p. 107), reminding him that the immensity of the impact one is subjected to upon the killing of another human being is the most formidable burden. A lesson that the novelist would later ruminate upon in his work.

His grandmother played a role just as influential as his grandfather. She would narrate to him tales of the spiritual world and he was duly impressed by the way she “treated the extraordinary as something perfectly natural,”² (Mendoza & Marquez, 1983, p. 12). The way she spoke of parables of spirits and premonitions, of omens and portents³ (Salvidar, 1997, p. 96) would create rich and flamboyant visions in the mind of the young boy. In an interview with the New York Times, on 5th December 1982, he said to interviewer Marlise Simons, how his grandmother embodied “the source of the magical, superstitious and supernatural view of reality.” The beauty of her narration was rendering the stories as the veracious truth about the reality of the world. It was an inscrutable style that transcended into Marquez’s *One Hundred Years of Solitude* after thirty years.

Isabel Allende was born in 1942 in Lima, Peru. Her father, Tomas Allende was a first cousin to the Chilean president, Salvador Allende who ruled over Chile from 1970-73, before being overthrown in a military coup d’état. Her novels are more often than not, structured

around idiosyncratic experiences of her life entwining chronicles of events past that has impacted lives of women, especially and her nation as well.

For a short time in Chile, somewhere between the years of 1959-65, she worked at translating romance novels from English to Spanish but she was fired for forging unsanctioned changes to the heroines' dialogues to make them sound more intelligent. She also modified the ending to Cinderella assenting the characters to institute their own independence and possess greater autonomy over themselves⁴ (Alter, 2010).

In 1973, when Chile's president, Salvador Allende was overthrown in a military coup d'état, marshalled by General Augusto Pinochet, Isabel and her parents found themselves on a 'wanted' list and they received death threats. They were forced to exile to Venezuela for thirteen years. It was in exile when she found her inspiration to write *The House of the Spirits* (1982). She claimed how it helped her transform into someone individualistic as it helped her escape from the entrapment of a patriarchal family dynamic wherein she had to perform the role of the 'good mother' and the 'good wife.' Her novels, especially the one that I have chosen, is reflective of how women in a predominantly male society strive to find their own voice in order to not be subdued by oppression. Such writings find inspiration from her life as well, where women confront and combat the idealogues of men in power which subverts women's autonomy.⁶ (Dulfano, 2013)

Literature Review

One Hundred Years of Solitude is an indelible tale of a mystical city of Macondo which is experienced by seven generations of the Buendia family. Each member of the family commensurate their story with that of the city, which by drawing appropriate parallels, one can induce that it is an analogy of the impacts of colonialism in Latin America during different time periods with the use of magic realism. Marquez employs this literary genre to

convey that the imagined constructs reality. This is similar to the Kantian philosophy of noumena and phenomena. According to Immanuel Kant, it is poignant to discriminate between the discrete realms of phenomena and noumena. The former attributes to appearances which contribute to the fabrication of our lived experiences while the later are posits of things themselves, which shape our reality as our brain perceives. To break down this philosophy, one can induce from Kant's argument that reality is a manifestation of our imagination. What is real or surreal or unreal is expounded acutely by virtue of our own comprehensions, polemics and experiential verdicts. It is almost paradoxical if one were to exist without the other. This notion brings to the forefront the idea of binarization. What the Europeans used to distinguish themselves from the east or orient was that they were culturally and racially superior: one cannot exist without the other for each transcend into expositions for the opposite view. Reality and imagination can be savvied in a similar manner which fashions this construct. Marquez himself claims that in his novel he has exaggerated certain events so as to proliferate their magnitude in the real world. Which brings me to my third point: literature as a form of mimesis. Scholars of the literary world acknowledge this fact without questioning its credibility because the art of being inspired stems from reality itself or the lack of things in one's reality. It is inconceivable to separate one from the other. The reason why I bring in the notion of 'lack' is to allude to the human vice of covetousness. Plato refuted poetry due to its mimetic nature but Aristotle provided its inexorable relevance to the world of literature albeit the latter's construct seems to be embedded in the romanticisation of reality.

Isabel Allende in her 1982 novel, *The House of the Spirits*, establishes the relationships and a chain of ordeals which illuminates a family's saga in a period of political turmoil. Allende is the niece of the former Chilean socialist president, Salvador Allende who was deposed of his position in a military *coup d'état* that resulted in Augusto Pinochet securing

his position of power. A personal relationship gives our author an elevated stance of assessing the variables of the bloody Chilean history. Analogies can be drawn that percolates ideas of similarities between the political status quo and the family dynamics of the Trueba household. In complex multifoliate social systems, be it as small of a unit as the family or an entire nation, Allende manages to delineate the labyrinthine vines of the Del Valle Trueba clan and Chilean politics as a homogenous system in which an individual event essentialises the need for change as something that can be engendered from within the interior strongholds. There are two possible ways to propagate and condition such reorientations: first is a change in the equilibrium of power and the other is to comprehensively break down the system by cracking down upon the corrupted components by radically altering traditions. Even in this case, it is understandable that the first situation is a direct consequence of the other.

Allende's novel has often been compared to Marquez's *One Hundred Years of Solitude*, by claiming that his novel provides a model for Allende to follow comfortably, lacking in imagination with the only distinguishing factor being that a woman's voice has paved way in the Latin American Literary Boom. However, Critics such as Elizabeth Sklowdowska propounds that Allende's contribution through this novel is profoundly supplemental than a rewritten version of Marquez's novel with a feminine tone with its contortion and reorganisation of the masculine body of work is in fact an act of irony and transcendence. (38). The most evident similarity is the use of magic realism to explicate and create analogous connections incorporating psychology as something of an aftermath in this sense: both novels showcase generations of a single family and how the generational trauma is a vicious and an endless cycle of a recurrence of concordant issues that not only aids in contributing to the functionality of this cycle but also strengthens and deepens vitiations of family and nation alike. Ultimately, the substructure is vested in the results of violent political

upheavals; one that is not simply common to every revolutionising part of history but also a predominant factor to generate a progression of the metamorphosis of a society. The articles listed below act as a referendum to the varying contexts and associations discovered between the cardinals of society and the novels of my primary text.

1. **Latin America's Colonial History: Invitation to an Agenda by Steve J. Stern –**

In Steve J. Stern's paper, he analyses four chief yet distinct themes essential to the comprehension of colonial and neo-colonial life: the colonial economy's nature, the role that racial and religious ideologies play in imperial domination, the intersection of gender and race hierarchies, and the collision of resistance and conflict impending upon the social order at large. He also claims how his take on these themes challenge a Marxist understanding.

2. **Reality and Imagination in the Novels of Garcia Marquez by John S.**

Brushwood – In this paper, Brushwood seeks to establish an interplay between reality and imagination and how they are in fact two sides to the same coin, in the sense, that reality is shaped by imagination providing as its bedrock and how Garcia Marquez employs this interplay in his novels to depict the real in the form of an imagination.

3. **Fiction as History: The bananeras and Gabriel Garcia Marquez's One**

Hundred Years of Solitude by Eduardo Posada Carbo – This paper is essentially a deep investigation into the aftermaths of capitalist ventures seeping into the imaginary town of Macondo in *One Hundred Years of Solitude* with the advent of The Banana Company, a real life instance which the author reeled into the magnitude of the novel's effect and how that shapes the important motifs that the novel is shrouded in.

4. **The Struggle for Space: Feminism and Freedom in “The House of the Spirits”**

by Ronie Richel Garcia Johnson – Johnson evaluates the role of women in a multigenerational family and the spaces they inhabit, their voice and their internal strife during a time when Chile was facing turbulent political upheaval. This paper also looks into how the main characters are allegorical figures who are manifested as representations of women at distinct phases of Chile’s socio-political history.

5. **Family Systems and National Subversion in Isabel Allende's “The House of the Spirits”**

by Sara E Cooper – This paper analyses how political family systems operate during the extreme political crisis in a country, and the influence of the nation that extends into the personal domain of family and home life. Isabel Allende accords a personal position with a nuanced yet lucid analysis of these effects being the niece of the former president of Chile, Salvador Allende. Such a stance magnifies and marks a path for the family’s interpersonal relationships to develop in a way that is cogent and in congruence with the nation.

Methodology

Research methodology acts as the plinth of research. It refers to the practical creation of an outline as well as the interior of a dissertation, thesis, or any other form of research. It ensures the validity of the inquiries made by delving into other areas of the research subject that have been previously addressed. The idea of research is co-dependent in nature. One has to ensure not just the existence of relevant subjects but also that every dogma is in alignment with the same. It also involves a plethora of trial and error and processes of elimination to weed out the unnecessary from the poignant. There have been several methods developed that ascertain the quality and veracity of a research question.

A researcher must select what data to collect, and what not to; sampling design, that is, who to collect it from; data collection methods, which is the process to how to collect the data and finally, data analysis method which as the term itself suggests, is the process of analysis of the data. Qualitative, quantitative, and mixed methodologies are conventionally the methodologies employed to conduct thorough research. Qualitative research refers to the accumulation, followed by an analysis of textual data. It is common for researches which are bound by the terrains of investigation as this kind of research depends upon diverse subjective opinions that are drawn from other similar research as is aforementioned. Case in point, a qualitative method would most likely be used to understand peoples' opinions regarding an event that occurred. The focal point of this methodology mainly relates to cultures, societies, and individuals. It is inconceivable to adjudge these aspects of humanity objectively, for each individual is manifested in the creation of cultures and societies. There are largely five types of qualitative research: ethnography, narrative, phenomenology, grounded theory, and case study.

Ethnographical conducts of research pertain to the researcher being directly or indirectly involved with the study. They can act as a participant in the group that they are

studying, though anonymously to not reveal the hypothesis of the study as that would afflict the results of the study. This helps the researcher to learn about the group's customs, mannerisms, reactions to hypotheses constructed regarding them. It is a kind of methodology that breaks down stereotypes if the researcher can maintain a significant level of neutrality and non-biased attitude to accurately measure the empiricism of the study. In the narrative method, the researcher collects data or facts from subjects through interviews and documents over a particular period. Individuals change over a certain period due to unique experiences which is why a researcher gathers information at certain intervals to study the evolution of his subjects. Phenomenology is primarily rooted in experience as it is taking place in real-time by analysing and evaluating it from angles relevant to the research. Interviews, videos, locus visitations etcetera are used along with insights from the participants involved. The grounded theory revolves around searching for a resolution to a question or data collection. The researcher looks for a pattern wherein ideas are repetitive or have similar elements which are then coded to be categorised. Finally, the case study method is an exploratory body of research conduction that studies large subjects like a particular community, village, town or even something as vast in magnitude as a country. It is used to congregate minutely detailed intelligence about its subject. Quantitative research on the other hand mainly deals with scientific or empirical studies wherein the outcome is already investigated in theory, but this methodology reflects the consensus of the study for a more accurate and numbered result. Mixed methodology involves both qualitative and quantitative methods to ensure the most veracious results.

The methodology that I have employed to fulfil the aims of my research is a qualitative method for my research is based upon studying political history with different modes of economy engendered in the Latin American countries of Colombia and Chile, ones that are rooted in colonialism, and most importantly the effects of traumatic experiences of

these events which pass on from generation to generation in the families' stories of the primary texts. My research is deeply subjective as the focal point of my study is not simply assessing individual experiences but also that of other social units, like a family or any given community in the texts. The exploratory nature of my research pushes me to employ a multidimensional lens for the characters in the text are layered and complex people who not only belong to different cultural backgrounds than me but also lived in a miscellaneous period with a divergent set of value systems, morality and conditioning than my own. This diversifies my scope and area of research by the creation of a pervasive system of knowledge.

Chapter 1 – Narrative Technique: Interplay of Magic Realism and the Construction of the Real

Magic realism or magical realism is an aesthetic style or genre of fiction in which magical elements are blended into a realistic atmosphere to access a deeper understanding of reality. These magical elements are delineated like normal occurrences that are presented in a straightforward manner which allows the real and the fantastic to be accepted in the same stream of thought. The term 'magical realism' comes from the visual arts, particularly painting. It was invented in 1925 by the German art critic Franz Roh, in his attempt to characterize the tendency of certain German Impressionist painters (Georg Grosz, Otto Dix, Max Beckmann and more,) who embodied the reality with extreme precision and simultaneously with an antagonism and a rawness, leading to deformation.

Also termed *Magischer Realismus*, a "counter-movement" in the world of art, which paved the way for "the charm of the object was rediscovered" (Roh, 1968, p.70). In 1925, Roh published *Nach-Expressionismus (Magischer Realismus): Probleme der neuesten Europäischen Malerei*, it was translated to Spanish two years later and found the interests of Latin American writers who were already in search of a concretised concept of something

along the kinship of magic realism, as the foundation or the mysticism of this genre is special and close to Latin American culture. It perfectly substantiates their supernatural storytelling voices and seems to be in congruence with their myths and legends.

Scott Simpkins, in his essay titled *Magical Strategies: The Supplement of Realism*, substantiates pragmatic aspects of realism, by contrasting and comparing with its magic realism counterparts: history – myth / legend; mimetic – fantastic / supplementation; familiarisation – defamiliarization; empiricism – mysticism; naturalism – romanticism; effect – capability. These juxtapositions are limited but purvey the idea that Roh was trying to propound⁹ (Simpkins, 1988, p.141). Magic realism remains a gruelling idea to truly comprehend; it would be easier understood in terms of what it is not. Critic, Luis Leal posits that magic realism cannot be associated with “fantastic literature or psychological literature”, neither does it submit to the aspects of surrealism for it does not make use of “dream motifs”; it does not even “distort reality” or fabricate an entire world, “as do fantastic literature or science fiction”; it exempts itself from the realm of psychological literature in the way that it does not convey or hint towards motivations behind characters’ actions¹⁰ (cited in Simpkins, 1988, p. 142).

As regards literature, the term is more recent and its content somewhat different. Specifically paying for magic realism in literature, especially in prosaism, we mean a mixture of imaginary elements on the one hand, and realism on the other. In other words, in the prosaic works of magical realism, there are plenty of non-realistic elements, which are displayed on a realistic background. Today, however, the term magic realism refers mainly to the Latin-American prosaism of Gabriel Garcia Marquez, Ernesto Sabato, Mario Vargas Llosa, Carlos Fuentes, Isabel Allende and more. Gabriel Garcia Marquez argues against realism in a way that it is delimiting and is the kind of “premeditated literature that offers too static and exclusive a vision of reality... they are books which finish on the last page”

(Mendoza & Marquez, 1983, p. 56). In *One Hundred Years of Solitude*, he somewhat fulfils his dream of being a magician as he encumbered several magical events like flying carpets, living dead, accurate portents, telekinesis and so on (Simpkins, 1988, p. 144). However, he found inspiration for these magical events from the reality around him, “without the limitations of rationalists... through the ages have tried to impose on it...”. By and large, he contends that the foreground of magic realism vests in the remedial principles of mimesis, subsume those elements which attempt to rationale the basis of reality.

In *One Hundred Years of Solitude*, all characters, commencing from the first marriage of family between Jose Arcadio Buendia and Ursula Iguaran, experience the strangeness of “reality” in the innately metaphysical torrid. At the onset of the novel, Jose Arcadio realised that his plan to instate a new village – Macondo – “had become enveloped in a web of pretexts, disappointments, and evasions until it turned into nothing but an illusion” (Marquez, 1967, p. 22)

Scott Simpkins, in his essay, argues that the use of magic realism is embedded in the need to improve realistic aspects of a text, a fault which can be attributed to the lack of a language’s ingenuity. The elements of magic realism seem to overcome the limits of realism which can partially be achieved due to the frustrating inadequacies of language (1988; 140). Gabriel Garcia Márquez has always said that his *One Hundred Years of Solitude* is a novel based wholly on reality. More than a few readers have been surprised by this statement since many of the characters and events seem far removed from ordinary daily routines. The novelist has also said on occasion that *One Hundred Years of Solitude* is a metaphor of Latin American reality - not a history. What Garcia Márquez does not say is that, even though the novel is based on reality, it is conceived in a way that makes reality seem larger than life. The book's people and events range from the extraordinary to the unreal. That is why it seems myth-like. As a consequence, we are tempted to look for an allegorical structure or, at the

very least, systematize a few symbols. This undertaking is not entirely wrong, but it can easily be carried too far. Since the novel is based on reality, it must refer to Colombia, and since Colombia is a Latin-American country, it must also refer to the larger area.

Virginia Invernizzi in a review of Patricia Hart's paper, *Narrative Magic in Fiction of Isabel Allende*, argues that despite the magic that appears throughout Allende's novels, the books are based on stark realities, a concept which, Hart claims, places Allende's work outside the realm of magical realism. However, that is not to say that her work is a deviation from the arena of magic realism - if one were to draw palpable lines – rather, with an expedient use of elements of fantasy, like Clara Del Valle Trueba's clairvoyance, or Rosa's mystical beauty acting as veracious symbols pertaining to the femino-centrism of Allende's novel which are seamlessly incorporated to the larger whole. In particular, it is argued that because of her politics and her commitment to women's issues, liberal and liberated female characters, Allende has manufactured a new category of magical feminism. Hart defines the term as magical realism that has engendered a femino-centric work, or a work that is percipient and empathetic to the condition of women (1989; 32). Here we have a work of fiction that stands on the precipice of magic realism and asserts the voice of women without having to make them bend down to the world or make them look smaller for them to harbour space in the society.

Over time, and perhaps through the writing of the novel, Allende came to understand that the systemic connection between family and nation is incredibly complicated because each relationship encompasses such a wide range of emotions. As a result of this realization, Allende was able to outline very precisely the conflictive and emotionally charged relationship of her own family, as well as between her family and her nation during the Pinochet regime. Karen Castellucci Cox suggests that in the novel family relationships [are] the foundation of a society that has become the victim of its political missteps (40), and in the

same vein Cristina Dupláa calls *The House of the Spirits* the history of a fall of a family and a nation (19). More than that, the novel shows the back and forth wobble of a society whose eventuality is impossible to predict. The political and social unrest in the 1970s caused tensions and rifts within families, as within the nation as a whole, with each set of pressures building on the other. I am most interested in Allende's development of this parallel struggle in the microcosm of the Del Valle Trueba clan, a family problem that is exacerbated by the slowly growing national crisis. As both the family and social systems teeter on the brink of radical change, some characters cling desperately to a vision of the past, while others clamber to adapt to the emerging order. This inevitably leads to conflict and confrontation, which can manifest in overt brutality, covert passive-aggressive behaviour, or anything in between.

Chapter 2 – Colonialism and the Socio-cultural implications of Colonial Invasion in Latin America

Colonialism has its roots embedded in the Latin word *Colonia*, meaning farm or settlement. In its most rudimentary essence, is the unforming and reforming of communities. It is a world phenomenon that has been exercised since the Greco-Roman civilization, spanning over more than a thousand years. Within this timeline, it has strengthened on the same trajectory that mankind has evolved: it has become more power hungry, domineering, brutal and ravenous. The entire process of colonialism is dictated by the mass shift of people from the mother state to the colonized state. There is no emotional allegiance to the colonies. It is simply an extension of the mother state for procuring raw materials, capital, labour and propagating the colonizer's culture.

This is what remains true to colonialism unless juxtaposed with imperialism. The *modus operandi* of the modern version of colonization is embedded in enslavement, genocide, and the relegation of local rulers to acquiescent roles. Modern colonisation is

predominated by mass migration. In the advent of British colonial rule over India, ousted to an exotic land was a punitive action for the reprobates in the English army. The climactic conditions were unbearable; submerged in the feelings of isolation and alienation in a foreign land, naturally, they did not feel at home. They had to assimilate into a culture that was outlandish to them. It was a cultural incarceration of the mind for them.

When foreign settlers move to a new land, they bring with them their own culture and way of life. The impact of the population shift is drastic in nature. There is no middle ground wherein the two parties could conceivably ground unanimous fancies and interests. Hence, it gave rise to a lack of understanding. It incited violence, rape, extortion when brought into conflict with the local or native population. The latter communities were far less scientifically advanced, providing unfair expediency to the colonisers who knew they embossed power. Thus, the intermingling of these two vastly different communities gave rise to hybridity, displacement, and dislocation between them.

However, there are dramatic changes if one were to compare ancient colonization to its modern counterpart. The difference invariably lies in the degree, scale, expansion, and impact on people. In the modern era, the ambitions of the colonizers were manifold higher which sided with capitalistic interest. To prosper, they restructured the local economies, enslaved the natives, exploited them, and forcefully reduced them to indentured labourers.

Most scholars of colonial discourse are not able to constrict colonialism within an immutable definition. On one hand, colonial society was thought of as a traditional society in which the old relations of production were retained. Only foreign political domination was established. But the reigns extended far beyond colonial policy. It is more than political domination. It is a structure. The other view presupposes colonialism as a transitional society upon which, modernisation was looming large, an imminent phenomenon. Another view holds that given time it would have eventually shaped itself into a triumphant capitalistic

venture. But some left-wing writers also assert the argument of ‘arrested growth’ and believe that colonialism was an incomplete capitalist development. The pre-capitalist residuum of the economy is understood to be the factor that obstructed it from burgeoning more profoundly. It rests upon the assumption that all features that are not capitalist must be pre-capitalist.

Most writers cannot conceive a colonial society that is lacking in either of the two situations. Case in point, the kind of agrarian relations that developed in India under colonial rule were not pre-capitalist but a hybrid creation of British rule and were colonial in nature. The same applies to other agrarian colonial societies, like the Caribbean, wherein sugar plantations were established. They arose as a contorted endeavour to develop capitalist agriculture along with the British model in India. The by-product was nothing but a mere manifestation of the colonisers’ esurient venture which ended as a clumsy caricature of the original.

The colonial hangover has been imprinted deeply onto each country it has settled in. Latin America experienced it for some three centuries, “longer than half the period of the initial confrontation of Amerindian peoples and European colonisers in 1492” (Stern, 3). The colonial experience has seeped into every superstructure, in a way leaving the culture bereft of their own identity by transmuting it and moulding it according to the European sense. Whether it be social relations, economic life, culture, and political struggle in the nineteenth and twentieth centuries, it is this pliable clutch on the past that has made terms such as ‘neo-colonial’ a beguiling subject matter in the discourse of post-colonial history. Consequently, it is not arduous to believe that the past shapes the future, be it an individual or a nation. Until later in the twentieth century when Edward Said wrote *Orientalism*, did the concept of the ‘otherized’ nations solidify into written and spoken discursive speech. Now it has been used as a medium to understand the division between the Europeans and the ‘others’ they colonised. This binarized quiddity plays an important role even today in world politics

when we see how using the backbone of third world countries, the European nations have escalated onto a paramount scale of prosperity while countries in Africa are exempt from not just fundamental rights, but also a basic mode of existence.

Colonialism in Latin America resulted in a revolution in the ideas of art and literature. Academics did not inhabit an ivory tower, quietly watching and analysing the goings-on and sufferings of the people but they actively took part in the society's struggles. European notions about the treatment of art as a sacramental affair, the necessity to keep it pure and chaste and not get involved in national issues were demolished. Writers and artists in Latin America, use art as a tool against social injustices.

All through colonialism, and up until the first twenty-five years of the nineteenth century, Madrid and Lisbon had banned novels in colonies of America. Censorship was unerring and scrupulous and so was the surveillance of literature imported from Europe. For over three centuries, Latin America could not produce any literary works. Fiction was prohibited. However, they produced an astounding number of travelogues, encyclopaedias, and journals which consisted of social critiques of colonial purgatory and the regiments of the white men. This censorship of literature and the surreptitious socio-political denigration inevitably has produced and seeped into the veins of Latin America, canonical literary works. Therefore, literary trends in Latin America are defined by an emphasis on demarcating national identity which suggests that all cultural movements have indeed been rejoinders to social, economic, and political affairs. In Europe, on the other hand, the trends such as Cubism, Symbolism and Impressionism etcetera are delineated by artistic trends. In Latin America, these crusades have had names like Indianism, New Worldism, Modernism. It is also important to note that, like Africa, the Americas also had unclear boundaries between nations and these nascent nation-states were more or less superficial and were not deemed as valid (Gravil, 1985, p. 58).

A major difference in new trends between Europe and Latin America is that in the latter, a new trend essentially arises as a rejection of the previous one. By and large, a propulsion to follow or reject the tenets of a movement is in existence. In the Americas, when a new economic, cultural, social or political event arises, the literature moulds itself to fit in accordance with the dissent of these events and that is how a new trend emerges, as something revolutionary.

When Melquiades tells Jose Arcadio about the finding of the magnet, which the former declares as “the eighth wonder of the learned alchemists of Macedonia” (Marquez, p.11), the latter reels into the sin of greed when it strikes him he could use it “to extract gold” (Marquez, p.12). According to me, such an act is symbolic of the foundation of modern colonialism, which as aforementioned, is an operation that is indebted to capitalistic desires. Jose Arcadio wanting to use magnets to extract gold seems to run parallel to the idea of colonisers using their naval forces and merchants to find wealth in the third world nations (a term that is outdated and was used for political reasons, I use it here to refer to economically exploited nations at the hands of the Europeans in order to recognise the exploitative nature of colonial endeavours), which is essentially the same as Jose Arcadio’s mercantile intentions. Another instance that corroborates my theory is when Jose Arcadio collects fellow village folk and undertakes a journey across mountains (in order to establish the village of Macondo, which later turns into a city by virtue of a banana company which sees to the urbanisation and modernisation of Macondo, as I have covered in later chapters) “to head toward the land that no one had promised them” (Marquez, p. 23)

When it comes to economic systems of Latin America, several controversial theorists of colonialism and world systems, such as Andre Gunther Frank (1969) and Immanuel Wallerstein (1976) have propounded arguments that contend the capitalistic nature of the Latin American economy by anatomising the colonial period and deducing the endeavours to

the rudimental aspects which serve as a tipping point for the argument that Latin America has been ‘capitalist’ rather than ‘feudal’.

Steve J. Stern, author of *Latin America’s Colonial History: Invitation to an Agenda*, argues that “the absolute weight in postconquest history, important as a source of legacies conditioning postcolonial trajectories, or significance as a point of departure in contemporary polemics” – one might expect the Latin American experience to have relied on Marxist theories of economy, scholarship and debate. Stern is not an exception when he uses Marxist analysis in identifying various trends of the colonial period which we now recognise by virtue of Karl Marx’s and Frederick Engels’s *The Communist Manifesto*.

Chapter 3 – Modernisation

A novel that makes use of magic realism to portray its parallel contemporary is an invention as that is what Gabriel Garcia Marquez uses to define modernity in his book. The term modern and its adjacent yet inevitable vestibule of ‘inventions’ clearly accounts for deviation from traditional methods of life. However, here he adjoins the term’s significance with that of the West, making it the centre and the city of Macondo as an Edenic place where “when the world was so recent... many things lacked name” (Marquez, 1); consequently, subordinating it to the periphery.

When Karl Marx prophesied about industrialisation in the society, his fundamental assumption vested in the power and influence of Western societies which would serve as a module and a crutch for non-Western societies to develop into buoyant industries. His theory proved wrong because in the twenty-first century we are witnesses to an antithetical result of Marx’s prophecy about the aforementioned as western models no longer serve as models of development to the ‘otherised’ nations. East Asia, for instance, recorded the world’s highest economic growth in the 1970s-80s when the rise of Four Asian Tigers (South Korea, Taiwan,

Hong Kong and Singapore) experienced unparalleled growth, chartering a position among the world's most dominant and dynamic economies. This disproves how modernisation was at one point assumed to be a concept relevant only to those countries who would successfully emulate and assimilate into the West's moral and technological whip hand by abandoning their own indigenous traditions, cultures, and beliefs. It was also assumed that religious trends and faith would evade to make space for rationality and science as was the augmenting trend of the late 19th and all of 20th centuries: another assumption that proved wrong. All modernised societies economies dominate politics and cultural influences which are further tethered to reliance on the chauvinistic expansiveness of religious beliefs in terms of divisiveness for the political parties' advantage and dominance. In fact, the 2010s has experienced one too many wars based on religious beliefs and disbeliefs to be discarded as something that can be evaded by virtue of higher technological advancement.

All things considered, one of Modernisation's pivotal aspects, as Marx wrote in *Das Kapital* (1873), is that industrialisation would transform the world and it is today the bastion of modernisation insofar that copious societies on this planet have adopted at least the tenets of industrialisation by being at some level of it. Modern colonisation in its advent has sought to detach the host country's cultural values by replacing it with the mother country's sensitivities as an attempt to demarcate their own cultural superiority and nuances. This act of subversion compels the otherized nation to lose its identity in every aspect, be it education, employment, marriage, arts, literature etcetera.

After the U.S. banana company swept away Macondo transformed into a place that was mercantile and prosperous until it was exploited till a massacre broke free. In reality, however, it was called United Fruit Company, it was an American fruit company that tenured farmers in the Magdalena region of Colombia, a place that was underdeveloped and impoverished. Fruits were grown in this region and exported to the United States. It should

not come as a surprise how the terms and conditions were constrictive and stern with the farmers bearing the brunt of the land that was starting to become unprofitable now. The company was an exemplar rendering of Northern American exploits subjected upon the Southern Americas. The governments too were controlled by the Company, governing supremacy over the economic strongholds in the host countries, and subjugating the plantation workers to maltreatment. (Buchelli, 2004, p. 181-182).

Marquez claims how in the reality of the strike, some three to five people died, but considering how everything in *One Hundred Years* occurs on a grand magnitude, it was only natural that the number of deaths would be exponentially increased, as told by Marquez in an interview (dir. by Weldon, 1990). In spite of the deaths not occurring at such a drastic dimension, three thousand as is in the book, the legend has now been accepted as history.

Chapter 4 – Psycho-social Aspects: Dissecting Women’s Positions

One must make an attempt to understand that when it comes to women’s question, the idea of her relationship with her children inevitably is brought forth. A patriarchal system would question the sanctity of motherhood or one’s role as a mother at formidable display of rebellion on her children’s part. For it is mothers who are consigned to take care of the home and raise children. Hence, mothers who have been violated by the injustices and subordination of patriarchy would in one way or the other, project her traumas onto her children. Thus engendering perhaps, a cycle of emotional abuse and thereby patterns of unsustained cycle of self-sabotage. It is a cycle, a vicious one, that entraps both mother and child in the vehemence of it. The only way fathers add to this is by pushing their own untreated emotional terrors upon his spouse and his children. This is why, a deep analysis of women’s role would answer the question of generational trauma.

There are certain lines, attitudes, and events in *One Hundred Years of Solitude* that directly infuses a critique of women's secondary position in the reader's mind. In the novel, maybe due to its magic realism genre, which can either be understood as conveniently overshadowing realistic aspects or as something which critiques the reality in a way of informing the reader about its occurrence and its eventual treatment. For instance, a character named Pilar Ternera who works for the Buendias, was dragged by her family for the hegira of Macondo, in an attempt by her family to separate her from her lover, "a man who had raped her at fourteen and had continued to love her until she was twenty-two" (Marquez, p. 22). We are also witness to how Pilar would be in wait of this man for three years of her life, even consulting her fortune-telling cards anticipating her arrival. Another instance where, when Ursula Iguaran was first married to Jose Arcadio Buendia, was afraid that he would rape her in her sleep. I appreciate how Marquez recognises the existence of marital rape and does not treat the relationship of a husband and a wife as something that espouses inevitable consent, or lack thereof, or treating woman as a property engendered to man by virtue of marriage, an idea similar to the selling of women as sexual slaves or indentured labourers. "Fearing that her stout and wilful husband would rape her as she slept, Ursula, before going to bed, would put on... drawers... made out of sailcloth... with a system of crisscrossed leather straps and that was closed in the front by a thick iron buckle" (Marquez, p. 21).

These two instances, I think, suffice the idea of sexual violence women face at the hands of their companions and partners. In both situations, we can see that both women, detached by time and space, are subjected to the actual act of the violence taking place and a fear of it, thereby putting on protective gear to avoid such a situation, respectively.

The House of the Spirits is a direct commentary on *One Hundred Years of Solitude*, and I will, in upcoming sections evaluate how the former, with the voice of a woman, shows the duality in the two similar, yet vastly different stories.

Marquez situates sexual differences between the men of his novel and the women. In the beginning, these oppositions are somewhat stable when there is peace. However, once politics and history seep into the town of Macondo, transforming its innocence to rendering it violent and bloody, they do not retain the similarities between the sexes anymore or we can also say, the differences which used to be innocent, thereby subtle, have now been brought into the spotlight by again, subordinating women to the periphery by marking a distinction of roles between the public sphere (of the men) and the private sphere (of the women), wherein the later is forced to take care of the home and hearth as something natural and obligatory: “Thanks to her the floors... walls... furniture... were always clean” (Marquez, 9).

One Hundred Years of Solitude duplicates and manufactures the binarization in differences in sexuality by drawing a clear-cut line between the public and the private sphere. In the former, the women are seen as domesticated beings embossed to be within the home and rear the children and keep the house “always clean”, while men emboss the freedom to create history, be bloody in battle and enshrine their name in legacies (of violence). The novel makes a practice of this by instigating this on three overlapping levels: “the family’s written history, the activities of each sex, and individual temporality” (Moore, 1994, p. 90). The novel is written by Melquiades in Sanskrit in which he writes about the history of the Buendias. The novel ends when the last of the Buendia reads it, understands it, and realises it is a historical text on his own family. His ending is vested in the ending of the novel, his family and of his town, Macondo. In a nutshell, it would be quite decisive to assume that the novel starts and ends with men and their history and women only enter this vestibule of “archive” only to be relegated to the advancement of men by fuelling their legend and furthering their family. Eternally, women stand on the periphery as witnesses to history being made by using them as vessels to amplify the resonance of patriarchal systems, only to never be let in and participate in the things that matter.

The roles that men are ascertained to be soldiers, adulterers, and adventurers (Moore, p. 91). They possess the power to harbour and exercise political power. They dominate the outside, hence all social systems. Women's powers, on the other hand, are ordained by men and they are limited to wives, who cook, clean, and wait for their husbands to return. Whatever financial responsibility they do practice, is within the perimeters of the household. Case in point, "Ursula makes candy while Petra Cotes makes love" (p. 91). Even the cyclical life of the Buendias divides the birth, death, and rebirth of the men and women. While women experience mystical, supernatural deaths like Ursula who shrunk till she died, like a "newborn old woman" (Marquez, p. 348). The men, when they died, they simply rebirthed as themselves, for instance, Arcadio birthed Arcadio; Aureliano was followed by Aureliano. An acclimatisation of the naturalistic vocations this novel seems to undertake, defines the matrix of sexuality as one that is interdependent. But even in such an instance, the discord in the hierarchy between men and women resonate loud and clear because in this novel, as aforementioned, sexual violence is betrothed upon women by men, reducing them to the mercy of the other gender.

Isabel Allende's *The House of the Spirits* has often been critiqued to parody Marquez's work. In fact, some of her characters are based off of her counterparts and the narrative style is quite similar as well, including language (Antoni, 1988, p. 19-20). One thing all critics have sensed is Allende's refreshing feminist voice, as though it is a revised edition of the other one. Doris Meyer claims that the novel "is a direct refusal to accept the patriarchal oppression practised by the upper classes and the military in Latin America" (Meyer, 1990, p. 360). It is important to revisit history in order to truly understand the convoluted characters and their histories in order to empathise with the horrors of their encounters in Allende's novel because these are based on the experiences of real Chilean women. Before General Augusto Pinochet came to power, women were still significantly better off with somewhat

acceptable representation as they boasted strong public roles. But that is not to say they were in an equal position with men. Their complaints to President Allende were mainly focused on the scantiness of food and medicine. In 1973, when Salvador Allende was overthrown, the kind of vehemence, disgusting violence that was practised upon women was extremely abominable. As uncomfortable as it would be to state these facts here in this paper, it is just as consequential to accord the victims of Pinochet's regime the respect and sympathy they deserve. Women would be tortured in medieval manners in an attempt to drill them into femininity, and at the same time punish them for the same. They were hypersexualised by being made to lie naked in a group of male prisoners, who at gunpoint, were made to pleasure themselves over the woman's body. They were also reduced and treated as sexual objects by the cogency of gang rape, brutalisation of their bodies and subjecting their sexual organs to penetration by mice and rodents. These tortures would also be cerebral, by torturing the women to reveal their husbands' whereabouts.

Pinochet's regime subdued women to spectators of history. But the women, once again, fought to change their status quo this time by revolutionising Mother Mary, who in her time had partaken in her peoples' liberation by attempting to restructure social order of classes³⁵ (Sister Martha from Nicaragua, qtd. in Bunster Burotto, p. 319). These Chilean women united as mothers to fight for their children and for their political autonomy and against the injustices they were predated to.

In this regard, Allende's novel is in confederation with the history and brutality of Chile's history from its locale and its genesis. It is pertinent to note that the history of Allende's novel is read, written, and re-written by women. The novel is essentially a compilation of Clara's journal, Blanca's love letters and Alba's psychological novel. By drawing an analogy to the previously mentioned idea of the private and the public, we can see here that these women found their power from the private. The Sanskrit text of Melquiades

seems to be deemed useless in this regard, as these women wrote their history by their own experiences instead of in a foreign language. Allende's women participate in a powerful act of revolt and find strength by the delimitations of their encumbered existence, unanimity of trauma and within each other. When the women feel threatened or get hurt, they resort to their "feminine distractions" (Moore, p. 97). Like Clara who would probe deeper into the solitude of her magic, completely ignoring the existence of her husband when he struck her. Or Alba, when her period starts and has to leave amidst a strike. Interestingly, in the middle of the horrendous rapes and battering by Colonel Garcia, Alba simply shrunk into herself to retreat to contriving her family history. By regaining control over her femininity, she finds the strength to elude the tortures. It should be noted that the most emphatic political episodes in the novel have been romanticised, reiterating their naturalistic aspects instead of the archival.

In an interview with Elyse Crystall, Jill Kuhnheim, and Mary Layoun, Isabel Allende opens up about how passion and emotions anchor her to writing and telling stories. In *The House of the Spirits*, she is driven by nostalgia – for the country that she had to leave, for her grandparents – and she begins the novel by writing a letter to her grandfather in Chile who was a hundred years old and wanted to die, so he refused to eat. Another one of her novels, *Eva Luna*, begets inspiration from her desire to be a man for he harbours and can unlock higher levels of freedom as compared to a woman, and it is the voice of this character that finally makes her proud to seek her power in womanhood. She also states in the interview, that all her books are for her mother. In my opinion, this address alludes to a daughter attempting to end the traumas that generational trauma brings forth, because every time she writes a story about a woman condemning men of seemingly higher order, and addressing her own mother, it seems to me an act of love as well as revolt.

One of the reasons why I chose Allende's novel as my secondary text was because in her I found a writer who not only talked about women and their struggles in the socio-politico

arena, but in the family (by treating the family as a microcosm of the nation) as well, but she also found her own autonomy and power by personalising and bringing to life the female characters of her book. I believe that a writer has additional personalities as compared to the mere individual, and these personalities manifest in the form of their motley of characters: for at times, even the language within a singular novel changes as they befit the characters, alluding to the multiplicity, dynamicity, and complex layers of the human psyche, especially the woman. While it is known that men subjugate their emotions because it is society's naturalistic tendency to subvert them to do so, women, on the other hand, are equally repressed because their struggles, pains, griefs, the control excised over them, subjugation to being 'the second sex' (Beauvoir, 1949), represses them, maybe not emotionally but in every other existing structure of society by cutting away the chords of their voices, or cutting off their hands to relinquish the sword – or pen – to fight back by taking away their right to education, further rendering them voiceless. Hence, women as writers, who have the voice and the sword, represent women elsewhere: for the struggle is universal and the irrefutable truth is, even class and wealth does not separate women in their endeavour to break 'free.'

Chapter 5 – Psychological Aspects

Solitude is a concept that prudently shrouds Garcia Marquez's writings. Several of his texts explore the conceptualisations of it, in relation to an individual's endeavours, as a marker of his relationships and thereby how he conceives the world around him. Every other page of the novel seems to create a place of refuge for the characters' by situating them in a consolation of solitude. At every disconcerting event, be it Jose Arcadio's younger son, who rushes to his father's laboratory and engages himself in the experimentations of alchemy. His mother, Ursula reminded his father how "children inherit their parents' madness" (Marquez, p.40). Such a statement insinuates how children emulate their parents' habits, both virtues

and vices, as they grow up; parents being the role models and the first people to usually come in contact and spend most time with children in their formative years. Aureliano's father would coop inside the laboratory for hours, disengaged from his children: "That was the way he always was, alien to the existence of his sons... because he was too absorbed in his fantastic speculations" (p. 15).

A sense of solitude is vested in a sense of disharmony and discord within the individual. This solitude manifests itself into the physical reality in Marquez's novel when we are taken amidst a time in Macondo when it was merely a product of the mechanical society. While the individual solitude impends throughout the novel, Macondo which closely symbolises the generational as well as cognitive development of the Buendias is reiterated in the development of Macondo from a small, bijou village to a metropolis begetting international connections. The town and the father of the Buendias, Jose Arcadio Buendia are concurrent in their advancement from a simple place to their burgeoning growth and success: the character posing as a microcosm of the city. Jose Arcadio develops from naivete to maturity in character and an erudite sense of being as he interacts, understands, and absorbs the social environment he is encumbered in.

Kimberly Hoagwood in her essay, *Genetic Epistemology and Fictionality in One Hundred Years of Solitude*, discusses the plurality of the complex layers and dimensions of the novel. Critics have assessed and analysed it from various facets such as historicity, familial, political, and psychological. Readings that are regarding psychological, claim the basis of the novel lies in the psychosocial propositions. Archetypal constructs render the multifarious aspects of the novel but "a different kind of psychological analysis... reveals the fictionalised underpinnings... and deconstructs its superficial psychological apparatus" (Hoagwood 1990, p. 43).

In the first few pages of the novel, Jose Arcadio and the town discover physical attributes of the extant environment: ice (11), magnet (11), magnifying glass (12). As he treads further to the outside world he finds more such objects which were stupefying and magical: astrolabe, compass, sextant and maps (14), the magic of alchemy (14), and music (17). In unison, Macondo transcends as well, as it develops mainly with the gypsies' arrival and the good fortune they bring with games of luck and chance (45). Hence, the town and Jose Arcadio manifest into the highest versions of themselves.

Conclusion

The focus of this paper has been on establishing the cycles and patterns of human behaviours, norms, and idealogues in a society that eviscerates a series of trauma that is engendered in a series of continuity. A thorough assessment of critical historical events has been employed to understand how the social unit of the family functions as a microcosm of the nation; how the oppression of a nation runs parallel to the pathos of the family and how deeply they have impacted the society of Latin America. Through the medium of the magic realist novels, the voices of those subdued by the engineering of oppressive hegemonic power structures have been amplified.

This paper has been segregated into five chapters, all of which play a role in the analysis of how historical events in Latin America have helped shape families and exacerbated their ordeals. A profound analysis of *One Hundred Years of Solitude* by Gabriel Garcia Marquez and *The House of the Spirits* by Isabel Allende has been rendered in order to further substantiate the argument this paper presents. The characters in the novels, the way the authors have been directly influenced in essentialising the characters: by extending their own lives and experiences in creating them; the use of tangible events and accounts of real

people, with the help of its magic realism genre, has echoed the vociferous castigation of human rights and abuse.

The idea of women being purveyed as the cultural carriers of their progenies has determined a major sect of investigation in this paper, by understanding their socio-political positions in the realm of the private and public spheres (*Chapter 4 - Psycho-social Aspects: Dissecting Women's Positions*), their fight against dictatorial regimes that subjected them to violent torture and abuse.

In this paper, it has also been deduced how art, especially literature, assumes a position of power in the Latin American continent as a tool that is wielded to disorient systems of power by tearing them apart at their seams through assiduous criticism and scrutinization. In conclusion, this paper has purveyed how a nation can be adjudged as an extension of the family, how the subjugation of women instigates a vicious cycle of trauma, and how history and art play a role in forming and essentialising nations.

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