

**CARTOGRAPHIES OF STRUCTURES OF POWER:
A STUDY OF SELECT WORKS OF
MARIO VARGAS LLOSA**

**Thesis submitted to the
University of Calicut
for the award of the Degree of
DOCTOR OF PHILOSOPHY IN ENGLISH**

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Affiliated to the University of Calicut

2025

CERTIFICATE

This is to certify that the thesis titled “**Cartographies of Structures of Power: A Study of Select Works of Mario Vargas Llosa**” submitted to the University of Calicut, for the award of the degree of Doctor of Philosophy in English, is a record of bona fide research carried out by **Ms. Namitha V. S**, under my supervision and guidance. No part of this thesis has been submitted earlier for the award of any degree, diploma, or similar title or recognition.

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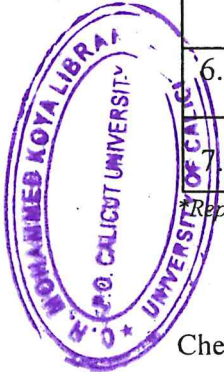
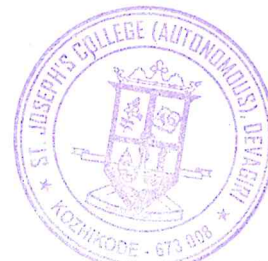
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DECLARATION

I, Namitha V. S, hereby declare that the thesis entitled “**Cartographies of Structures of Power: A Study of Select Works of Mario Vargas Llosa**” is based on the original work done by me under the guidance of Dr. Wilson Rockey, and has not been included in any other thesis submitted previously for the award of any degree. The contents of the thesis have undergone plagiarism check using iThenticate software at C.H.M.K. Library, University of Calicut, and the similarity index is found within the permissible limit. I also declare that the thesis is free from AI generated contents.

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ACKNOWLEDGEMENT

I acknowledge my sincere gratitude towards my research supervisor Dr. Wilson Rockey, Associate Professor (Retired), Department of English, St. Joseph's College (Autonomous), Devagiri, Calicut. It is under his guidance and encouragement this work has been made possible. I express my heartfelt acknowledgement to him for his warm thoughtfulness, critical advice, expert insight and invaluable help.

I express my heartfelt gratitude to Dr. Vemoth Vinitha Nair, the Head of Department of English, St. Joseph's College (Autonomous), Devagiri, Calicut, for extending all departmental procedural help for the completion of this work. I also extend my indebtedness to the former Heads of the Department, Dr. S Nagesh and Dr. Salil Varma R, for providing me invaluable inputs during the initial stage of my research. I am thankful to the Faculty Members of the Department of English for their continuous encouragement and support. I would like to mention Mr. Robin Xavier for his relevant and valuable suggestions.

I thank Dr. Fr. Biju Joseph, Principal, St. Joseph's College (Autonomous), Devagiri, Calicut, for his support. I also thank Dr. Bobby Jose, former Principal, St. Joseph's College (Autonomous), Devagiri, Calicut for the valuable advice and encouragement extended to me. I am also grateful to the support of all the office staff of St. Joseph's College (Autonomous), Devagiri, Calicut, especially Mr Dominic M. V, for facilitating all the clerical help throughout my research work.

It is my privilege to express my sincere gratitude to the staff at the library of St. Joseph's College (Autonomous), Devagiri, Calicut, including the Librarian Mr. Tomson A. J and the Associate Librarian Ms. Drisya K, for providing an ideal atmosphere at the library. I also extend my thanks to the staff of the Calicut University Library, District Public Library, Wayanad, Kerala University Library and

Public Library, Thiruvananthapuram, for issuing me the required books and magazines.

I am thankful to my fellow research scholars Dr. Alaka Theres Babu, Arathi Unni, Shradha Sudhir, Dr. Smrithi M. Venugopal, Dr. Aysha Thasni K, Dr. Jyothsna M. Ramesh, Dhanya Divakar and Malavika J for their support.

I would like to express my gratitude to my parents Mr. Scaria V. M and Mrs. V. Sreelatha for being my source of strength and providing me continuous support. Words cannot express the thanks and appreciation I have for my husband Mr. Ajay Das K, for cheering me up and being my source of comfort. I am deeply indebted to my son Ayaan Tashi, for his patience, understanding and kindness that have held me throughout.

A special word of thanks to my friends Ms. Lata Mani, Ms. Jisha Rajesh, Renu R, Ann Mary Chacko and Ms. Anu Ramesh for their timely help, emotional support and valuable suggestions.

Finally, I thank God, the Almighty for all His blessings and benevolence.

Namitha V. S

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ABBREVIATIONS

<i>The Time of the Hero</i> (Mario Vargas Llosa)	TH
<i>The Green House</i> (Mario Vargas Llosa)	GH
<i>Conversation in the Cathedral</i> (Mario Vargas Llosa)	CC
<i>The Feast of the Goat</i> (Mario Vargas Llosa)	FG
<i>Discipline and Punish: The Birth of the Prison</i> (Michel Foucault)	DP
<i>Power/Knowledge: Selected Interviews and Other Writings</i> (Michel Foucault)	P/K
<i>Psychiatric Power</i> (Michel Foucault)	PP
<i>Society Must Be Defended</i> (Michel Foucault)	SMBD
<i>The History of Sexuality Volume I</i> (Michel Foucault)	HS I
<i>The History of Sexuality Volume II</i> (Michel Foucault)	HS II
<i>The History of Sexuality Volume III</i> (Michel Foucault)	HS III
<i>Temptation of the Word</i> (Efrain Kristal)	Temptation

ABSTRACT

Key Words: Power, Disciplinary Power, Biopower, Sovereign power, Hegemony, Habitus

The thesis titled “Cartographies of Structures of Power: A Study of Select Works of Mario Vargas Llosa” is an attempt to theoretically analyse and conceptualise the dynamics of power represented in the works of Mario Vargas Llosa. A Latin American-Peruvian Nobel laureate, Mario Vargas Llosa’s works are interwoven with the intricacies of structures of power present within the different societal institutions. The thesis pays attention to the numerous layers of power with its subtle nuances that come to act in the select works of Vargas Llosa, including *The Time of the Hero* (1963), *The Green House* (1966), *Conversation in the Cathedral* (1969) and *The Feast of the Goat* (2000). The research argues that the different aspects of power found in these novels can be brought into the Foucauldian theoretical framework of power. It also refers to the theories of power put forth by scholars like Niccolo Machiavelli, Max Weber, Thomas Hobbes, Pierre Bourdieu and Antonio Gramsci. The thesis also attempts to bring out the elements of the Foucauldian Resistance in the works of Vargas Llosa.

Power exists in every institution, every group and every individual in the society, regardless of age, gender, financial status or profession. There exists no society in which power is distributed equally. The discussion of power can be identified in the literary texts from time immemorial, including the ancient Greek and Indian classics. In his works Michel Foucault studies the history of society and analyses the exercise of power from the traditional to the modern period. He classifies power into three – sovereign power, disciplinary power and the biopower. The various forms of power such as the military power, masculine power, parental power, dictatorial power, psychological power and the religious power can be identified in the select works of the author; and are theoretically capable of being categorised under the disciplinary, sovereign and the biopower formulated by Foucault.

Antonio Gramsci’s concept of hegemony can also be applied to the fictional world of the select novels, where in a power-hierarchical relationship, the subordinate group permits itself to be dominated. Individuals in these works fail to recognise themselves as targets of power and are unaware of their objectified status in the way they are in conformity to certain norms and practices of the society. By performing their routine activities, they are unknowingly placed in a fixed position in the social hierarchy, which can be explained with the help of Pierre Bourdieu’s concept of habitus and symbolic power.

പ്രബന്ധസംഗ്രഹം

കാർട്ടോഗ്രാഫീസ് ഓഫ് സൂക്ചേഴ്സ് ഓഫ് പവർ: എ സ്റ്റഡി ഓഫ് സെലക്ട് വർക്ക്സ് ഓഫ് മരിയോ വർഗാസ് യോസ

പ്രധാനപദങ്ങൾ: പരമാധികാരം, അച്ചടക്കാധികാരം, ജൈവാധികാരം, അധീശത്വം, പ്രതീകാത്മക അധികാരം.

“കാർട്ടോഗ്രാഫീസ് ഓഫ് സൂക്ചേഴ്സ് ഓഫ് പവർ: എ സ്റ്റഡി ഓഫ് സെലക്ട് വർക്ക്സ് ഓഫ് മരിയോ വർഗാസ് യോസ” എന്ന പ്രബന്ധം, മരിയോ വർഗാസ് യോസയുടെ കൃതികളിലെ അധികാരഘടനകളുടെ രൂപീകരണത്തെ സൈദ്ധാന്തികമായി വിശകലനം ചെയ്യുന്നു. അതോടൊപ്പം അവയിലെ ആവിഷ്കാര സംവിധാനങ്ങൾ എങ്ങനെ നടക്കുന്നു എന്ന് അറിയുവാനും ശ്രമിക്കുന്നു. ലാറ്റിനമേരിക്കൻ-പെറുവിയൻ നോബൽസമ്മാന ജേതാവായ മരിയോ വർഗാസ് യോസയുടെ എഴുത്തുകൾ വ്യത്യസ്ത സാമൂഹികസ്ഥാപനങ്ങൾക്കുള്ളിലെ അധികാര ഘടനകളുടെ സങ്കീർണതകളുമായി ഈ ചേർന്നിരിക്കുന്നു. വർഗാസ് യോസയുടെ *ദി ടൈം ഓഫ് ദി ഹീറോ* (1963), *ദി ഗ്രീൻഹൗസ്* (1966), *കോൺവെർസേഷൻ ഇൻ ദി കത്തീഡ്രൽ* (1969), *ദി ഫീസ്റ്റ് ഓഫ് ദി ഗോട്ട്* (2000) എന്നീ നോവലുകളിൽ അതിസൂക്ഷ്മമായി പ്രവർത്തിക്കുന്ന നിരവധി അധികാരതലങ്ങളിലേക്ക് ഈ പഠനം ശ്രദ്ധ ചെലുത്തുന്നു.

ഈ നോവലുകളിൽ കാണപ്പെടുന്ന അധികാരത്തിന്റെ വ്യത്യസ്ത വശങ്ങളെ ഏകോൾഡിയൻ സൈദ്ധാന്തിക ചട്ടക്കൂടിലേക്ക് കൊണ്ടുവരാൻ കഴിയുമെന്ന് ഈ ഗവേഷണം വാദിക്കുന്നു. നിക്കോളോ മാക്കിയവെല്ലി, മാക്സ് വെബർ, തോമസ് ഹോബ്സ്, പിയറി ബോർഡ്യൂ, അന്റോണിയോ ഗ്രാഷി തുടങ്ങിയ പണ്ഡിതന്മാർ മുന്നോട്ടുവച്ച അധികാര സിദ്ധാന്തങ്ങളെയും പ്രബന്ധം പഠനവിഷയമാക്കുന്നു. വർഗാസ് യോസയുടെ കൃതികളിലെ ഏകോൾഡിയൻ പ്രതിരോധത്തിന്റെ ഘടകങ്ങൾ പുറത്തുകൊണ്ടുവരാനും ഇവിടെ ശ്രമിക്കുന്നു. പ്രായം, ലിംഗഭേദം, സാമ്പത്തിക സ്ഥിതി അല്ലെങ്കിൽ തൊഴിൽ എന്നിവ കണക്കിലെടുക്കാതെ, സമൂഹത്തിലെ എല്ലാ സ്ഥാപനങ്ങളിലും, എല്ലാ ഗ്രൂപ്പുകളിലും, ഓരോ വ്യക്തികളിലും അധികാരം നിലനിൽക്കുന്നു. അധികാരം തുല്യമായി വിതരണം ചെയ്യപ്പെടുന്ന ഒരു സമൂഹവും നിലവിലില്ല. പുരാതന ഗ്രീക്ക്, ഇന്ത്യൻ ക്ലാസിക്കുകൾ ഉൾപ്പെടെയുള്ള സാഹിത്യ ഗ്രന്ഥങ്ങളിൽ അധികാരം ഒരു പ്രതിപാദന വിഷയമാണ്.

മൈക്കൽ ഏക്കോ തന്റെ കൃതികളിൽ സമൂഹത്തിന്റെ ചരിത്രം പഠിക്കുകയും പരമ്പരാഗത കാലഘട്ടം മുതൽ ആധുനിക കാലഘട്ടം വരെയുള്ള അധികാര പ്രയോഗത്തെ മൂന്നായി തരംതിരിക്കുകയും ചെയ്യുന്നു - പരമാധികാരം, അച്ചടക്കാധികാരം, ജൈവാധികാരം. പട്ടാളഭരണത്തെയും, പുരുഷമേധാവിത്വം, മതാധികാരം, മുതലാളിത്ത വ്യവസ്ഥിതി, കുടുംബഘടന, വേശ്യാവൃത്തി എന്നിവയിലൂടെ നടപ്പിലാക്കപ്പെടുന്ന സ്ത്രീചൂഷണത്തെയും, കുടുംബബന്ധങ്ങൾക്കുള്ളിലെ രക്ഷാകർതൃഅധികാരത്തെയും, സ്വേച്ഛാധിപത്യാധികാരത്തെയും കേന്ദ്രീകരിച്ചു, അവ ഏക്കോയുടെ പരമാധികാരം, അച്ചടക്കാധികാരം, ജൈവാധികാരം എന്നിവയുമായി ഈ പ്രബന്ധം ബന്ധപ്പെടുത്തുന്നു. ഒരു അധികാര-ശ്രേണി ബന്ധത്തിൽ, കീഴാള ഗ്രൂപ്പ് സ്വയം ആധിപത്യം സ്ഥാപിക്കാൻ അനുവദിക്കുന്നതിനെ അന്റോണിയോ ഗ്രാഷിയുടെ അധീശത്വസിദ്ധാന്തത്തെ മുൻനിർത്തിയും, തങ്ങളുടെ ദിനചര്യകൾ നിർവ്വഹിക്കുന്നതിലൂടെ, വ്യക്തികൾ അവർ അറിയാതെ തന്നെ സാമൂഹിക ശ്രേണിയിൽ ഒരു നിശ്ചിത സ്ഥാനത്ത് സ്ഥാപിക്കപ്പെടുന്നതിനെ പിയറി ബോർഡിയുവിന്റെ പ്രതീകാത്മക അധികാരത്തെ മുൻനിർത്തിയും ഈ പഠനം വെളിപ്പെടുത്തുന്നു.

Introduction

Power exists everywhere in the society – in every institution, every individual, every group – regardless of age, gender, financial status or profession. There exists no society in which power is distributed equally. The discussion of power can be identified in the literary texts from time immemorial. The ancient Greek classics have portrayed the societal structures in which the access to power was restricted either to certain people or to certain communities. In the monarchical system of governance represented by the mythical characters like Agamemnon and Ulysses, power is vested within certain families. In the cities like Sparta and Athens, ‘oligarchy’, in which a small group of people holds power, can be seen. The Greek mythology also ascribes omnipotent power to gods and goddesses, who are powerful enough to punish the human beings. Similarly in the Indian context, the various dimensions of power can be explored in the ancient classics like the Vedas, the Upanishads, and the epics like the *Ramayana* and the *Mahabharata*. Dynasties like the Maurya and the Gupta employ monarchical power. Similarly, the people belonging to the privileged caste were given power and authority in the Varna system. In addition to this, the ascetics, priests and the saints were considered influential in the society; and also, the gods are portrayed as powerful enough to indulge in the fate of the human beings. This thesis continues the discussion of power with reference to the fiction of Mario Vargas Llosa, the Peruvian Nobel laureate.

A towering figure in the Latin American literature, Mario Vargas Llosa (1936-2025) who recently passed away, has used literature as a medium for social change. His works, which traverse the deepest abysses of the human experience, probe into the various socially relevant questions and engage in the articulation of the inconsistencies of power. The present study is an inquiry into the principles of power

that are embedded in the fictional world of Mario Vargas Llosa and evaluates his early novels *The Time of the Hero* (1963), *The Green House* (1966), *Conversation in the Cathedral* (1969) and *The Feast of the Goat* (2000) using the framework of the theories of power.

The novels of Vargas Llosa provide fictional spaces where the numerous layers of power with their subtle nuances come to act. He has received the Nobel Prize for Literature in 2010 and the Nobel committee appreciated his works for the “cartographies of structures of power and his trenchant images of the individual’s resistance, revolt and defeat” (2010 *Nobel Prize in Literature Announcement* 0.36 sec). The present thesis places his fiction as the sites of the societal power paradigms and tries to theoretically conceptualise and categorise the ‘cartographies of structures of power’ in it by bringing into focus his innovative narrative patterns, different characters and the discourses of history, language and memory. The term ‘cartography’ which stands for the science of preparing maps, is aptly used here; as locating the intricate structures of power within the parameters of the society is a highly complicated process, similar to recording maps. The Nobel committee was considerate enough to allocate the specific phrase to denote his literary canon, as they are tightly packed with the underlying patterns of power in the Latin American society.

This thesis argues that the dynamics of power and its complications represented in the select works of Vargas Llosa can be studied within the theoretical background of power. It tries to investigate the different aspects of power found in these novels and to bring them into the Foucauldian theoretical framework of power. The thesis also refers to the theories of power put forth by the scholars like Niccolo Machiavelli, Max Weber, Pierre Bourdieu and Antonio Gramsci. The novels

considered here function as the social commentaries of a repressed and corrupt political system, and they can be considered as the works of political fiction since Vargas Llosa studies the relationship between the state and the society in them. The research proposes that power operates at different levels in these novels, including the different social institutions, gender, family and the state. The thesis tries to prove that the various forms of power such as the military power, masculine power, parental power, dictatorial power, psychological power and the religious power are identifiable in the select novels of Vargas Llosa; and they can be categorised under the disciplinary, sovereign and the biopower formulated by Michel Foucault.

The main objective of the research is to identify the various theoretical parameters of power in the select works of Mario Vargas Llosa. It also aims to study the particular mechanics through which power functions in these novels. The research also proposes to analyse the different characters, their relationship with each other, the role of different institutions in their lives as well as their role in the social structures they are a part of. An exploration into the author's outlook towards power also falls under the objective of the study.

It is presumed that Foucault's concept of power is helpful in studying the patterns of power present in Mario Vargas Llosa's works. Foucault considers power as present in every social relation, which is not the possession of any particular section or group of the society. He views it as a chain-like process, that is implemented through the public institutions, techniques like surveillance and discipline in the modern society, which influences every aspect of life. Foucault studied the social institutions the same way Vargas Llosa approached literature; both being masters in their respective fields. Foucauldian discourse analysis is a form of analysis, directed upon power relations in society, portrayed through language and practices, analysing

how the social world is influenced by the various sources of power. In the understanding of modern society, according to Foucault, the role of power is different from what it was during the monarchical period. In the monarchies, power was visible; however, in the modern society, power operates in different ways, which is present in all social relations. In any society, the entire relations are thus relations of power, be it in the family or in the hierarchies of government, in such a way that it has become normalized, which enables all social actions.

Foucault understands power as a network of forces which can produce history, social relations and identities; a “. . . complex strategical situation” (*HS I 93*), as he calls it in the first volume of *The History of Sexuality* (1978). In his works like *Discipline and Punish* (1977) and *Power/Knowledge* (1972-1977), he analyses the social institutions as entities that are capable of maintaining power, such as prisons, the medical profession, schools, hospitals, government, the state and the legislation about sexuality. For him the structures of power operate in every social relationship irrespective of class.

As the notion of power is a central argument in the research, the methodology consists of a textual analysis of the works of Vargas Llosa, based on the translations of his works available in English with respect to the theories of power. While using the theories of power, the research is done primarily based on the concepts of Michel Foucault (1926-1984); however, the concepts put forth by some other theorists, including Niccolo Machiavelli (1469-1527), Max Weber (1864-1920), Antonio Gramsci (1891-1936) and Pierre Bourdieu (1930-2002) are also considered beneficial for the study.

The primary sources of the study include the novels by Mario Vargas Llosa and the secondary sources include various books, critical essays, articles,

commentaries, reviews, critiques and the interviews with Vargas Llosa. The studies in Latin American Literature in general are also helpful in the research. Concepts such as disciplinary power, surveillance, the panopticon, biopower, patriarchy, hegemony, the habitus and resistance are critically studied in order to understand the power dynamics in the select works. Moreover, the present study locates Mario Vargas Llosa as a prominent Latin American writer, which necessitates the need for a brief background of the area.

The literature produced in the region of Latin America in different languages, especially in Spanish, Portuguese, and the indigenous languages of the area, commonly known as the Latin American literature, is renowned for its rich and complex tradition of literary production that comprises of both the oral and the written forms that dates back to many centuries. Since literature is a reflection of the lives, experiences, beliefs, culture and human nature, studying literature requires a thorough understanding of the political, social and cultural background of the particular area from which it is originated. The first section of this chapter intends to formulate an overview of the Latin American continent, which is essential for the meaningful evaluation of its literature.

The region that includes South America, Central America, and the Caribbean, is known as the Latin America, where South America is a specific continent. Rather than geography, the term is used to denote an area based on culture, which consists of 33 countries including Peru, Cuba, Venezuela, Mexico and Chile. Though the European invasion of the region of Latin America started when Christopher Columbus landed in the Americas on 12th October 1492, the process of conquest reached its end only during the mid-1570s. Major powers like Spain and Portugal tried to build their empires in different parts of the area, by conquering the ancient societies of the

Aztecs, the Incas, and the Mayas and converting them to Christianity. According to the Spanish American historian Edwin Williamson, “. . . the Spaniards were not invincible: battles were lost and many Indian peoples proved impossible to defeat But the conquistadors skilfully exploited native rivalries and internal conflicts to win allies and weaken the established powers” (35). Once conquered by Spain and Portugal, Latin America, which was home to many indigenous civilizations, witnessed a history of colonisation and alternations of power, which gradually made Spanish and Portuguese the common languages in these places. After achieving independence, the continuous political instabilities resulted in the emergence of the military rule which led to the authoritarian and the dictatorial regimes in many Latin American countries. Professor Peadar Kirby, who specialises in issues concerning Latin America, rightly observes:

Ever since Europeans first stumbled upon its shores on 12 October 1492, the region we now call Latin America has been seen by outsiders as containing something of the exotic, whether in its native peoples, its fruits and vegetables, its Inca, Aztec and Mayan civilizations or its daunting geography. This continued in the twentieth century as Latin America became identified with heroic guerrilla bands, brutal military dictators and the seemingly interminable struggles of its many poor people for greater equality and justice. (1)

After World War I, these countries had to face innumerable challenges that completely altered their economic, political and the social lives including the industrialisation, several socialist uprisings and the after-effects of the Great Depression. This situation, “. . . together with general political instability, led to development of a tradition of military meddling in politics and frequent army dictatorships, which still persists” (Golenpaul 214). Unable to disentangle itself from

the attack of class, ethnic and racial encounters as well as civil wars, the principles of democracy and governance have become a facade in these countries. In addition to this, poverty, social discrepancy, gender conflicts and foreign interventions have made Latin America one of the most problematic areas of the world. The British historian Peter Calvocoressi's opinion on the region is noteworthy:

In a century and more after independence South America had become a byword for political instability and social immobility. It was notorious for civil wars, revolutions, coups, political assassinations and short-lived constitutions alongside entrenched social and economic injustice. Its basic needs were the reverse of its experience; namely, political instability and social and economic change. (774)

In the recent years, the conflict between dictatorship and democracy remains as the most serious political problem of the region. In the foreword to Eduardo Galeano's *Open Veins of Latin America*, the Chilean-American writer Isabel Allende calls Latin America ". . . the continent that appears on the map in the form of an ailing heart" (7). The region has witnessed the varying shades of democracy and a great variety of dictatorships, including purely military ones, personal regimes and those which have grown out of the revolutionary movements. Democracy and government are not practised here in the real sense of the word. "In most of these countries, a change of government has not necessarily meant a change of regime. The 'new democracies', be it in Chile or Argentina, or even in Brazil, are still beholden to the old military" (Brenner 157).

Peru, the South American country where Vargas Llosa was born, is a centre of many pre-Hispanic cultures including the Norte Chico civilization and the fifteenth century Inca monument 'Machu Picchu'. In the 16th century the country was

conquered by the Spanish Empire with the arrival of Francisco Pizarro, and later declared its independence in 1821, and from then on, the Peruvian administration has faced a lot of problems like the military dictatorships, terrorism and the human rights violations. “Politics has been dominated traditionally by an alliance of the rural and commercial aristocracy and the armed forces” (Golenpaul 222). The country has witnessed many dictatorial rulers like Manuel A. Odria (1896-1974), Juan Velasco Alvarado (1910-1977), Francisco Bermudez (1921-2022), and Alberto Fujimori (1938-2024). Throughout these authoritarian regimes, civil rights were severely restricted, corruption was out of control and the economic incompetence led to severe inflation which adversely affected the Peruvian economy. During the 1980s, Peru entered a period of decline due to instances of drug violence, corruption, and the attacks by the Shining Path Maoist movement. When asked about his career as a writer in “An Interview” with Efrain Kristal and John King, Vargas Llosa explains the political circumstances in Peru:

We used to say that Peru was a very peaceful country, with deep socio-economic problems, of course, but peaceful, because Peruvians are a very peaceful people. And then we had this monstrous violence of terrorism and counter-terrorism which resulted in almost 70,000 disappeared and killed in just ten years. We experienced the extremes, the really monstrous, vertiginous extremes of violence. How a system can produce this monstrosity of brutality, how human beings can reach these horrors is something that I think is always looming in my novels. (217)

Frank Dauster in the article “Vargas Llosa and the End of Chivalry” comments: “For Vargas Llosa, Peru is the paradigm of the backward land, with classes so widely separated that many ethnic and social groups have had no experience of the others”

(41). It is these political circumstances that made Vargas Llosa a highly committed writer.

It is in these circumstances that an academic examination of the Latin American literature, that produces literary works in different genres ranging from fiction and poetry to historical narratives, drama, memoir and autobiography, is a highly relevant one. Although the writers had been writing for a long time, the literature as such became established in the continent only during the 1850s. Initially the Spanish and the European writers made a great impact upon their literature which was characterised by the spirit of nationalism, the usage of the supernatural, the portrayal of dictatorship, the celebration of the indigenismo and the blend of the real and the fictional. Writers like Gabriel Garcia Marquez from Colombia, Mario Vargas Llosa from Peru, Carlos Fuentes and Octavio Paz from Mexico, Jorge Luis Borges and Julio Cortazar from Argentina, Miguel Angel Asturias from Guatemala, Julia Alvarez from the Dominican Republic, Pablo Neruda, Roberto Bolano, Isabel Allende and Gabriela Mistral from Chile are the major figures of the Latin American literature, of which Vargas Llosa is a prominent one.

During the 20th century, especially during the 1960s, the region's literature flourished and became globally recognized as never before and many of the writers of the period received the Nobel Prize and became influential outside the Spanish-speaking world by earning huge audiences across the world; and the phenomenon is known as the Latin American Boom. It marked the sudden outbreak of innovative and experimental novels and Vargas Llosa's *The Time of the Hero* is regarded as the novel that began this new narrative tradition. The boom writers talk about the human experiences which transcend national boundaries and have (un) knowingly tried to reshape the aesthetics of the world literature. "In terms of international recognition,

the most important development in the whole of Latin American literature was the growth of the so-called New Novel or New Narrative (*nueva novela or nueva narrativa*) in – roughly – the 1940s and 1950s, culminating in the spectacular success of what came to be known as the Boom (*el boom*) in the 1960s and beyond” (Swanson 37). Gabriel Garcia Marquez, Carlos Fuentes, Octavio Paz, Julio Cortazar, Jorge Luis Borges, Miguel Angel Asturias, Alejo Carpentier and Mario Vargas Llosa are the representative figures of the Latin American Literary Boom Movement.

Many of their novels and stories are rebellious from the general point of view of the Latin American culture. They revolted against the traditional barriers, experimented with language and mixed different techniques of writing in their works. In his book *Writers and Politics in Modern Spain*, John Butt comments: “The Spanish modernists were bold experimenters indeed. Some went as far as any comparable European writers with technical innovations such as non-linear plots, parallel dialogue, stream-of-consciousness, semi-automatic writing, cinematographic effects, allegory, mythical substructures, symbolic form, distancing techniques and so on” (16). The major feature of the Boom literature was a group of daring and experimental novels, which focused not merely on regional issues, but they dealt with universal themes. Harriet Turner in the book *The Cambridge Companion to the Spanish Novel* states:

Along with something realist, there also persists in the Boom a quest for authenticity, truth and justice, albeit with a more acute sense of irony and paradox. Rather predictably, the quest has heroic dimensions . . . Garcia Marquez, Vargas Llosa, Julio Cortazar, Carlos Fuentes, Guillermo Cabrera Infante, and others set the stage for a re-evaluation of literature in Spanish that

generated a profound shift away from the Iberian Peninsula to Latin America.

(201)

The novels by the Boom authors were promptly translated into different languages and sold internationally. It thus revived the tradition of reading novels and created an interest in the region. In the “Introduction” to *The Cambridge Companion to Mario Vargas Llosa*, Efrain Kristal and John King observe:

[...] many novelists, including Garcia Marquez, Vargas Llosa, Carlos Fuentes, Guimaraes Rosa, Alejo Carpentier, Darcy Ribeiro, and Juan Jose Saer, wilfully rewrote historical or anthropological works in the fiber of their novels to stress real, imagined, ironic, or playful continuities with the Spanish, Portuguese, indigenous, or African heritage of the heterogenous populations that comprise their visions of Latin America. (3)

The international audiences read these texts to understand the historical context of the Spanish American countries. The Boom was thus an experiment in both the form and the content of the novels. The major factor that influenced the phenomenon of the literary Boom was the Cuban Revolution (1959), through which Latin America became a topic of discussion across the globe. Several important novels by established writers appeared during this period, of which Vargas Llosa, the socialist Boom writer of the period, became one of the most significant authors.

The most iconic voice of the Latin American literature and culture, Mario Vargas Llosa, is greatly influenced by his awareness of the Peruvian society and culture, as well as his life and experiences as a native Peruvian under the military dictatorships. Through his literary works, he provides an excellent portrayal of the Latin American life in a realistic manner and depicts violence, the principles of power, corruption, authoritarianism and machismo by using his rich language and extra

ordinary power of words. He insisted on the duty of the Latin American writers to portray their political as well as social circumstances through their writings. The Bolivian writer Edmundo Paz Soldan in the article “Deconstructing Dictators” observes: “The region’s best contemporary example of a writer with a clear sense of political mission is surely Vargas Llosa himself” (90). His contributions in the literary world extend beyond the domain of fiction – he is a playwright, a short story writer, a journalist, a critic, a public speaker, a political activist and altogether a public intellectual in the true sense of that word. In 1994 he has won the most distinguished literary honour of the Spanish-speaking world, the Miguel de Cervantes Prize. His 1981 novel *The War of the End of the World* has been identified as one of the essential literary works in the Western Canon by the literary critic Harold Bloom. He has also received the Planeta Prize of Spain for *Death in the Andes* (1993) and the French Government has awarded him the Order of Arts and Letters and in 1993 he acquired Spanish citizenship and was also elected to the Spanish Royal Academy.

Charles Rossman in the article “Mario Vargas Llosa’s *Conversation in the Cathedral*” remarks: “To be sure, all his books reverberate with political implications, given their depiction of political corruption, the abuse of power, the exploitation of the weak, and the coerciveness of the socio-economic hierarchy” (493). By bringing out the violent and the unjust images of corruption in the Latin American countries, he points out the relevance of the continuing history of revolt in the Latin America. The academic writer Sabine Kollman in “Vargas Llosa’s Self-Definition” opines that the readers have witnessed “. . . his responsibility toward society as an intellectual whose duty it is to question preconceived ideas, to encourage debate, and to provide some kind of guidance on social and political, cultural and moral issues by his comments” (173) on literature, which span more than fifty years.

Mario Vargas Llosa, who has lived in many European and American countries, was born on 28 March 1936 at his maternal grandfather's home, in the city of Arequipa, Peru. By the time he was born, Ernesto Vargas Maldonado and Dora Llosa Ureta, his parents, were already separated. His mother belonged to a highly reputed family in Arequipa, and when Vargas Llosa was just one year old, his maternal family, along with the young Mario and his mother, moved to Cochabamba, a city in Bolivia. It was a bad time for Peru as it was suffering from the economic crisis of the Great Depression as well as the political crisis due to the annulment of the 1936 presidential election results.

The young Vargas Llosa grew up reading the works of writers like Jose Maria Arguedas of Peru and Augusto Céspedes of Bolivia, who remained as strong influences in his life. Vargas Llosa's maternal grandfather, Don Pedro Llosa Bustamante, was a well-educated intellectual, who was also a published writer. His maternal grandmother, Dona Carmen Ureta de Llosa, was an amateur painter, who was also an intellectually lively person. It was this family background that instilled in him a passion for literature and encouraged the small boy to attempt at scribbling poetry from a very young age itself. Raymond Leslie Williams talks about the author's childhood in his book *Mario Vargas Llosa: A Life of Writing*: "Vargas Llosa lived an idyllic childhood in Cochabamba. He experienced economic and emotional security in an ideal educational and cultural setting as a young boy in the family home in Cochabamba" (6). His upbringing in such a religious Catholic family inculcated in him a moral vision of life, making him obsessed with the personal lives of his characters, who are exploited by the larger systems of power. Though he places his fiction within the background of the dictatorship or revolution, ultimately, he is concerned with its repercussions in the inner psyche of the common man. As the

contemporary Spanish American critic Wilfrido H. Corral suggests, “. . . this is why, within the structure of Vargas Llosa’s ideas, one can see him as the novelist of personal lives” (201).

In 1945 Vargas Llosa’s grandfather was appointed as the prefect in Piura, a city in northern Peru, to which the entire family moved. At Piura he came to know about the working-class neighbourhood La Mangacheria, which later turned out to be an important setting of his 1966 novel *The Green House*. Piura became very crucial in the life of the young boy as it was the place where he met his father Ernesto, at the age of ten, for the first time, who he believed to be dead. The traumatic period in his life began when his parents reunited and he moved to Magdalena in Lima and later to Miraflores with them, only to live an unhappy life in a disastrous family. According to Raymond Leslie Williams, Vargas Llosa calls it “. . . the most bitter period of his life; he lived constantly in fear” (11). He was saddened by the authoritarianism of his father which created emotional conflicts between the father and the son. While he was studying in the high school at the Colegio La Salle, his father, who considered literature as unmanly and related to homosexuality, came to know that Mario was writing poems. An infuriated Ernesto sent him to the Military Academy, Leoncio Prado, to cure his disease of ‘writing poems’. But contrary to what his father had expected happened at the Leoncio Prado, where the young Mario became a professional writer, by writing love letters for his friends, on their behalf, in exchange of cigarettes.

At the military school, Vargas Llosa finished reading *Les Misérables* (1862), the French Classic by Victor Hugo, which has remained as a strong influence in his life. The military school, a microcosm of the heterogeneous Peruvian society, which consisted of all social classes and ethnic communities, helped Vargas Llosa to increase

his social awareness of Peru, and to understand its affinity with machismo.

“Combined with brilliant realism of place and dialogue, Vargas Llosa had written a formidable critique of *machismo* in Lima society” (Wintle 777). The experiences of the military school have been realistically depicted by him in his 1963 novel *The Time of the Hero*.

In 1952 he left the military school, returned to Piura and joined the Colegio San Miguel and finished his high school. A voracious reader of classics, especially those of the French writers Victor Hugo and Alexandre Dumas, the young Mario was interested in writing and began his literary career by writing the play *The Flight of the Inca* in 1952. He also began his journalistic career by writing articles for the newspaper *La Cronica* in Lima in the same year. He attempted his skill at different genres, including poems and articles for several newspapers. In 1953, he began to study Literature and Law at the University of San Marcos, after rebelling against his father, who wanted him to study at the conservative Catholic university. The period was characterised by the despotic rule of Manuel A. Odria (1896-1974), which had its repercussions, even at the university. The author worked as a part-time journalist, the librarian at the Peruvian heritage association Club Nacional, the director of information at a radio station, an assistant to the Peruvian historian Raul Porras Barrenechea and a collaborator in several magazines during the period, which helped his understanding of the dictatorship more closely. It was during this period of his life, Vargas Llosa started reading the American novelist William Faulkner’s fiction and became attracted by his narrative style. While asked about the influence of Faulkner in an interview with Robert Boyers, Vargas Llosa replies, “I was fascinated with the structure of his novels, the way he organized time, points of view, the way he enriched

story and character with techniques that he invented” (“Exhilaration & Completeness” 212).

At the San Marcos University Vargas Llosa joined the communist group ‘Cahuide’, that discussed the principles of Karl Marx, the experience of which he has described in his novel *Conversation in the Cathedral* (1969). He was also influenced by the ideologies of the Peruvian politicians Manuel Gonzalez Prada, Jose Carlos Mariategui and the French philosopher Jean Paul Sartre, which were popular among the university students during the time. Sartre remained as an influential figure in the writings of the Latin American writers of the 1960s and 1970s, especially Vargas Llosa and Carlos Fuentes. “Sartre’s call to authenticity, to confrontation with the powers that be, and his commitment to moral and political engagement were, of course, not lost on the university student who knew his generation caught in the grip of a dictatorship or a fossilized society that resisted all change” (Castro-Klaren 6). Vargas Llosa admired Mariategui in such a way that he published a series of articles on him in 1956. At the age of nineteen, he rebelled against his family to marry his aunt Julia Urquidi Illanes, a divorcee 10 years elder to him, which forms the basis for his 1977 novel *Aunt Julia and the Scriptwriter*.

The years from 1956 to 1974 were the most fruitful years of his life in which he has visited many of the European countries and started living there, during which he published his first four novels and the first set of short stories. He also wrote articles for newspapers and magazines. He edited *Democracia*, which criticised the dictatorship of Odría and published his first story “The grandfather” in 1956. In 1957 his second story “The Chiefs” came out, which won him a literary prize organized by the *Revue Francaise* in Paris. It gave him a chance to spend two weeks in Paris, during which he met the French philosopher and writer Albert Camus. While

returning to Peru after his Paris visit, he visited the Peruvian Amazonian jungle and spent two weeks there, where he witnessed slavery and exploitation faced by the indigenous communities under the name of the rubber industry. The experience of the Amazon with the tribal groups like the Aguarunas, the Huambisas, the Achuar and the Shuar, formed the background of his later novels *The Green House* (1966), *The Storyteller* (1987) and *The Dream of the Celt* (2010).

After receiving his undergraduate degree in humanities from the San Marcos university, his mentor Raul Porras Barrenechea supported him to win a scholarship in Spain to undertake the doctoral studies in literature at the Complutense University of Madrid. In 1959 he left for Spain and at Madrid, his short story collection *The Cubs and Other Stories* won the Spanish literary award, the Leopoldo Alas Prize. It was in Madrid that he started to write *The Time of the Hero*, a novel about his student life in the Leoncio Prado military academy. In 1960 he moved to Paris, which was a dream come true moment for Vargas Llosa, who was an ardent lover of the French literature, especially Victor Hugo and Alexandre Dumas.

At Paris he wrote novels and short stories, taught Spanish, worked for the French radio, television, Press and published several political and literary essays on Camus, Cuba, Hugo and Sartre. He started to write extensively, and for him, literature was a means of understanding the world and exploring the human emotions. In his interview with Robert Boyers, Vargas Llosa confirms that he believes Sartre's view that ". . . literature is something that can produce effects in the real world, that it's not only entertainment In this sense, I think that, yes, writers should engage themselves and try to do something, through their literature, through their writing, about what is going wrong in the real world" ("Exhilaration & Completeness" 217-

218). During the period he became fascinated by the writings of the French novelist Gustave Flaubert, the Russian writers Leo Tolstoy and Fyodor Dostoevsky.

In 1962 the French Press sent Vargas Llosa to Cuba to make a report on the Cuban missile crisis. Captivated by the leadership of the Cuban nationalist Fidel Castro, he became a great admirer of the Cuban Revolution, which began his journey as a young leftist revolutionary. In the 1950s and early 1960s, he was closely associated with the left-wing causes and like many other Latin American intellectuals, he became a socialist and anti-imperialist. He even placed the leftist Jean-Paul Sartre as his literary model. However, after 1975 Vargas Llosa drifted away from his earlier Marxist ideologies and became an ardent critic of the leftist governments. He read more about liberalism, developed an interest in economics and became influenced by the Austrian-British philosopher Friedrich Hayek's liberalist ideas. After his divorce from Julia Urquidi in 1964, he has married his first cousin Patricia Llosa in 1965, and they have three children.

After completing his first novel *The Time of the Hero* (1963), since the publishers were unwilling to accept it, the author sent it to the Premio Biblioteca Breve, a prize competition organized by the Spanish publishing house Seix Barral, and much to his surprise, it became the first Latin American novel to win the prize. It also received the Spanish Critics' Prize. The novel is a controversial critique of many social evils and exposes the power hierarchies in contemporary Peruvian society, including the social, political, and the economic. "Of all the novels published in Latin America since 1960 – during the period called the Boom – no work that I know of has engendered more observable reactions than Mario Vargas Llosa's *The Time of the Hero*" (3), says Rilda L. Baker in an article titled "Of how to be and what to see while you are being". The novel, set among a group of military cadets at the Leoncio Prado

Military School in the 1950s of Lima, invokes strong statements about the corruption in the military, the ideas of machismo and the conflicts of the social stratification.

The practice of power and corruption throughout Peru can be seen in his second novel *The Green House*, published in 1966. The novel, which narrates the life in a brothel called 'The Green House', elaborates on the military and the governmental agents of power operating in society. The story takes place in different places across Peru in a non-chronological manner, which is set over a period of forty years. The novel has won the Romulo Gallegos Prize for International Fiction, the most prestigious literary prize of the Spanish language. His speech "Literature is Fire", delivered after accepting the prize, made him one of the most powerful orators of the time. His public speeches have a political vigour in it, which reinforced, in the words of Raymond Leslie Williams, ". . . his role as a political agent and supporter of radical social change" (35).

In 1966 Vargas Llosa moved to London, where he started to work on his next novel. In 1967 he has travelled to Greece as UNESCO's translator with the novelist Julio Cortazar. He has also travelled with Gabriel Garcia Marquez to the Colombian capital Bogota to attend an event. The author has attended conferences throughout the world including Washington DC, Oklahoma, Madrid, the Dominican Republic, the University of Jerusalem, Cambridge University and numerous other colleges and universities. He has also visited many European countries like Finland, Czechoslovakia, Italy, Spain, Ireland, and the Soviet Union. He was appointed as the visiting professor at the Washington State University, after which he taught at the University of Puerto Rico.

His third novel *Conversation in the Cathedral* (1969) portrays the Peruvian dictatorship under Manuel A. Odria (1896-1974). A technically complex novel, the

story is a conversation between two individuals in a bar named the ‘Cathedral’. It portrays corruption, the after-effects of the employment of power, the injustices of a repressive regime and the failure of individual desires. In *A Companion to Mario Vargas Llosa* Sabine Kollman regards it as “. . . the culmination and end point of Vargas Llosa’s early work” (113). The book explores the important aspects of Peru during the 1950s and presents how an entire society, including the individuals and communities, can be victimised by the influence of power.

After publishing the novel, he moved to Barcelona and has published “History of a Deicide”, his study of Garcia Marquez’s works in 1971. In 1973 the novel *Captain Pantoja and the Special Service* came out, which shows the Peruvian life just after the Odria years. In the novel Pantaleon Pantoja, the Army Captain, is allocated with the duty of constructing a military brothel in order to reduce the sexual assaults by the Peruvian soldiers working in the Amazon region. “The Perpetual Orgy”, his study on Gustave Flaubert, was written in 1975. His comic novel *Aunt Julia and the Scriptwriter* came out in 1977, which gives an idea of Lima in the 1950s and a satirical look at the Peruvian radio soap operas, which is also a fictional account of his relationship with his first wife Julia Urquidi.

Vargas Llosa has read extensively for *The War of the End of the World* (1981), for which he even travelled to Bahia in north-eastern Brazil. The novel, in which Brazil’s the War of Canudos (1896-1897) forms the major theme, is noteworthy for its political vision and epic qualities. During the period he directed a television programme and even published many plays including *Kathie and the Hippopotamus* (1983) and *La Chunga* (1986). His 1984 novel *The Real Life of Alejandro Mayta* attempts a literary exploration of the political violence in a revolutionary context. It portrays the political climate of Peru at the time – inflation, poverty, attacks from the

terrorist groups and revolutions. Mary E. Davis in her article “Mario Vargas Llosa: The Case of the Vanishing Hero” observes:

Vargas Llosa has continued the steady fabrication of his own history of Peru. The actual history of Peru forms a parallel motif in these complex novels, and, particularly in the later ones, the disillusionment of the author with the political process now evident in the twentieth century approximates that slow fall from idealism into gritty reality that commonly is the destiny of his characters. (510)

His next novel *Who Killed Palomino Molero?* (1986) is a detective novel set in Peru in the nineteen fifties, which examines corruption and power in the society. In *The Storyteller* (1987) the novelist narrates the consequences of westernisation on the lives of the native tribes through the character of Saul Zaratas. It portrays the positive as well as the negative effects of globalization.

His 1993 novel *Death in the Andes* portrays the Andean society during the Shining Path revolt. This novel presents a life of brutality in the context of the guerrilla violence and the bloodshed instilled by the Shining Path movement. Apart from politically engaging novels, he has also attempted to write erotic fiction including *The Notebooks of Don Rigoberto* (1998) and *In Praise of the Stepmother* (1988). Asked about his erotic novels, he replies, “Eroticism is the way in which culture, and particularly the arts, enriches life” (Robert Boyers and Gene Bell-Villada 216).

One of the greatest political novels of the 21st century, *The Feast of the Goat* (2000), is a fictionalized treatment of the Dominican dictator, General Rafael Trujillo (1891-1961). The novel belongs to the category of the Latin American dictatorship novels like *I, the Supreme* (1974) by the Paraguayan novelist Augusto Roa Bastos and

Autumn of the Patriarch (1976) by Gabriel Garcia Marquez. In the novel Vargas Llosa portrays an image of the dictatorial power which shows how power can transform reality and how it affects the lives of the common man within a rigid capitalist society. The whole of the Latin American literature, especially Vargas Llosa's literary oeuvre is characterised by its concerns on political culture and reality. By combining real historical incidents of brutality into the lives of the imaginary people, the novelist here shows the events that could have happened in the Dominican Republic under the dictatorship.

The Way to Paradise (2003) is a biography of the French painter Paul Gauguin and Flora Tristan, his grandmother. His 2006 novel *The Bad Girl* deals with the theme of complicated human relationships and the 2010 novel *The Dream of the Celt* presents the life of Sir Roger Casement (1864–1916), the Irish patriot. *The Discreet Hero* (2013) centres around the cities of Piura and Lima; and portrays many characters from his previous novels. In 2015, Vargas Llosa divorced Patricia Llosa, his second wife; and later started to live with Isabel Preysler, a famous television host. His 2016 novel *Five Corners* discusses socially relevant topics like the misuses of power, corruption, dictatorship and the propagandist approaches of journalism in the 1990s Peru under the President, Alberto Fujimori (1938-2024). *Harsh Times* (2021) is his last novel to be translated into English, which tells the story of the political turbulence of Guatemala in the 1950s. His final novel *Le dedico mi silencio* (2023), which has not yet been translated into English, tells the story of a Peruvian school teacher and journalist named Tono Azpilcueta, who lives in Lima.

With a legacy that transcends the boundaries, Mario Vargas Llosa died in Lima, at his homeland of Peru on 13 April 2025 in the embrace of his family by leaving behind him a world of literature which constitutes a body of work that will

create a lasting impact on the minds of the literary enthusiasts in the coming generations. A significant figure who remained in the forefront of the world literature for more than fifty years, he has given voice to the vulnerable population of a continent by questioning injustice and stimulating critical thoughts in the minds of the readers; thereby making his Peru a country that the readers all around the world are familiar with.

For Vargas Llosa, literature is a political phenomenon through which he wanted to criticise the structures of power in his society. In his literary works, he addresses issues related to social injustice, democratic challenges, ruthlessness of the political parties and the societal power structures. With his intellectual accuracy, he has used literature as a tool to challenge and resist the power structures of the different institutions in society.

Many academic studies have been done on the novels of Vargas Llosa, focusing on its major themes and techniques, narrative structure, background, characterisation, political corruption, social evils, and the economic perspectives. Sabine Kollmann in the book *A Companion to Mario Vargas Llosa* (2014) offers a detailed analysis of Vargas Llosa's career as a writer, focusing on his novels, essays, journalistic articles, as well as his plays. By presenting an intellectual biography of the writer, the book gives a detailed study of many of his novels; and deals with his experimenting style with regard to form, language and genre.

The book *Vargas Llosa among the Postmodernists* (1994) by Keith M. Booker examines Vargas Llosa as a prominent Latin American postmodern writer by analysing his narrative style and the thematic peculiarities in a systematic way. Booker scrutinizes the major elements in the fictional world of Vargas Llosa that make him a postmodern writer. He evaluates the modernist as well as the

postmodernist elements in *The Green House*, the usage of parody in *Captain Pantoja and the Special Service*, the realist, modernist and the postmodernist peculiarities in *The War of the End of the World*, the usage of the metanarrative and the fantasy in *The Storyteller* and the role of a reader in the postmodern context in *Who Killed Palomino Molero?* He makes a comparative study of the features of commodification, production and consumption in *Aunt Julia and the Scriptwriter* and the Italian novelist Italo Calvino's *If on a Winter's Night a Traveler* (1979). In the book he also studies the contradictions between fiction and reality in Vargas Llosa's *The Real Life of Alejandro Mayta* and *The Real Life of Sebastian Knight* (1941), by the Russian novelist Vladimir Nabokov.

Sara Castro-Klaren chronologically analyses the different novels written by Mario Vargas Llosa in the critical book *Understanding Mario Vargas Llosa* (1990). The book consists of an overview of the literary works of the writer, a study about machismo in *The Time of the Hero*, Vargas Llosa's experimentative style in *The Green House*, the narrative peculiarities in *Conversation in the Cathedral*, the writer's self-portrait in his non-fictional works such as "The perpetual Orgy", the usage of parody in *Captain Pantoja and the Special Services* and *Aunt Julia and the Scriptwriter*, the employment of cinematographic techniques in *The War of the End of the World*, and the blending of myth and ideology in novels like *The Real Life of Alejandro Mayta* and *The Storyteller*.

Temptation of the Word: The Novels of Mario Vargas Llosa (1998) by Efrain Kristal elaborates on the artistic genius and the intellectual brilliance of Vargas Llosa throughout his literary career. The book provides an investigation of the author's thematic peculiarities, writing style and the literary devices as well as his passion for literature, political convictions, personal experiences and the moral vision. In the book

Kristal analyses Vargas Llosa's novels starting from his first novel *The Time of the Hero* to his 1997 novel *The Notebooks of Don Rigoberto*.

In the article "A City Boy" (1978), Luis Harss recognises Vargas Llosa as an urban writer, a city boy, as the title says. He is of the opinion that cities, whether Piura, Barcelona, or Paris, occupy a significant position in the novels of Vargas Llosa, just like his portrayal of the rural, jungle and the countryside. Malva E. Filer's article "Vargas Llosa, the Novelist as a Critic" (1977) analyses Vargas Llosa's role as a literary critic, who has written many articles, newspaper entries and books on Flaubert and Garcia Marquez. The article focuses on Vargas Llosa's evaluation of Flaubert's *Madame Bovary* (1856) and claims that it is Vargas Llosa's admiration for Flaubert's novels and letters that gave rise to such a scholarly essay.

The article "Mario Vargas Llosa and the Totalization Impulse" (1977) by Robert Brody discovers the relationship between Vargas Llosa's novels and the past; as well as his role in creating a new tradition in the Latin American novel. Brody explains how the author tries to attain the total reality or total novel in his works written during the nineteen sixties. Joseph A. Feustle, Jr. in the article "Mario Vargas Llosa: A Labyrinth of Solitude" (1977) argues that Vargas Llosa's fiction consists of many traditional elements of the Latin American literature though he attempts modern techniques and narrative structures in them. The study also brings out solitude as a constant theme in the works of the Latin American writers from the Argentine writer Domingo Faustino Sarmiento to Gabriel Garcia Marquez.

In the article "Mario Vargas Llosa: The Necessary Scapegoat" (1977), Mary Davis is of the opinion that while evaluating Vargas Llosa's works, focus must be laid on the inner meaning of the text rather than its surface. His work of fiction can also be considered as mythic since it makes the reader reminisce the world of Greek tragedy.

“Let’s Make Owners and Entrepreneurs: Glimpses of Free Marketeers in Vargas Llosa’s Novels” (2010) is an article by Jean O’Bryan-Knight that studies Vargas Llosa’s influences that changed him from a leftist to a neoliberal, which is obvious in his fiction too. The article focuses on novels like *Aunt Julia and the Scriptwriter*, *The Storyteller* and *Death in the Andes* and brings out how the novels are helpful in studying Peru’s economy.

Sabine Kollmann’s article “Vargas Llosa’s Self-Definition as ‘The Man Who Writes and Thinks’” (2010) looks in detail Vargas Llosa’s critical attitudes towards the current affairs that have contributed to a wide variety of topics that he attempts at, including dictatorship, politics, ethnic communities, eroticism and the military, to name only a few. The article also gives an idea of the author’s concept of literature and the function of his literary works.

In the article “Vargas Llosa and the History of Ideas: Avatars of a Dictionary” (2010), it is stated that Latin American writers like Vargas Llosa are committed to “the battle of ideas” (189), that is an essential requirement in writing literature. Wilfrido H. Corral, in the article, discovers the ideological and intellectual inclinations of the author, that led to the composition of his fiction. Alonso Cueto in “Reality and rebellion: An overview of Mario Vargas Llosa’s literary themes” (2012) examines various themes in the author’s fiction including the oppressive reality, truth, power, rebellion, authority and torture. The article analyses how the search for power controls the life of his protagonists and relates it with instances of rebellion and oppression.

Rilda L. Baker in the article “Of how to be and what to see while you are being: The Reader’s Performance in *The Time of the Hero*” (1978) critically examines the novel and finds out the reader’s role in generating meanings out of the text, irrespective of its ambiguity, paradoxes and blurring of temporal-spatial settings. The

article recalls the reception of the novel by the Peruvian readers, causing agitations against the writer, which even led to the burning of its copies at the Leoncio Prado military school. The narrative structure of the novel is analysed in detail, to show how it contributes to the reader's understanding of the fragmented reality portrayed in the novel. Gerald Martin's article "The early novels: *The Time of the Hero* and *The Green House*" (2012) is an investigation of these two novels, their important themes, modernist techniques used in them, social and historic background, the personal experiences that contributed for their writing and Vargas Llosa's social criticism in them.

Luys A. Diez in the article titled "*The Sources of The Green House: The Mythical Background of a Fabulous Novel*" (1978) explores the probable sources of *The Green House* that Vargas Llosa himself has mentioned in many of his interviews. Here Diez compares the novel and many of Vargas Llosa's interviews to find out the relation between reality and fiction that is presented in the novel. He also incorporates his personal experiences of visiting the places like Piura, where the novel is set. Michael Moody's article "A Small Whirlpool: Narrative Structure in *The Green House*" (1978) studies the plot, structure and the narrative pattern of the novel and finds out how all these elements combined with its theme give a coherent, artistic, unifying effect to the novel. Since the novel is an amalgam of the five different stories that occurred over forty years, the article highlights the artistic capability and the literary techniques that Vargas Llosa has employed in the novel to give a perfect synthesis of the story.

Efrain Kristal in the article titled "The total novel and the novella: *Conversation in The Cathedral* and *The Cubs*" (2012) attempts at a comparative study of these works and discovers the similarities between its protagonists Santiago and

Pichula Cuellar respectively. Both the works reveal the socio-political milieu, corruption, social hierarchy and the social order in them. Alan Cheuse's article "Mario Vargas Llosa and *Conversation in The Cathedral*: The Question of Naturalism" (1978) scrutinizes the different episodes from the novel and tries to find out the naturalist techniques used by Vargas Llosa. Cheuse observes that though many events like the social oppression and the political climate of Peru under the Odría dictatorship are shown in a naturalistic manner in the novel, Vargas Llosa skilfully takes it beyond the traditional aspects of naturalism.

The article "Conversations and Confessions: Self and Character in *The Fall* and *Conversation in The Cathedral*" (1978) by Jean Franco is a comparative study of Vargas Llosa's *Conversation in The Cathedral* and *The Fall* (1956) by Albert Camus. The article states that both the novels employ the mechanism of confession by the central characters in order to reveal their true identities and the inner feelings; Santiago in *Conversation in The Cathedral* and Clamance in *The Fall*. Franco concludes that the "deceptive frankness of Clamance's confession is analogous to the deceptiveness of the conversations in Vargas Llosa's novel" (64).

The article "Modernity as Anomie in Mario Vargas Llosa's *Conversacion en La Catedral* and *Guerra del fin del mundo*" (2001) by Lucy D. Harney evaluates Vargas Llosa's modernist inclinations by comparing his novels *Conversation in The Cathedral* and *The War of the End of the World*. The article discusses the writer's social and political convictions and finds out how his political thought has evolved in relation to these novels. Charles Rossman's article "Mario Vargas Llosa's *Conversation in the Cathedral*: Power Politics in a Corrupt Society" (1987) critically analyses the political corruption, the socio-economic hierarchy and the misuse of power.

The article “Sex, Politics, and High Art: Vargas Llosa’s Long Road to *The Feast of the Goat*” (2010) by Gene H. Bell-Villada highlights Vargas Llosa’s preparations in writing *The Feast of the Goat*, where he read Dominican dailies, books about Trujillo and also conducted interviews with many Trujillistas, including Joaquin Balaguer, Trujillo’s successor. The article deeply analyses the novel and discusses its various themes like the despotic political system, rebellion, violence, the state sponsored terror and places it as a totalizing novel. Clive Griffin’s article “The dictator novel: *The Feast of the Goat*” (2012) examines *The Feast of the Goat* as a political thriller, elaborating on the dictatorship, the power of the dictator, its consequences in the lives of the individuals and the political climate of the Dominican Republic that led Vargas Llosa to write such a novel.

The article “Deconstructing Dictators” (2002) by Edmundo Paz Soldan probes into the reasons behind Latin America’s desire for dictatorship, by briefly mentioning Vargas Llosa’s *The Feast of the Goat*, Garcia Marquez’s *The Autumn of the Patriarch* and Carlos Franz’s essay “Against the Heroes”. “Demonic Power and Political Discourse in Mario Vargas Llosa’s “*La fiesta del chivo*”” (2004) is an article by Jane Marcus-Delgado which emphasises *La fiesta del chivo* as a semi-historical and semi-fictional novel by examining Vargas Llosa’s approaches to politics and fiction, the political inclinations of the novel and Vargas Llosa’s attitude towards the political and the religious atrocities mentioned in the novel.

Richard F. Patterson’s article “Resurrecting Rafael: Fictional Incarnations of a Dominican Dictator” (2006) talks about the novels *The Feast of the Goat* by Vargas Llosa, *In the Time of the Butterflies* (1994) by Julia Alvarez and *The Farming of Bones* (1998) by Edwidge Danticat; all the three novels which portray the dictatorial regime of the Dominican despot Trujillo. The article titled “Indeterminacy and the

Subversive in Representations of the Trujillato” (2008) by Adam Lifshey studies Vargas Llosa’s *La fiesta del Chivo*, Freddy Prestol Castillo’s *El Masacre se pasa a pie* and “La mancha indelible”, a short story by Juan Bosch; and evaluates the representation, contradictions and the ambiguities of the Trujillo regime, portrayed in the three works.

Though there are many scholarly books and articles based on the novels of Vargas Llosa, an analysis of his works, within the parameters of the theory of power, especially that of Foucault, is an original and innovative one. Vargas Llosa’s works explore a wide range of themes and concerns; however, until recently, very little has been written about the power structures present in them, especially in English. The present thesis, based on the theories of power, focusing on the power relations as a strategy in every social relationship in the context of the fiction of a Latin American writer, Mario Vargas Llosa, is a relatively unexplored one. This study will thus fill the literary gap as it attempts to examine the novels of Vargas Llosa, by applying the theories of power, particularly focusing on Foucault.

The thesis is divided into five chapters, apart from the introduction and the conclusion. The introduction elucidates the thesis statement, the objectives, the hypothesis and the methodology of the study. It gives a brief note about the life, works and the achievements of Mario Vargas Llosa and places Vargas Llosa as a Latin American writer. A brief history of the Latin American countries, their literature, and a short introduction to the theory of power are provided. It also provides a review of literature already done in the relevant area.

The first chapter “Envisioning Power: Evolution and Strategies” focuses on the growth of power as an area of research and offers a genealogical development of

the theory of power. It provides an investigation into the concepts of power from a critical and historical perspective.

The second chapter “The Military School as a Panopticon Schema: Disciplinary Power in *The Time of the Hero*” discusses how the power practised by the institution of the military in the Leoncio Prado military school in Lima can be identified as Foucault’s disciplinary power. The chapter analyses the disciplinary techniques like surveillance, the panopticon, discipline, observation, normalisation, examination and the punishment, and tries to locate them within the fictional world of the novel. The chapter also discusses Foucault’s concept of resistance, with respect to the incidents in *The Time of the Hero*.

The third chapter “Masculine Dominance and the Objectification of the Female Body: Biopower in *The Green House*” investigates the issues of gender struggle and places it along with Foucault’s concept of the biopower. The chapter tries to read how the masculine power directed against the female bodies in the novel can be considered as instances of biopower. The chapter also focuses on ideas such as patriarchy, patriarchal hegemony, gender, sexuality, domesticity and resistance. The chapter specifically analyses the female exploitation in the novel within the societal institutions of the religion, the military, economy, marriage and the prostitution.

The fourth chapter “Habitus and Hegemony: Parental Power in *Conversation in the Cathedral*” explores how Vargas Llosa portrays the principles of power present in the family relations, especially between the parents and the children. By predominantly focusing on the family of Don Fermin Zavalita, his wife Senora Zoila and their three children – Santiago, Sparky and Tete – the chapter indulges in bringing out the elements of parental power and places the institution of the family as a

disciplinary as well as sovereign institution. The chapter also studies the concepts of the habitus, hegemony, the symbolic power and resistance.

The fifth chapter “Torture and Punishment: Dictatorial Power in *The Feast of the Goat*” showcases how the novelist has depicted the use and the abuse of power by the totalitarian regime, and how the sovereign power controls the day-to-day activities of its people. The chapter reads the dictatorial power represented by Trujillo as an example of Foucault’s sovereign power, focusing on ideas like torture, punishment, authority, control, domination, repression, and resistance.

The concluding chapter summarizes the key findings of the research and restates the basic arguments. The major findings of the thesis are listed out. There are suggestions for further research in the related areas. A brief bibliography also is attached.

The works of Mario Vargas Llosa depict how power affects individual destinies. It can be stated undoubtedly that power has a significant role in institutionalizing the social systems in the literary matrix of Vargas Llosa. Power becomes the animating principle and the driving force behind every social act. Since a serious study has not been made so far to investigate the equation of the power structures in these novels as a group, it is very much relevant today.

The study of power is highly appropriate in the present-day Indian context, as India too witnesses the side-effects of the practices of power in the form of corruption, exploitation, authoritarianism and the rise of the nationalist propaganda similar to that of the Latin American context. Often considered as the largest democratic country in the world, India faces challenges in the spheres of politics and governance. The country is struggling with the problems of economic inequality, as a result of the rise of population. The unimaginable power of the media is another

significant issue that the country faces today – which influences the way one sees, thinks and perceives. Thus, the research on the different patterns of power enables us to think of the world which we live in, which emphasises the relevance of the study.

Chapter 1

Envisioning Power: Evolution and Strategies

Power can simply be defined as the capacity to influence or manipulate the environment in which a person lives, including the behaviour and the perspectives of others. It is often understood as the ability to exert control over others. People ascribe various meanings to the concept of power, which is assumed in different ways in different contexts. For instance, as a social animal, human beings are aware of the political power, economic power, military power, nuclear power, human power, electric power and the like. Etymologically, the word 'power' is originated from a Latin word meaning 'to be able' and it was from the Middle English period that it became part of the English language. Since then this simple word has had a decisive role in the history of mankind, with its diverse denotations and connotations. In the sociological perspective, the word has been interpreted in multiple ways by multiple thinkers, within different frameworks and societal structures, however leading to ambiguity in fully understanding the concept behind it. According to Max Weber, ". . . the concept of power is sociologically amorphous" (*Basic Concepts in Sociology* 117). The word can simply be explained as the primitive instinct which is inherent in every human being.

Similar to power, power struggle was always a part of human existence, an important factor in determining the network of the human and the societal relationships. Every society is built on the dimension of power struggle and power relations, which comprise of people who exercise power and at the same time people who are placed at the receiving end. The people who hold power always try to exploit or dominate the weaker sections of the society, the powerless people. The pattern of

power relations may be different in different societies based on its culture, geography, population or time; however, its basic character remains the same.

Power has often been replaced with the terms ‘authority’ and ‘domination’. When one speaks of power, an image of the police force or the political leadership strikes our minds. Revolutions and bloodsheds are usually associated with it. But power is more than that, which can be defined on the basis of human relations in a given society. Time has proved that power acts as a drug to human beings, to which men are addicted. Since the beginning of civilization, it was the desire for power that controlled the lives of human beings. Stewart R. Clegg views:

Positive, wonderful things may be achieved with power: tyrannies defeated, democracies created, relationships forged, and freedoms established. Equally however, as we learn from the daily news, the power to achieve each of these good things may entail violence being unleashed, domination being enforced, and manipulation being employed. (*Power and Organizations 2*)

Power was equated with authority and domination during the monarchical period and in the authoritarian or the totalitarian regimes. In such societies power is visible and hierarchical. It had the capacity to create and at the same time destroy societies.

However, in the modern times, there is a vast difference between the terms ‘power’ and ‘authority’, even though they appear synonymous.

In the modern period, power remains invisible and unfelt. It is less oppressive than it was during the traditional monarchical period. Every society consists of different power structures operating within it, such as the religion, family, politics, caste, class, law and economy. In each of these structures the rules and regulations are based on power, sometimes obvious and many other times, obscure. In each institution the members are conditioned to behave in particular ways these power

structures teach them. These conditions are silently accepted by its members and they acknowledge it as the rules related to the structure they are a part of. However, in many cases the members are unaware of the rules related to the structure, and they follow it simply as certain habits or practices, without realising them as rules and regulations. In such cases, it should be understood that the power is more effective and indestructible. Within each institution, since its members interact with each other, it is clear that the phenomenon of power can be recognized everywhere. Institutions use many strategies to effectively imply power. In the modern society, power is to be understood as a relationship, that involves the human agents in it. It appears to be productive, normalizing and enables the proper functioning of the society. In the modern branches of thought, the concept of power is problematized depending upon its techniques of understanding and representation. There is a widespread belief that power is present only in the public relations, which is completely false. It is present both in the public and the private spheres of life. By problematising the concept of power, this thesis tries to demonstrate that power is a constant motif and a hidden agenda behind the lives of people, both in their public and private realms of life.

The idea of power is an interdisciplinary concept, which has always been an engaging topic among the intellectuals. The theory of power is developed from the different studies made by the different scholars in the different disciplinary fields. It is extended from sociology to almost all the fields of thought. Different scholars have explained and theorised the concept of power in different ways. Power as a modern branch of thought begins in the writings of Niccolo Machiavelli and Thomas Hobbes. Sociologists like Max Weber, Robert Dahl, Steven Lukes, Anthony Giddens, John Gaventa, Stewart Clegg and others have laid the sociological theory of power. Along with this, there is a vast collection of the study of power made by intellectuals like

Michel Foucault, Antonio Gramsci, Louis Althusser and Pierre Bourdieu. The philosophers, intellectuals, Sociologists, Marxists, feminists, political thinkers and the postcolonial thinkers approach the concept in different ways. Texts related to humanities, social sciences, history and even literature talk about the concept of power relations.

Literature, a mode of human expression, records the personal and the universal details of the human relations through prose and poetry. It includes the social, family, public and the private relations that a person achieves in his life, which are represented in literature. Since every human relation is based on the notion of power, literature in a way captures the different dimensions of power relations in a person's life. Thus, literature is an effective way in providing insights about the concept of power, in an unscientific and less theoretical way. Mario Vargas Llosa's writings provide a critical and radical approach towards the idea of power. While providing a new structure and appearance to his novels, he also lays emphasis on the unconventional and unfamiliar aspects of power in his works. He has made an attempt to define and portray the various forms of power struggle in his works, which will be discussed in the later chapters. This chapter is an attempt to trace the development of power as a social theory. By providing an analysis of the different definitions of power, it tries to incorporate various views of power put forth by many thinkers.

A key concept in politics, bureaucracy, judiciary, economics and gender, power can be considered a global phenomenon, which is also dispersed into structures like the family, kinship, body, sexuality, technology and knowledge. In addition to equating power with the acquisition of wealth, status, weapons, or military forces, it is important to study the role of power put forth in the writings of philosophers, historians and social scientists. Studies have been made on the individual power,

social power, institutional power, gender power and the power of communities. There are different views and opinions in the debates about power, which often appear contradictory to each other. However, the popular view of power is that it is most importantly relational and asymmetrical.

To employ or wield power does not simply mean the possession of power or to have power over others. It is a complicated process in which having power and the access to the means of power are different. The exercise of power results in many consequences, which cannot be anticipated and foreseen. However, the two primary outcomes of the exertion of power are repression and resistance because in every power relationship, when one tries to repress, the other always tries to resist. Though they are not the same, power and resistance are interdependent aspects of social life. This can be applied in the case of the individuals, institutions, social organizations, cultural groups and the political as well as religious establishments. The study of power was always a favourite area for social thinkers to find out how one can define, categorise and observe power. It was after the Second World War the intellectuals started showing a widespread interest in the discussion of power.

The modern thinking on power begins with Machiavelli and Hobbes, who were concerned with power within the state and organization. Niccolo Machiavelli (1469-1527), a Florentine philosopher and author, known as one of the world's foremost philosophers of power, represents the strategic and the decentralized thinking about power and organization. Machiavelli, a child of renaissance, is considered as the founder of modern political thought. He is known as the first exponent of the power-politics and his work *The Prince*, published posthumously in 1532, can be considered as the foundation of modern power politics. The book, a

handbook on the art of governance, is written in the form of an instruction, addressed to a ruler, which teaches the ruler to acquire political power through any means.

The Renaissance scholars, including Machiavelli believed in the supremacy of the state. According to him, the main aim of every state must be to maximise and expand its power, thereby to establish itself firmly and effectively among its subjects. Machiavelli, who lived during the Italian Renaissance, entered the government service at a very young age and later became the secretary to the king, through which he realised the internal political affairs of the period. He conducted studies on the power and organisations from the medieval period onwards. He concluded that during the medieval period which practised feudalism, the territory was divided into many parts under the leadership of the separate chiefs by the king. The period lacked a central system of authority or common laws throughout a particular state. But during the Renaissance period, due to the supremacy of the church, the state lost its power and became inferior to the religious administration. It was in such a situation that Machiavelli wrote *The Prince* in order to make the rulers regain their power over the church and the religion. He wanted the state to be an independent unity, without any alliance with the church. He believed that the state is the highest form of the institutional power.

Machiavelli's studies are concerned with power and the state. In his writings he justified the autonomy of the state power and insisted the rulers to make the state strong and united by any means. A state and its ruler must be powerful enough to be worshipped by every individual. According to him absolute power should be the ultimate aim which can be achieved by any means. It was from his views on power that the social scientists started taking interest in power. For him, in order to achieve a purpose, power can be used in a strategic and decentralised way. A ruler can adopt

many strategies like the military for the proper functioning of the society. He finds no fault in achieving total power. He insisted on the supremacy of an authoritarian, coercive power. Because it is the power of the ruler that creates subordination and obedience in the people. He viewed that the concept of power is equivalent to that of authority. A person who possesses power naturally has the right to be authoritative. Sticking to morality does not make a person powerful. Instead, a great leader should master the skill of effectively managing his power, in any possible way, thereby making the people obey the ruler with respect and fear.

The state is superior to all the other forms of organizations. He wanted the state to be the centre of governance, which is possible only by the acquisition of power. Politics is nothing without power. A ruler should not necessarily be a moral person, but definitely a powerful person. He argues that all politics is power politics and it should be a constant struggle for power and survival. He insisted on the sovereign power of the state, with the help of a strong military force. He demanded that the prince should give importance to the power of the state. He should be rude and cunning only to win the game of politics, whereby the end justifies the means. The state should be powerful in such a way that it enjoys absolute power over all other institutions, including the church. Power is the sole instrument in building a unified, sovereign, autonomous state. He even advised the prince to be a good organizer of war since war is an effective way to increase power.

Machiavelli's *The Prince* can be compared with Chanakya's *Arthashastra*; in which he points out the importance of coercive power in the proper functioning of the state. Chanakya (350-275 BCE), often considered as the founding father of political science in the Indian thought system, is an ancient philosopher and political consultant. Also known as Kautilya and Vishnugupta, he was the chief political

advisor and the Prime Minister of Chandragupta Maurya, the founder of the Mauryan Empire. It is believed that Chanakya's political treatise *Arthashastra* had a huge impact on Chandragupta, which helped him to become a powerful monarch.

Chanakya's instructions in the text enabled the emperor to maintain himself and his empire in the powerful position over generations. His *Chanakya Neeti* is a collection of aphorisms, written as an advice for Chandragupta on how to become a good ruler.

Similar to Machiavelli, Chanakya is of the opinion that the king should be the supreme head of the nation. He should be a good leader and a role model for his subjects. He should focus on increasing and maintaining his power, thereby inculcating feelings of fear in the minds of the people, which in turn makes the people obedient and subservient under the dominant power of the state. He should be powerful enough to accept challenges and take risks to preserve his powerful status and the political stability of the state. Stressing on the absolute power of the Monarch, he implied that kings should be capable of expanding their territories, which gives them more power. He also advocated the methodologies of strategic thinking and diplomacy, in order to make the king more acceptable. Chanakya's preaching is relevant in the contemporary world, where he discusses the power dynamics and the methods to retain power.

In the seventeenth century, it was the English philosopher Thomas Hobbes (1588-1679) who worked further on the principles of power put forth by Machiavelli. Known as the father of modern political science, Hobbes proposed the theory of social contract in his seminal text *Leviathan* (1651). Often considered as a classical political treatise, the book contains the essence of his philosophy. For him, power is an instrument to attain some apparent good in the future. By supporting the idea of the absolute state, he wanted the people to accept the state as an all-powerful,

authoritarian entity, just like Machiavelli. Hobbes, who became upset after witnessing the English Civil War, wanted the state to practise absolute autonomy and central authority in order to avoid conflicts and wars. The Hobbesian philosophy surmises that the only solution for such a crisis is to have a sovereign rule of the monarch. He believed that man as a social animal, is never satisfied with the current status and hence he always tries to maximise his power. The life of a man is an unending struggle to seize power and to move forward in life. He identifies the state as a man-made entity, not a gift from the almighty, as the traditional thinkers viewed it. Since the state is an association of human beings, the sole ambition of its leaders should be to increase its power. This desire for power should be effectively directed towards the peace and wellbeing of its people. Men who are entangled in continuous conflicts and competitions in their daily lives, wish to acquire unlimited power. Thus, his theory of social contract argues that the people should surrender themselves to the power of their state, to ensure their safety and protection. The existence of such an all-powerful governing system alone can keep the members of a state united.

According to Hobbes, the main intention behind the formation of the states should be to provide safety and security for its people. It acts as a contract that is made between the state and its people, in which the people agree to surrender themselves in front of its absolute authority, for their wellbeing. Hobbes views this as a mutual agreement, in which power should be exercised only with good intentions. He suggests that the people cannot resist the sovereign power exercised by the state because of the nature of the contract. Law and order can only be established if the state has the freedom to exercise its supreme power over its people. By assuming absolute and unlimited power, the sovereign ruler's power will not be restricted by any other authority including the religion or the opposition. He explains his social

contract theory by taking the example of the biblical creature 'Leviathan' from the Old Testament. In the Hobbesian philosophy, 'Leviathan', the sea monster metaphorically stands for the ideal, all-inclusive sovereign power.

Even though there are many differences between their concepts regarding power, it was Machiavelli and Hobbes, who built the foundation for the contemporary philosophies and theories of power. Machiavelli, in the form of an advice and Hobbes, in the form of a theory, justify the supreme and authoritarian power of the state. However, in the Machiavellian principle, the ultimate end of the system is the state; whereas in the Hobbesian philosophy, the power of the state should aim at the wellbeing of the individual. Machiavelli's power can slightly be identified with the totalitarian state; however, Hobbes is against the totalitarian state since it should give preference to the good of its subjects. Though the doctrines of the two thinkers are slightly contradictory on a deep analysis, Niccolo Machiavelli and Thomas Hobbes are considered as the founders of the modern political philosophy. Since Hobbes' approach was more systematic and scientific, in the course of time, Hobbes' view of power became more triumphant than Machiavelli's military images of the same.

After World War II, social scientists and thinkers became more curious about the principles of power dynamics and thus came out with different views on power, the possession of power and its exercise. In this context, it is crucial to study the theories of power put forth by the German sociologist Max Weber (1864-1920). A political economist and philosopher, Weber developed rational theories of power, modelled on the scientific Hobbesian power. He linked power with bureaucracy and his theories of organisational power gained much importance among the social scientists. By linking power with the ideas of bureaucracy, authority and rule, he defined power as the capacity of a particular person to fulfil his will without being

affected by the opposition of others. Weber in *Basic Concepts in Sociology* observes: “By *power* is meant that opportunity existing within a social relationship which permits one to carry out one’s will even against resistance and regardless of the basis on which this opportunity rests” (117). He regarded power as an element of domination, which forms an important focus in his study of power. He regards domination as the compulsion of one’s will over others or a targetted group in a forceful way and identifies this as a special case of power. “The greater the capacity so to impose such will and achieve the related purpose, the greater the power” (Galbraith 2). Weber’s important works include *Economy and Society* (1921) and *General Economic History* (1923), both published posthumously.

While analysing the power in a given society, he finds that the source of power can be traced from various sources, which highlights his pluralistic idea of power. In order to explain this, he gives an example from the modern bureaucratic organization where the men exercise power by utilizing their position and economic status, even though they are just employees working for their salaries. The Weberian sociological model thus focuses on the organizational power of the bureaucracy, by taking into consideration its economic and authoritarian perspectives. However, he viewed that this organizational form of power, which results in the routinization and mechanization of the modern day lives of men, results in the regulation of the freedom of the human spirit.

Before Weber formulated his theories, power was often confused with authority. Weber distinguishes between power and authority. He argues that power becomes authority when it is legitimately approved with the help of law and constitution. He believes that all types of authority are based on power, which ultimately leads to obedience. Authority is the type of power that is legal and based on

rules. He identified three sources of legitimate authority – tradition, charisma and laws, based on which he identified three types of authority – the traditional, charismatic and the rational-legal authority.

The traditional authority is based on the uncompromising belief in the existing traditions. It upholds the necessity and sanctity of authority of such traditions. The patriarchal authority is the example of traditional authority, where the superiority of the male family members including the father, brother or husband is unquestioningly accepted by the family. The charismatic authority is based on the leader's exceptional personal qualities that make the followers obey him with admiration. Here the followers completely devote themselves to the heroic powers of the leader due to his extraordinary charisma, confidence and the capacity to influence others. Power of religious men, film stars, great orators, the celebrities and the social media influencers is an example for the charismatic authority. The legal-rational authority is based on the legalised laws and the rules in a given society, which is best explained by the bureaucracy. Here the people do not simply obey rules because of tradition or a ruler's charisma; instead, they act rationally according to the rules and regulations. The person in authority is also bound to follow the rules. The modern system of government and all the forms of administration are based on this legal-rational authority, which is based on the organizational laws. However, the later thinkers find the exercise of illegitimate authority within the legitimate bureaucratic system of rules and laws as a drawback of the Weberian concept of power. Weber, in his philosophy, did not mention about the unlawful and the illicit activities happening within the hierarchy of the organizational bureaucratic authority.

Weber's approach to power is supported by Robert Dahl (1915-2014), who discussed power within the limits of a community. An American political theorist,

Dahl views power as the influence of a person over the actions of others. His works like *A Preface to Democratic Theory* (1956) and *Who Governs?* (1961) discuss the practices of power in the society. While Weber studied power in relation to the parameters of an organization, Dahl analysed power by basing it on a real society and formulated his community power theory. According to Dahl's community power theory, power is not equally distributed in the society; it is concentrated in the hands of a significant few people. Others who do not have the access to power, are obliged to obey the people in the position of power and are forced to restrain from doing what they wish to do. He understands power as a relation among the people, where the people who hold power are able to intrude even into the private lives of the subjects, and control their preferences and choices.

The period just after the Second World War made many changes in the society all over the world, the rise of certain individuals into the powerful position, the most important one among them. The emergence of such a powerful ruling class, which is capable of controlling and monitoring the day-to-day activities of the common men made Dahl realize the organizational quality of power. People who possess power became the important ones in the society, who demanded obedience from the people, who used their influence to hegemonize the powerless. This leads to his assumption that power is pluralistically distributed in the society. This pluralistic notion of power is considered a fundamental part of the principles of the modern democracy.

As a response to Robert Dahl's pluralistic notion of power, Peter Bacharach and Morton Baratz developed their theory of power in the essay "Two Faces of Power" (1962). The article states that the sociological researchers view power as centralised whereas the political scientists view it as diffused. As the title suggests, Bacharach and Baratz focused on the two faces of power, the overt and the covert.

The type of power that is apparent, clear and easily felt is known as overt power; and that which is hidden, indistinct or unrecognisable is known as covert power. Since the overt power is visible, people who are subjected to power easily understand about the reality and can act accordingly, whether to obey or to resist the mechanics of power. But in covert power, the people are not aware of their submissive position, since it is practised with the help of the agendas performed in a very natural way. As a result, there is no scope for resistance in covert power. The article discusses the relationship between these two and talks about how power is understood within the social and the political frameworks.

In his theory, Robert Dahl had upheld a pluralistic view of power in the society assuming that it served the needs of its members in a transparent way. Bachrach and Baratz criticise Dahl's view by stating that ". . . groups can have disagreements in preferences on unimportant as well as on important issues" (950). They claim that the decision-making process cannot be always democratic and open. Thus, they introduce the concept of decision-making and nondecision-making in the exercise of power. Decision-making is possible in the overt face of power; whereas the covert face prevents the process of decision-making. They introduced the concept of the mobilization of the bias into the power mechanics within a community. In contrast to Dahl's opinion that the processes of power within a given community are always democratic, they discussed ". . . the dominant values and the political myths, rituals, and institutions which tend to favour the vested interests of one or more groups, relative to others" (950).

During 1970s, Steven Lukes (born 1941), the British political and social theorist, made further studies on Bachrach and Baratz's two faces of power and conducted a study on the various concepts of power. He is of the opinion that ". . . the

search for a single concept of power is illusory” (62). He shifted the focus of power from the community power to the discussions of power as it is. According to Lukes “. . . the word ‘power’ is polysemic: like, say, the words ‘social’ and ‘political’, it has multiple and diverse meanings, appropriate to different settings and concerns . . . like the word ‘game’, ‘power’ denotes a range of different objects or referents that have no single common essence, no one property that they all share other than their name” (61). In his work *Power: A Radical View* (1974), he proposed the three dimensions of power.

Bachrach and Baratz had already talked about the two faces of power, the overt and the covert. The overt face of power deals with the open political preferences and the covert face deals with the hidden, political non-issues. Lukes modified the two faces of power and added a third dimension to it. According to him, there are three dimensions of power – the overt, covert and the link between the political preferences and the real interests. It is difficult to recognize the third dimension of power since people are influenced by power in a way that they do not realize they are in a power relation. Viewed in this manner, he thinks of power as a form of influence. If we were to think about a power relation existing between A and B, according to Lukes, A can be called powerful when A is influential enough to make B do something for A, that B would not have done for somebody else.

This theory maintains the view that power is implemented in three ways – decision making power, non-decision-making power, and ideological power. Ideological power influences the desires and personal interests of the people unknowingly; in a way they desire things that they really do not wish for. Women supporting and speaking about the necessity of a patriarchal society is an example for this. Power is thus understood as an ability to create interests in the minds of the

people, which is not really good for their wellbeing. Lukes' ideas make us think of the true interests of various groups. Lukes views: "Power as domination, I have argued, invokes the idea of constraint upon interests, and to speak of the third dimension of such power is to speak of interests imputed to and unrecognized by the actors" (146).

Michel Foucault (1926-1984), the French intellectual, philosopher, journalist, critic and the anthropologist, is an influential figure who has conducted critical studies on social institutions like medical science, psychiatry, schools and prisons. Influenced by the writings of Marx, Freud, and Nietzsche, his theories are associated largely with the ideas of power, knowledge and discourse. It was the writings of Foucault, the exponent of the theory of power, whose studies took the discussion of power from sociology to all the branches of knowledge. His main works include *Madness and Civilization* (1961), *The Birth of the Clinic* (1963), *The Order of Things* (1966), *Discipline and Punish* (1975), *The History of Sexuality Volume I* (1976), *The Archaeology of Knowledge* (1969), *The History of Sexuality Vol II* (1984), and *The History of Sexuality Vol III* (1984). In addition to these texts, he has many essays and interviews to his credit including "The Subject and Power" (1982), "Technologies of the Self" (1988), "Politics, Philosophy, Culture: Interviews and other Writings 1977-1984" (1990) and "On Genealogy and Ethics: An Overview of a Work in Progress" (1997).

Generally regarded as one of the most influential social theorists of the twentieth century, he was born in 1926 as the son of a surgeon at Poitiers in France. After receiving degrees in psychology and philosophy, he earned a diploma in Psychopathology and completed his doctorate under the supervision of Georges Canguilhem (1904-1995), the French thinker and philosopher. Foucault can be called a revolutionary in the sense that he almost transformed the branch of thought by

writing on the subjects that had been considered unimportant by the earlier thinkers and by creating a great impact on the scholarly works of his contemporaries. The impact of his works can be seen in the disciplines such as sociology, philosophy, literature, history, anthropology, feminism, Marxism, cultural studies and political science; and due to this variety of subjects he has selected for study, it is difficult to categorize Foucault's works. Often identified as a post-modernist and poststructuralist, his enthusiasm in the field of philosophy made him hold various academic positions in countries like France, Sweden, Poland, United States, Germany and Tunisia. He was also appointed as the Professor of the History of Systems of Thought at the College de France in Paris.

Foucault's foremost work is on power and he has tried to find out the link between power, knowledge and discourse. He considers power as positive and productive, not just repressive and authoritarian. Power is not just what the dominant class possesses and the subordinate category of people lacks. Power, Foucault says, is a system, that is dispersed and present throughout the society. The modern society operates on a network of social relations based on power, where the dominators as well as the dominated are part of this social matrix. His principles can be applied in a prison house, a school environment, a family unit or a bureaucratic organization, where the structure of all these institutions is framed on the basis of power. He termed these relationships as power relationships and finds that the various societal organizations utilize power as a means of social control and domination. He examined power in his works *Madness and Civilisation* (1967), *The History of Sexuality* (1979), *Power/Knowledge* (1980) and *Discipline and Punish* (1977); and focused his study upon the ways these power relations are organized, the forms they take and the techniques they depend upon.

Foucault observes that power relations are not limited to a specific aspect of social life; instead, it operates through individuals in every sphere of social relations, be it public or personal. Thus, an individual becomes the moving vehicle of power which gives power a decentralized position in the society. Power, which is omnipresent, has become the central factor that determines the relations; both individual and institutional. Though Foucault does not actually develop a doctrine of power, his thoughts on power reveal that the technologies of power have created obedience and a structure in the social spectrum.

By historically analysing many of the social institutions in the western culture, Foucault studies how the entire human beings have become both the subjects and the objects of knowledge and power. Since power operates throughout the society, it is very easy for power to operate. There is no relief from power; it can have both positive and negative outcomes; it can repress and produce at the same time. Its complexity leads to the difficulty in fully analysing the topic. Foucault views that power contains truth and knowledge in it. Power is vitally linked to knowledge. People can exercise power, but it is not a property that someone can acquire or possess. Power is not something that is associated with politics and revolutions or control and domination; it goes beyond them. The modern concept of power varies from the traditional understanding of power. It is constituted even in individual bodies and identities.

As indicated by Foucault, power has nothing to do with law and order. It is developed through the knowledge produced in different societal institutions like medicine, economics and psychiatry. It is not a social phenomenon that is visible through our eyes. It is multi-directional, which can operate at the micro level, through numerous sites at the same time. It assumes different forms and plays a pivotal role in

both the personal and the public life of the individuals. Foucault's writings on power inspired scholars to engage in the studies as well as the debates on power.

In the modern society, power need not be associated with the idea of a monarch or a ruler. The new modalities of power function by individualizing as well as treating the population as a whole. He focuses on the relationship of the power positions among the people in a society. For him, power is not a prize, position or product. It works not at specified times or periods of our life; instead, it happens in ordinary life, even in family relations. It is associated with the social body and is the beginning of the political technologies. It can happen anywhere, in institutions, organizations, in human relationships and even in the human body. Power relations are mobile and subject to change. Along with studying about power, efforts should be made to know how it works in a given society, by analysing its micro-level practices and system of relations.

Just like power, Foucault talks about resistance too in his works. He views that the omnipresence of power leads to resistance in social relations. Power functions with the presence of resistance, which is to be understood as its irreducible inverse. Since power can function in multiple ways at multiple levels in the society, resistance too is diverse and dispersed in societal structures. It is capable of bringing about changes and re-evaluations in the power relations, which is itself a product of the force of power.

Foucault conducted his first significant study, his doctoral research on madness; and has written extensively on topics like power, discourse, knowledge, sexuality, psychiatry, punishment, discipline and health in majority of his works. His first major book *Madness and Civilisation: A History of Insanity in the Age of Reason* (1967) investigates how the distinction between insanity and reason has emerged in

the modern society. Every society keeps the insane people away from the public and Foucault wanted to know the reason behind this practice. For that he studies the history of leprosariums that were present in all parts of the European continent during the Middle Ages. In order to avoid physical contact with others, the lepers were isolated and confined to special buildings in the society which led to the disappearance of the illness from the western world. The western society thus imbibed the culture of exclusion and division for the proper functioning of the society. Similarly, in the book Foucault states that during the seventeenth and eighteenth centuries, the people suffering from mental diseases were prohibited from entering the mainstream of the society; and were confined just like the lepers, along with the criminals, the anti-social people and the poor.

Foucault argues that madness is a social construct, created by the manipulative systems of power, in order to maintain the social order, as the insane people were considered as a threat to the society. Through the systems of knowledge and power in the society, the physician's psychiatric power is at the same time a method of diagnosis and a mechanism of social control. Thus, the knowledge of the medical discourse gives rise to a sort of power over the insane people, which made them the powerless social category. Because he was the son of an anatomy professor and surgeon, several studies of Foucault deal with the topic of medicine, medical discourse, medical knowledge and experience.

His medicinal work *The Birth of the Clinic: An Archaeology of Medical Perception* (1963) talks about the evolution of the modern-day medical profession and the medical clinic. He finds that the medical knowledge had developed from a hypothetically based medical system to the present-day system exactly based on medicine. The modern clinic is a product of the modern social, economic and political

system, which favours the interests of the modern institution of medicine. With the concept of medical gaze which the doctors employ, the clinic changed the structures of the medical discourse. The medical gaze of the doctors lead to the objectification of the patients, especially their bodies. Thus, the individual becomes an object of scientific medical system, or simply knowledge.

His next book *The Order of Things: An Archaeology of the Human Sciences* (1966), which became a bestseller in France when it was published, made Foucault a prominent intellectual figure in France. The book which shows the influence of structuralism, discusses the rules of organisation, its formation and changes in the different branches of the human sciences, which came into existence during the nineteenth century. Foucault traces the development of the human sciences like biology, economics and linguistics from the seventeenth century to the modern age and claims that the systems of knowledge (epistemes) have changed over time from one period to the other. Each period has a structure of knowledge and truth associated with it, which changes with the sudden shifts in history. For example, human knowledge or epistemes have undergone transformations during the beginning of the Classical Age, the end of the nineteenth century and the emergence of the modern age. Man is thus an outcome of these systems of knowledge and truth, which are historically situated.

In his 1975 book *Discipline and Punish: The Birth of the Prison*, he discusses the methods of punishment from ancient to modern society. He analyses the penal system in the Western culture and observes that in the medieval societies, the criminals were subjected to brutal punishments and cruel tortures, which were done publicly. But in modern societies, punishments became subtle and focused on creating obedience, rather than inflicting tortures upon the body of the individual. Punishments

thus became associated with the prison, utilizing the techniques of surveillance, which gave birth to the prison system. Prisoners are subjected to the disciplinary power of the institutions, whose sole aim is to create docile and disciplined bodies. Along with the prisons, Foucault views that this can be applied to the social institutions in the modern world including the schools, the military camps, factories and the hospitals. The Panopticon prison structure makes the individuals conform to the societal rules and regulations. He explores the concept of power and its relation to knowledge in the book.

In *The Archaeology of Knowledge: And the Discourse on Language* (1969), Foucault frequently talks about discourse and defines it in many ways. He uses the term to refer to the statement or the way of speaking, which has the ability to generate meaning. Discourses can cause impact on others and thus result in the production of power relations. While making utterances, the individual has to think on that particular subject, which emphasises the processes of organisation and regulation of discourses. The concept of exclusion is also related to the Foucauldian idea of discourse.

The History of Sexuality Volume I: An Introduction (1976) is generally considered as a companion to *Discipline and Punish* as both the books talk about the concept of power. In the book, by concentrating more on the self of an individual, he finds that the equations of power can be seen in every human relationship; between a husband and wife, teacher and student or parents and children. He concludes power to be a system of relations and social network. He also focuses on sexuality and finds out how individual sexuality is subject to power and control in the modern society. He discusses how knowledge produces power, in relation to discourses on sexuality. In *The History of Sexuality Volume II: The Use of Pleasure* (1984), he argues that power

represses sexuality and produces discourses about sex through the production of knowledge. In the third volume of the book, *The History of Sexuality Volume III: The Care of the Self* (1984), he views that in order to accomplish self-improvement, during the ancient Greek culture, individuals controlled their desires and wishes, even their bodies and sexuality, through diet and exercise.

The English sociologist Anthony Giddens (born 1938) developed his approach towards power as a continuation and criticism to Foucault and his predecessors. As a part of his research on power, he developed a social theory, which he calls the theory of Structuration in his work *The Constitution of Society* (1984). He identifies power as a basic concept in social sciences and states that power is created by people, which in turn influences them. He calls this as the duality of the structures of power. According to him, power is an important element of the social structure, which is capable of controlling the lives of the human beings in every aspect. He places power in relation with the social structure and human action. By duality he means that power is created by human agents, which influences them, at the same time restricts them in many ways, and finally gets imbibed into the societal structures, which is unconsciously followed by the human beings as a routine or norm. He views power as the basic reason responsible for struggles and conflicts within any society that has happened in the history of mankind. Thus, power is not simply domination, a property, or a possession; rather it is a social factor that affects human agency.

According to his Structuration theory, social relations are comprised of two factors – the social structure and the human agency; power being the key component of both. The duality of structure can be explained by taking the example of the usage of language. We tend to use language as a natural method of communication, unaware of the rules, grammar and syntax of it. But when we consciously think of it, language

is not as simple as we use it; it is a system of words and sentences that is well structured and based on rules, formulated by human beings, in the past. When people utter a sentence, they make use of already existing man-made structures of language. The exercise of power can be equated to that of language, where power is to be understood as a human activity connected to the structure they are part of. Power is thus a voluntary as well as controlled process, simultaneously.

Both Giddens and Foucault view power as an important element in social life and have incorporated the concepts related to it in their research. However, their views about the role of the individual in a society are different. Giddens is of the opinion that power is not related to rules, morals or class interests; and views the individual as possessing knowledge and consciousness. Thus, with the theories of Lukes, Foucault and Giddens, the concept of power gained significance beyond the limitations of organization and it became a prominent concept in contemporary sociological theory.

The Italian Marxist thinker Antonio Gramsci (1891-1937) has made studies on the concept of power and its relation to the social practices, most importantly in his book *Selections from the Prison Notebooks* (1948-1951). His theory of power is associated with the idea of 'hegemony', the term which describes how power is sustained by the ruling class not through force but through the proper utilisation of ideas and values among the 'dominated'. According to Gramsci, the ideas of the dominant group are propagated in the society in an intellectual and cultural way, which later becomes unavoidable within the societal structures. Power is not coercive, rather it is implemented in a silent and unrecognisable manner, which is possible through the consent of the marginalised group in the society. Though he has written other works like *The Modern Prince, and Other Writings*, *The Prison Notebooks* is

considered as a pioneering text in political theory, which was written between 1929 and 1935, the period during which he was imprisoned by the Fascist powers in Italy under the leadership of Benito Mussolini (1883-1945).

According to Gramsci, hegemony can be understood as the capability of the ruling class to influence the people from other groups, moulding their beliefs by internalising the dominant ideology, which is made possible through social powers like the media, school and the religious institutions. It operates on the idea that the dominant class is capable of taking leadership in the societal affairs by creating a collective consciousness among the people. The ruling class thus influences the whole population and engages in alliance with many other institutions, that are powerful. His concept of power is different from that of Foucault in such a way that he perceives power as the relation between two entities – the dominating class and the dominated class or the leaders and their followers. Whereas Foucault imbibes power as that which is scattered throughout the society, as not something that flows from one individual to the other. He also makes studies about the ‘subaltern’ groups, which refers to the marginalised group of people who are devoid of power and agency in matters related to society.

The political sociologist John Gaventa (born 1949), in his works, studies Steven Lukes’ three dimensions of social power in detail with relation to the processes of power and the powerlessness, especially during social equality, which he calls his theory of community power. In his *Power and Powerlessness: Quiescence & Rebellion in an Appalachian Valley* (1980) Gaventa has tried to conduct a methodological and theoretical analysis of the concept of the community power. In any society, the power to rule will be vested in the hands of a few that belong to the socially elite class, which is neither questioned nor resisted by the majority of the

population. Gaventa's research focused on this silent agreement or the situation of quiescence against the social inequality. In many circumstances, even though the people suffer suppression and discrimination from the ruling authority, resistances do not happen in the society. Gaventa finds that the silence by the people is not a sign of the acceptance of social injustice; rather it means that the power mechanics in the society is such a strong one.

Gaventa understands that the main objective of the powerful ruling class is to prevent people and other communities from involving in the administrative as well as the decision-making processes. It also aims at the formation of a passive group of people, to ensure obedience and to avoid the risks of disputes and conflicts. In order to maintain the social democracy, the systems of power deliberately employ many techniques, about which the people are unaware. The meekness of the people is not a sign of their conformity to the social situation in which they live, instead they are made powerless by the tools of power. Such a situation can be understood both as a sign and the effect of power, as Gaventa claims. If ever the people protest against this by disobeying rules or engaging in conflicts, it becomes a rebellion which will be unacceptable by the authorities. His theory thus exposes the ways in which social power and powerlessness are formed and maintained within the communities. It also helped the researchers to analyse the degrees to which power existed, and also to study how it becomes legitimised in the society.

The American sociologist Talcott Parsons (1902-1979) finds difficulty in explaining the concept of power; however, has researched on the topic with reference to its relationship within a social system. He views power as a mechanism that has the ability to change the actions of individuals or communities within a society, through the methods of social interaction. His important works include *The Structure of Social*

Action (1937), *The Social System* (1951), and *Toward a General Theory of Action* (1951). According to him, power is a resource which can be effectively utilised to gain collective goals in a society. Rejecting the ideas of power as coercion and force, his theory is formulated on the belief that power can bring about changes in the society by collaborating resources and human activity. When it is established on the ideals of collective goals, power can be linked with authority, which becomes a force that is directed towards the common good. Parsons identified power as not fixed at a certain point; instead, it is fluctuating and varying within the social relations. Parsons' theory is different from other sociological theories of power where he argues that power is like money, which keeps on circulating in the society within the different systems associated with it, which can be increased or decreased. Thus, he finds scope for the exertion of discipline and punishment in the maintenance of power, which makes his views similar to the Foucauldian principle of power.

The concept of power forms the central idea of the political thought of the German political theorist Hannah Arendt (1906-1975). She is a sociologist, journalist, historian and philosopher of the twentieth century. For her, power is an essential element that is innate in political communities, which is present everywhere in a society. The moment different people come together, power naturally emerges, which needs no justification and explanation. She believes that power is never the possession or quality of a particular individual; rather it is the characteristic of a group, a mode of communication, which has its existence only if the group exists. If the group no longer exists, power also disappears. Her key texts include *The Origins of Totalitarianism* (1951) and *The Human Condition* (1958).

Thinkers so far have linked power with violence claiming that in a society power is directly proportional to the violence. But Arendt distinguishes power from

violence, repression, force, coercion and authority. She finds that power is contradictory to all these. Violence is illegitimate and in fact the rise of violence destroys power. Arendt's theory of power conceives it as a form of non-violence, often observing it as the collective capacity of a particular group, that works towards achieving their rights. Power, a form of politics, appears to be a challenge to those in power. She views consent as an important factor in the exercise of power. Power is legitimate and it is this non-violent power that has existence and permanence. However, many thinkers have criticised Arendt's view that power is different from violence.

An organizational theorist and sociologist, Stewart Clegg (born 1947), approaches power in a scientific manner and formulates interesting theories regarding the flow of power in the society. In his *Power and Organizations* (2006) Clegg holds the view that “. . . power should not be seen as ubiquitous and that it flows through different circuits of social relations, with different effects” (243). According to him the flow of power occurs in a circular process in three channels, which he names the circuits of power. The three circuits of power according to him are the overt, social and systemic-economic circuits. Each of them possesses a dynamic form of its own. These circuits are similar to an electric circuit board, which consists of three interconnecting circuits; the episodic, dispositional, and facilitative.

The overt circuit of power can be understood in a concrete sense of the word, whose function is real, simple and direct. Here, a human agent implements power as explained by the traditional concept of power, which is related to the decision-making phase. This can be explained by analysing the relation between A and B. The powerful A influences B in such a way that B acts according to the wishes of A. Had it not for A, B would not have acted in such a way. The overt or the episodic circuit of power

can be seen from power relations that are present in the day-to-day life of human beings, where communication, agreements, disagreements and resistance give rise to power. Here power is one-dimensional, which can be verified at the micro level, capable of creating both positive and negative effects.

Clegg's second circuit, the social or the dispositional circuit of power, is an abstract circuit in which the central rules of social life, social relations and membership are created. It is otherwise known as the circuit of social integration, which is all about the realm of power relations in the society and its stability. This circuit can be understood in the macro level, and it consists of socially created interpretations that control the member relationships and authority in a society. Its importance can be demonstrated with the metaphor of a chess game. According to the rules of the chess, the queen's overt power is superior to that of the knight; which makes the queen triumph over the knight many a time. This power originates from the rules of the game, with the help of fixed laws that allow the queen and the knight to take different moves. The dispositional power gives certain people more power than others in the society, which also allows them to reinterpret the rules. This power gives them more freedom than the other people in the society, who are like the queen and the knight, who are permitted only a set of pre-defined moves. However, in this condition a rejection of the rules of game can happen, which gives rise to several strategies of power resistances.

In the third circuit, the systemic-economic circuit of power, which is also an abstract circuit, power interactions are defined in a variety of ways. Just like the social circuit, this circuit also is concerned with the power relations in a society. In the systemic-economic circuit, facilitative power is originated, which allows the creation of new organizational forms. This circuit consists of macro level technology, in which

techniques of production are an example of the power created, which is innovative, subject to change, limiting and dominating. Domination is not fixed or permanent here, which can either make the power weaker or stronger. It is also known as the circuit of system integration.

According to Clegg, all the three independent circuits of power are related to each other at certain points. The first circuit is simple to understand; whereas the second and third circuits are complex and often dependent on the circumstances in which power relations are created through various complex methods. Clegg's circuits of power underline the importance of the context in the discussion of power. In *Power and Organizations* Clegg articulates that “. . . social order is an emergent drama enacted through the clash of imaginations, encoded through circuits of relational power, and experienced as different orders of domination” (368).

Clegg's study of power dynamics identifies two different types of resistances, effective resistance and episodic resistance. Effective Resistance is an organized and systematic form of resistance, which is powerful enough to dismantle the existing power dynamics. It challenges the authority with the involvement of the collective action of the people. Though it happens very rarely, it can be victorious, emerging out as a new form of power, that is institutionalized and which can create a new dynamic of power relations. Episodic Resistance, in contrast, is the most common form of resistance, which happens on everyday basis, which causes zero repercussions in the power status of the society. It can be individual, or arranged by a few individuals, which is just against the exercise of power; not against an institution or the entire power system. This subtle, random, periodic form of resistance actually strengthens the stability of power structures. Examples are the one-day hunger strike by prisoners or walkouts by the staff during a meeting.

The French sociologist Pierre Bourdieu (1930-2002) studied power in relation to the society, mainly based on the concepts of ethnography. His theory of power is in fact a theory of society, focusing on how man as a social animal is placed within a social order, by maintaining social relations with each other, that is linked with power. In his works like *Masculine Domination* (1998) and *Outline of a Theory of Practice: Cambridge Studies in Social and Cultural Anthropology* (1977) Bourdieu studies how the existing social practices and individual human actions contribute to the structuring of power in a society. He views power as not always direct or forceful; it is not always militant or economic; rather it can be peaceful and often operated in the symbolic ways. Power for him is not always visible and thus he terms it as the symbolic power. By imposing traditional customs and cultural conventions upon the subordinate class, the people of the dominant class try to maintain the power hierarchy in the society. The subordinate class unconsciously accepts these norms, which never realises these as mechanisms of power, thus defined as symbolic power by Bourdieu, otherwise known as the symbolic violence.

‘Habitus’ is the key idea of Bourdieu’s theory, by which he means the knowledge of an individual’s history or structure, of which he is a part. He states that individuals inhabit a habitus based on their social position, which in turn shapes their thoughts, behaviours, perceptions, expressions and actions. It ensures the reproduction and permanence of social hierarchies. He studies the concept of ‘Field’, which he defines as a set of relationships, which is essential in understanding the power dynamics in a society. Field, is simply a domain of struggle for power, which can be institutions, societal systems or organizations, where the individuals compete for power, dominance and capital. It is somewhat similar to Foucault’s disciplines like the educational institutions or the realm of business. The continuous interaction between

the habitus and the fields gives rise to practices. Bourdieu and Foucault share many similarities and differences in their theories of power.

The English Enlightenment philosopher John Locke (1632-1704) is one of the most acknowledged political theorists, whose philosophies are influential even in the twenty first century. Considered as the father of constitutionalism and democratic Government, Locke's theories on power, government and the policies of governance are still relevant among the modern political thinkers. In *The Two Treatises of Government* (1689), his seminal work, he states that all individuals are equal and have their own rights, which should be preserved by the ruling parties in power. People elect the government to ensure justice in the society, ensure safety for the individuals and to preserve social stability. The ruler or the government has no right to exercise absolute power over its people, because the government is formed by the consent of the people, which is a contract made between them.

Democracy is the representative of the people and the government should always be responsible. If ever the government fails to fulfil its agreement made between the people, the people have the right to resist and protest against it, in order to overthrow and replace it. While electing their ruler, people willingly sacrifice some of their freedom in the hope that their lives will be protected. He opposed the concept of power as a means of force or coercion; instead, he perceives it as a positive thing which is capable of making good changes in the society. He is against the idea of the supreme sovereignty of the government, whose power is limited only for the common good of its people. He understands that a civilized society can come into existence only by the formation of a constitutional government, whose principles should be based on the law of nature.

The Canadian-American economist John Kenneth Galbraith (1908-2006) has dealt with the subject of power in almost all his works. He views power as a complex issue that should be studied in different ways, and has theorised about the idea and practice of power in his books like *American Capitalism: The Concept of Countervailing Power* (1952), *The New Industrial State* (1967) and *The Anatomy of Power* (1983). As an economist, he has studied the importance of power in society with respect to economy. He introduced the concept of 'Countervailing power' in *American Capitalism: The Concept of Countervailing Power*. 'Countervailing power' refers to the idea that different groups or institutions use their power to oppose or balance each other, which can lead to positive outcomes in the society. Evaluating it as an integral part of capitalism, he observes that by operating in this manner, it prevents any one group from becoming dominant.

In *The Anatomy of Power* he discusses power, the different types of power and the sources of power in the modern society. He categorised power into three types – condign power, compensatory power, and conditioned power. Condign power stands for the type of power that is exerted in the form of threat or warning. Compensatory power works by providing certain privileges or advantages for the person who submits himself before the power. Giving payments for surrendering before the purposes of others is an example for this. In both condign and compensatory power, the person realises that he or she is the target of power. But the type of power that operates without the awareness of the subject is known as the conditioned power. Here the individual consents to the will of others unknowingly, which is exerted by convincing the individual in a fine manner. He identifies the media and the advertisement in the modern world as the examples of conditioned power.

In the same book, he also discusses the three factors that lead to the access of power, which he identifies as the three sources of power – personality, property and organization. Personality or leadership is a quality that comes from an individual's personality. The possession of property or wealth is another factor that gives power to a person. Similarly, a group of people who works together, an organization, has more access to power and attains the capacity to control others in the society. Galbraith comments:

Three things provide such access: personality, property, and organization. As in the case of the instruments of enforcement, these, the ultimate sources of power, appear nearly always in combination. Personality is much enhanced by property and vice versa; it usually has the added strength that comes from organization. Property always exists in association with organization and, not infrequently, with a dominant personality. Organization, in turn, is augmented and supported by both property and personality. (38)

Power is a central concept in the feminist theory. The feminist thinkers observe it as a social construct, used with the motif of suppressing the women in the society. They try to understand power based on gender differences. They link the gender power imbalances in the society with patriarchy and see it as a tool of authority, where the woman is considered as the 'Other' and marginalised from the centre. Gender inequalities exist in the society, which are based not only on gender but on factors like sexuality and race. From time immemorial, the men occupied the dominant position in the society; whereas the women were given the subordinate position.

In her books like *Justice, Gender and the Family* (1989), the liberal feminist political philosopher Susan Moller Okin (1946-2004) focuses on the gender-based family structure, where power imbalances occur. Traditionally, as men are considered

the bread-winners of the family, the burdens of familial life are vested upon the women, which restrict her public life. The goal of the liberal feminist activists is to redistribute power in such a way that women will have equal power with men. They highlight the role of women in resisting the gender power dynamics in order to rebuild a society devoid of discrimination based on gender. They suggest the usage of power as a positive source for enabling the social development.

Simone de Beauvoir (1908-1986), the French philosopher, feminist activist and the social theorist, makes a phenomenological approach to the gender power dynamics in the society. In her *The Second Sex* (1949), she theorises the male authority by exploring the individual experiences and the conditions of women with regard to their social structure. Other feminist theorists who have conducted a phenomenological analysis of gender power include Sandra Bartky (1935-2016), Iris Marion Young (1949-2006) and Maurice Merleau-Ponty (1908 1961). The phenomenological theorists study power by focusing on the daily life experiences of individuals, prioritising their emotions, feelings and social relationships they are a part of.

According to the radical feminists, power is perceived in terms of a dyadic relationship between two individuals, where the relationship is that of domination-subordination. In every relationship between two individuals, power is involved; in which one individual takes the role of the dominator and the other person is always suppressed; man being the dominator and woman being the subordinate one in the patriarchal society. They perceive the relationship between man and woman as that between a master and a slave.

Though there are many ideas and assumptions regarding power in different feminist discourses, everyone agrees that the women were always given an inferior

position in the male dominated traditional society, which made them devoid of identity and individuality. The feminist scholars proclaim a celebration of their sexuality and femininity by giving importance to their body. They believe that the discrimination against women has nothing to do with their biological differences; rather it is a social construct.

According to the Marxist perspectives on power, the only reason for domination in the capitalist societies is class distinction. The Marxist thinkers believe that in a society power is held by a specific class of people, the ruling class, always being the dominant class. The capitalist class (bourgeoisie class) is the powerful and the working class (proletariat) is the subordinate one, with no access to power. As the main focus of the Marxist ideology is the economic production, they understand power in relation to the economic class exploitation. Power is the result of class struggles based on the economic relations, where the working class always remains economically inferior and thus powerless. Thus power is vested with the capitalist class.

The Marxist approaches to power are based on the belief that the ruling class uses its power to defeat the working class, which is supported by the state. The capitalist class implements and controls the dominant ideology in the society, thereby making the working class ideologically hegemonized. Thus, the powerless section of the society is both economically and ideologically exploited. They view power as socially structured societal relations. Power as a social relation, is reciprocal. In his works like *Capital: A Critique of Political Economy* (1867), Karl Marx (1818-1883), the founder of the Marxism, believes that in the process of production, capital is dependent on labour and vice versa. One unit cannot work properly without the other. Similarly, the German philosopher Hegel (1770-1831) in his work *The*

Phenomenology of Spirit (1807) holds the view that in a master-slave relation, the master is dependent on the slave as much the slave is dependent on the master.

The Marxists believe that the social power based on class domination is temporary and unstable; which can be challenged with the help of class struggles. They are of the opinion that revolution alone can overthrow the existing capitalist power structures in the society. Power should thus be redistributed in the society. It is through the proletariat revolution that the state can become a workers' state. In order to change the economic, ideological and the political structures of the society, a social revolution is necessary, which should be raised by the proletariat class.

It can be seen that in the beginning, power was understood as a concept related to political studies and political philosophy. However, the studies of Lukes and Giddens established power as a major notion in sociological discourses. It was with the theories of Foucault that the discourse of power became an extensive philosophical concern with its wide-ranging significance in the fields of medicine, education, sexuality, criminology and psychiatry. This chapter gives an insight into how the discussion of power has entered almost all the areas of sociological studies, by providing a survey of the evolution of power as a sociological theory. The chapter has also included a brief study of how power is perceived in the feminist and the Marxist analysis.

Thus, it can be summarised that power can become a positive as well as a negative force based on the context in which it is employed. It can even achieve great things as well as cause destruction. In order to understand more about power, it is necessary to study power relations present in our society; because power is an important part of the human life and an inseparable part of the social relations and the interactions. The coming chapters focus on the discourses of power and power

relations in the select novels of Mario Vargas Llosa. Concepts like the disciplinary power, sovereign power, biopower, repression, resistance and the hegemony are used to build the argument. By employing the ideas of thinkers like Foucault, Gramsci and Bourdieu, the research tries to evaluate the underlying patterns of power inherent in the select novels of Mario Vargas Llosa in a theoretical manner.

Chapter 2

The Military School as a Panopticon Schema: Disciplinary Power in *The Time of the Hero*

The present chapter analyses the patterns of power structures employed in the novel *The Time of the Hero* by making use of Michel Foucault's concept of disciplinary power. It argues that the power of the institution of the military represented by the Leoncio Prado military high school in the novel can be identified as an instance of disciplinary power, as explained by Foucault. The chapter analyses the disciplinary techniques like surveillance, panopticon, discipline, hierarchical observation, normalising judgement, examination, punishment and resistance and tries to prove that all these elements can be identified within the fictional world of this novel. The chapter gives a brief introduction to the concept of disciplinary power and further discusses how the narrative plot and characters of the novel can be read in order to establish its relationship with Foucault's idea.

Originally published as *La ciudad y los perros* (*The City and the Dogs*) in 1963, Vargas Llosa's *The Time of the Hero* (1966) is a depiction of life in the Leoncio Prado military academy, where the author himself was a student in the early 1950s. The novel, with its complex narrative structure and experimental nonlinear chronology, where the story is told from multiple narrative voices, made Vargas Llosa win the Biblioteca Breve Prize, a literary award given for fiction in the Spanish language. A story of power and authority, the novel revolves around the life of a group of military cadets in the school. It takes a realistic approach in the criticism of the Peruvian military, which employs several techniques and mechanisms to control the

inmates of the school. Often called a microcosm of the Peruvian society, the issues of power, authority and oppression can be identified in the novel.

One of the best adolescent novels of the Latin American fiction, *The Time of the Hero* focuses on the city of Lima and the peer group of the school, and the four central characters – Jaguar, Alberto, Ricardo Arana and Boa, who are students there. Written in the format of a detective story, the novel is a murder mystery around the death of Ricardo Arana, a cadet in the school, which also indirectly shows the ventures of the military administration to conceal the details of his death in order to save the school's reputation. In a larger framework, the power and the corruption of the military school are indicators of the power dynamics and the hegemonic practices that exist in the Peruvian society. Michael Paul Gallagher in his article "Liberation in Latin American Fiction" identifies the novel as ". . . a controversial parable-novel of corrupt society" (281). The Spanish title of the novel, is translated as "*The City and the Dogs*", in which the 'City' stands for Lima and the 'Dogs' for the adolescent cadets, where ". . . the term dog would normally refer to the third-year cadets" (Baker 6). The dogs are subjected to day-to-day oppression and violence both from the institution as well as the senior cadets. The novel begins with a game of chance, which selects Cava, a member of 'The Circle' (a gang of the cadets) to steal the chemistry question paper, during the night before the exam, which paves the way for further events in the novel. As Alonso Cueto claims in his article "Reality and rebellion", from then on, ". . . the novel is a sequence of cause and effects" (17).

In his 1975 work *Discipline and Punish*, Michel Foucault examines the changes in society from the ancient to the modern times with the evolution of the different variations of power, discipline and punishment. In plain words, discipline is the practice of training people to submit to the authority or a code of behaviour and

correcting disobedience using punishment if needed. Foucault holds the view that power can simply be operated with the application of discipline and categorises it as disciplinary power. To begin with, disciplinary power is the type of power attained through the application of disciplinary rules and appropriate behaviour over a group of people. It can be experienced in all aspects of life including the public, private, individual and the social. By evaluating the history, origin and the development of disciplinary institutions such as hospitals, prisons, army barracks and schools, Foucault notes that in the course of time the society has changed into a disciplinary society. A society becomes disciplinary with the constant submission to surveillance practices which regulate the behaviour of individuals in it. Disciplinary power is not the domination of one individual or one group over others by force. It is the power exercised through surveillance, control, classification and many other disciplinary techniques which will be analysed deeply in this chapter.

The military decree in the novel controls the group of young cadets through their disciplinary techniques of control, observation and surveillance. In the novel, Vargas Llosa, just like Foucault, describes the functioning of the disciplinary power in a given institutional structure. Even though the majority of Vargas Llosa's works deal with the different types of power exerted over the individuals, *The Time of the Hero* is unique as it is about the distinctive features of power operating in a school. The institution of the military is an establishment of the State, and its main mission is national defence achieved through the social and the humanitarian activities. Being an authorised force and a disciplined organization, it has its own sets of behaviours, values, codes, goals and rules co-ordinated in a specific society. The power of the military is authoritative in nature. Clegg states: "In military organization, for instance, authoritative power is intensive, tightly controlled, highly concentrated, coercive and

mobilizable only in very specific places” (*Power and Organizations* 204). The military power expects obedience and submission from those who are enrolled within its ranks. The same happens in *The Time of the Hero*, where both the cadets and the officials are caught in the web of a power spectrum instilled by the institution of the military.

According to Foucault, discipline is a silent and invisible power that tries to control the efficiency and the productivity of the individuals in a particular society. Since it is not imposed by a king or sovereign, the disciplinary power is generally indistinguishable. Foucault calls discipline the “art of correct training” (*DP* 170). The industrial revolution during the mid-18th and early 19th century demanded the efficiency of the body, necessitating increased production and surveillance, thereby discipline becoming a dominant mode of power. Foucault views discipline as a method that allows the control and the monitoring of people while also imposing submissiveness. He uses the term to denote the kind of power that operates directly on the individual bodies. It moulds subjects to speak, think, and act in particular ways. “The chief function of the disciplinary power is to ‘train’, rather than to select and to levy” (*DP* 170). It is a technique of power aimed at transforming the bodies by preparing, coercing and using them efficiently and more productively. Discipline transforms an individual into a tool for executing power in the society, in other words, an object of power. In *Discipline and Punish*, Foucault states that it functions with the purpose of converting “. . . confused useless multitudes of bodies and forces into a multiplicity of individual elements” (*DP* 170).

In *The Time of the Hero*, the military school acts as a disciplinary institution, trying to teach the importance of discipline among the young military cadets. It moulds them to perform a set of procedures which aims at the disciplining of the self

by the self. The writer shows how the chaplain of the military academy delivers patriotic sermons for the cadets during the mass on Sunday mornings. “[H]e spoke of the immaculate lives of the great and their love for God and Peru, and sang the praises of discipline and order, and compared the military with the missionaries, the heroes with the martyrs, and the army with the church” (TH 107). The spokesperson of Vargas Llosa, Lieutenant Gamboa loves the military life and expresses his admiration for “discipline, rank, field exercises” (TH 165) in the army. He recalls, “. . . at the military School, I learned the importance of discipline. Without that, everything breaks down, everything falls to pieces” (TH 286). In another instance, the Colonel of the army can be seen speaking with Arana’s mother on “. . . spiritual values and how military life creates a sound mind in a sound body and how discipline is the basis of good order” (TH 242). Through such rules and the exertion of discipline, the academy tries to implement its institutional control over the cadets.

The Time of the Hero covers the academic life of the boys in the military academy. On the surface level, the novel glorifies the military power. In the opinion of the Harvard economist John Kenneth Galbraith, there are three kinds of power – condign, compensatory and conditioned. Condign power stands for the type of power that is usually exercised through the use of force or threat. Compensatory power offers rewards for those who obey it, whereas conditioned power uses indirect methods to attain the target, which is performed through the processes of education or advertising. It aims at the complete submission of the subject, which results in a change in their mindset, unknowingly. Galbraith views military power as the main example of socially conditioned power. In *The Anatomy of Power*, he claims that “. . . the military power, in its management and control of information, is, by a wide margin, the most comprehensive and successful exponent of conditioned power”

(Galbraith 166). The strict disciplinary activities of the military institution in the novel prove how they condition and influence their cadets to behave, speak, act and think. Huarina once advises the powerless Arana: “A man has to accept the responsibility for his actions. That’s the first thing they teach you in the army” (*TH* 127). By applying absolute power over the students, the academy reshapes their identity and character. Alberto once reminds Arana, “. . . you are a soldier here whether you like it or not. And the big thing in the army is to be real tough, to have guts, see what I mean? Screw them first before they screw you” (*TH* 17). The academy insists them to become something else beyond their personalities. The cadets explore the definition of ‘masculinity’ inside the school. “[Y]ou learn how to be a man here. You learn how to take care of yourself. You find out what life’s all about” (*TH* 18).

Disciplinary techniques were first introduced in the army and the school, and then slowly imbibed into the hospitals, factories and the prisons. Max Weber in his book *Basic Concepts in Sociology* views that “. . . the concept of discipline includes the ‘practiced nature’ of uncritical and unresisting mass obedience” (117). In the same way, the Leoncio Prado academy in *The Time of the Hero* expects complete surrender and unquestioning submission of the young cadets by imposing strict discipline. The school in the novel insists on certain disciplinary practices and the students have no choice other than obey them. Discipline, in other words, is a technique to keep someone always under surveillance. It is a technique to influence one’s conduct, behaviour, and aptitude. It also deals with how to improve one’s performance, multiply one’s abilities and how to put someone to maximum use.

For the further study of the origin of disciplinary practices, Foucault, in *Discipline and Punish* examines the emergence of the prisons in the early 19th century, where he claims that the prison system led to the imprisonment as a kind of

punishment for all crimes. Foucault evaluates the prison system and the behaviour of the people inside the prison and studies how the prisoners were closely observed through the use of the prison rules instead of punishing them. “At the beginning of the nineteenth century, then, the great spectacle of physical punishment disappeared; the tortured body was avoided; the theatrical representation of pain was excluded from punishment” (*DP* 14).

Since its birth in the 1820’s, the prisons inaugurated a style of gentle punishment by drifting away from the punishments in the form of tortures and public executions. The institutions adopted the more humane ways of punishing the criminals rather than inflicting pain or killing them. This change in the process of punishment brought new strategies for the exercise of power and control. The aim of this was “. . . not to punish less, but to punish better” (*DP* 82). Foucault identifies this shift from punishment to observation as a more correct distribution of power and terms this new technology of power as the disciplinary power. This change from pre-modern way of punishment to a modern system of disciplinary power enables “. . . to punish with more universality and necessity; to insert the power to punish more deeply into the social body” (*DP* 82).

In the Foucauldian theory, power and authority are two inseparable concepts linked together. Traditionally power was conceived as something that was seen or visible. Foucault argues that power is quite contrary to this: “Disciplinary power, on the other hand, is exercised through its invisibility; at the same time, it imposes on those whom it subjects a principle of compulsory visibility. In discipline, it is the subjects who have to be seen. Their visibility assures the hold of the power that is exercised over them” (*DP* 187). Disciplinary power effortlessly produces an individuality that is natural and organic. Since power is not held like a commodity in

the modern society, it uses disciplinary mechanisms for the exercise of power. This mechanism can be identified in the modern institutions such as the schools, hospitals, jails, asylums, army barracks and the factories that were built during the enlightenment period.

The disciplinary power present in *The Time of the Hero* gets unravelled through a few sets of incidents that happen inside the Leoncio Prado school – the stealing of the question paper leading to the punishment of the entire students, later Ricardo Arana informing the authority that Porfirio Cava is the one who had stolen the question paper, Arana's unexpected death during the military procedures, Alberto's accusation of Jaguar in the death of Arana, the consecutive investigation and finally the suspension of the investigation by the military authority. The polyphonic narrative structure of the novel demonstrates the institutional control of the military academy which makes the cadets the objects of power, expecting conformity from them. According to Foucault, the disciplinary power operates in an enclosed space. He elaborates:

This enclosed, segmented space, observed at every point, in which the individuals are inserted in a fixed place, in which the slightest movements are supervised, in which all events are recorded, in which an uninterrupted work of writing links the centre and periphery, in which power is exercised without division, according to a continuous hierarchical figure, in which each individual is constantly located, examined and distributed among the living beings, the sick and the dead – all this constitutes a compact model of the disciplinary mechanism. (DP 197)

In *Discipline and Punish*, Foucault observes how the modern society is different from the previous ones. By using the example of the prison, Foucault

illustrates how the methods of discipline shape the new mode of power. He upholds the idea of punishment and judgement as a means of preventing crime and thus defending the society. Discipline is the most rigorous form of power which has a continual effect on the individual. The schedule inside a prison is not disrupted at any cost and it has complete control over its inhabitants. This modern form of punishment, the disciplinary power, is now employed by different institutions to control its people, the institution of the military in the novel.

Foucault uses Jeremy Bentham's prison reforms to explain the prison's system of individual discipline. He worked on Bentham's concept of the panopticon, the ideal prison, an architectural structure in the form of a circle of prison cells with an observation tower placed in the centre, brought to life for the purpose of disciplinary action. The guards in the tower can see everything, but at the same time remain invisible to those they watch. The inmates do not know whether they are, or, are not being seen; but as long as the tower is there, they are trapped, and is forced to act as though they are being constantly guarded. Thus, power is visible and unverifiable.

Foucault's concept of panopticon can be applied in *The Time of the Hero*. The military school, which functions as the major instrument of power in the novel reminds of Jeremy Bentham's panopticon where the students are under extreme form of surveillance. Similar to the guard in Bentham's panopticon, Vargas Llosa indicates the movement of an armed officer through the cadets' barracks:

An anonymous soldier appeared in the doorway of the soldiers' barracks, yawning, and walked toward the barracks of the cadets. The bugle he carried swung back and forth with the movements of his body, and shone dully in the pale, dim light. When he reached the Third year, he stopped in the exact centre of the patio. He was hunched up inside his greenish uniform, and with the last

remnants of the fog blurring his shape, he looked like a phantom Then he blew his bugle The bugler walked on to the barracks of the Fourth Year Then he went on to the Fifth. (*TH* 31)

The disciplinary power is mostly exercised through such continuous watchfulness or surveillance. The students in the novel are constantly being gazed by the officials. Vargas Llosa in *The Time of the Hero* shows how miserable life is inside the school with this continuous surveillance. The military administration in the novel insists on strict obedience of rules and forces the cadets to behave perfectly. Captain Garrido makes the cadets line up in front of the cement hulks and informs them that once they enter the academy, their civilian lives come to an end that “. . . they would all be made into men, that the true military spirit consisted of three simple things: obedience, courage, and hard-work” (*TH* 43-44). The young cadets have been continuously observed by the domineering power structure that negates their freedom, ultimately making them individuals deprived of any future dreams.

In *The Time of the Hero*, the application of the panopticon allows to investigate the relationship between the system of power and the cadets who are subjected to the disciplinary procedures. They are subjected to involuntary control and the inescapable power of the school authority. As stated by Foucault, Bentham’s ‘Panopticon’ or ‘Inspection House’ is an ideal structure not only for prisons, but for all institutions that employ the surveillance methods. It is a form of disciplinary mechanism that encourages the individuals to conform to the laws of a given system. Foucault in *Discipline and Punish* states: “The exercise of discipline presupposes a mechanism that coerces by means of observation; an apparatus in which the techniques that make it possible to see induce effects of power, and in which, conversely, the means of coercion make those on whom they are applied clearly

visible” (*DP* 170-171). Disciplinary power aims at the correction of behaviour through continuous surveillance. The official in the tower knows the activities of the prisoners in their cells; however, the prisoners have no idea whether the observer is there or not. ‘Knowledge’ makes the official/observer superior to the prisoners. Foucault holds the view that when power is exercised, there is the production of knowledge and that knowledge helps to maintain control over the individual. This power-knowledge link can be traced in the novel, where the academy utilises its power and uses its knowledge of proper implementation of laws, which makes sure the complete surrender of the cadets.

In *The Time of the Hero*, the cadets internalize the system of control and domination and submit themselves to the institution. With the help of the regulatory techniques and the normalizing methods, it creates fear and anxiety in the cadets, making their lives submissive and highly visible. The cadets believe that they are trapped inside and most of them do not have the intention of becoming soldiers after experiencing these traumas. “I’m not going to be a soldier”. . . . “Neither am I” (*TH* 18). The rigidity of life inside the four walls of the academy has kept their lives always under threat. Cava, who was considered as the bravest cadet, became a frightened person, the fear always “. . . giving him goose pimples” (*TH* 3). The school authority or the military as an institution is the centre of domination here.

The panoptic discipline is always linked with the objectification of the self. The inmate becomes the object and this constant observation infuses self-control in his/her daily activities over time. It is understood that the effects of discipline are produced without any torture, threat or force, but only through surveillance. In *The Time of the Hero* cadets are subjected to continuous corrections and punishments. During their practice sessions, Lieutenant Gamboa shouts at cadet Pezoa: “And you

still don't know how to take care of your rifle? You should never let it fall on the ground. It's better to crack your skull than to drop your rifle. A soldier's gun is as important to him as his balls" (*TH* 168). The novelist perceives the concept of the panopticon as a technical instrument for the various methods of controlling individuals and uses it effectively in the novel.

Since the disciplinary technique involves the continuous observation of the people to control their individual behaviour, it can be said that this new discipline is concerned mainly with the human body. The body plays a major role in this new power system. It is the human body that is controlled by the methods of training and observation of the modern institutions. According to Foucault, the body is directly involved in a power relation and he considers it as the place for the exercise of power in *Discipline and Punish*. "Power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs" (*DP* 25). By putting it through power relations, the modern society makes the body submissive, useful, efficient and productive. The same is done by the institution of the military in *The Time of the Hero*. They aim at the production of the disciplined, subjected, and the practised bodies.

In Foucault's opinion, a disciplined body is a trained body, used for production and efficiency, ". . . that may be subjected, used, transformed and improved" (*DP* 136). This continuous exposure to power and its disciplinary procedure affects the bodily activities and changes the body to a manipulatable one, the docile body. Docility arises when a group of people is accustomed to being watched continuously. They internalize discipline and no longer have the capacity to resist. For Foucault, ". . . discipline 'makes' individuals" (*DP* 170). A disciplined body is thus a site of clash between utility and docility, where an increase in docility results in the increase of

utility and vice versa. Foucault observes that strict discipline is achieved through correct training, and this is possible through the application of elements such as the hierarchical observation, normalizing judgement and a combination of these two, examination. These can be considered as the three primary techniques of the Foucauldian discipline or the three elements of the disciplinary power. Physical training is achieved through continuous supervision that takes into consideration even the minute negligence and carelessness from the part of the students, facilitating the thorough control over them. Disciplinary control here operates at the level of the individual.

The first tool of the Foucauldian discipline, the hierarchical observation is to be understood as the ability of a person of higher status to observe and control the behaviours and the activities of someone of the lower status. The hierarchical observation indicates that the coercion and the exercise of discipline are possible simply through observation. Foucault perceives the military camp as an almost ideal model of such an 'Observatory'. "In the perfect camp, all power would be exercised solely through exact observation; each gaze would form a part of the overall functioning of power" (*DP* 171). The atmosphere of the military academy facilitates the constant observation and the monitoring of the students by the officials; even the officials are under the surveillance of their superiors. The constant gaze of the people in the dominant position thus ensures the enforcement of control in the school.

Foucault maintains the view that the architecture of any establishment enables the hierarchized surveillance to function more efficiently, like a machine. Vargas Llosa narrates the structure of the school as intensifying the power it possesses. The school building remains ". . . an apparatus for observation" (*DP* 172) and ". . . a mechanism for training" (*DP* 172) in *The Time of the Hero*. In the Leoncio Prado

campus, the cadets were not given entry to many of the buildings and so the cadets perceived them from a distance. “It was off limits to the cadets, a grayish monster that was somewhat satanic because it was where the confinement lists were made out and where the Academy authorities had their dens. In the minds of the cadets, it seemed as distant from the barracks as the archbishop’s palace or the beach at Ancon” (*TH* 307).

In any school, the classrooms are placed along a corridor; the inspectors’ rooms are located at regular intervals; a window is located on the corridor wall of each class room; platform is slightly raised to ensure that the inspectors can access the tables of the students; latrines are built with half-doors for the supervisor to see the head and legs of the pupils. Though these classroom mechanisms seem unimportant, it satisfies the authority’s concern for surveillance.

In *The Time of the Hero* after accusing Jaguar of Arana’s death, Alberto was summoned to meet the Colonel and the Major in the officers’ block. The description of the building inculcates a feeling of the mysterious power of the military establishment. The structure of the building makes the helpless Alberto more delicate and feebler:

It was the first time he had ever been inside the building. It resembled the other Academy buildings on the outside – tall, gray, moldy walls – but everything within was different. There was a thick carpet in the vestibule that silenced their footsteps, and the artificial light was so strong that Alberto closed his eyes several times, half blinded. There were pictures on the walls; as he went by, he thought he recognized some of the persons whose pictures were in his history book. They were acting out their supreme moments: Bolognesi firing the last shot, San Martin raising a flag, Alfonso Ugarte leaping into the abyss, the President of the Republic receiving a medal.

Beyond the vestibule there was a large, empty, brightly lighted room, with diplomas and sports trophies on the walls. (*TH* 306-307)

The photographs of the national heroes on the wall instilled a kind of fear and powerlessness in Alberto when he entered the building. Francisco Bolognesi Cervantes, considered a national hero in Peru, was a Peruvian military general who was declared the patron of the Peruvian Army. The Argentine soldier and national hero, Jose de San Martín, with his forces, liberated Peru and proclaimed its independence in 1821. Alfonso Ugarte was a Peruvian military commander during the War of the Pacific. He held the rank of the Colonel. The photographs of these national heroes, who held superior positions in their lives show how the attainment of power is valued in the society, especially in the military institution. In *The Anatomy of Power*, John Kenneth Galbraith notes:

Educational conditioning also wins the acceptance of very specific forms of power. Schools in all countries inculcate the principles of patriotism by such traditional folk rites as the recitation of a pledge of allegiance in the presence of the flag, by emphasis on heroic episodes from the past, and by direct instruction in the present value of military preparedness and achievement. (32)

Normalizing judgement, the second element of the Foucauldian discipline, conveys the idea that in the modern disciplinary system, people are judged based on their ability to meet a predetermined standard. As an omnipresent means of control, each individual must meet a specified standard set according to the society. There is no escape from this predefined norm. “Like surveillance and with it, normalization becomes one of the great instruments of power at the end of the classical age” (*DP* 184). Foucault views this normalizing judgement as omnipresent that is present in every society. In the modern world every institution demands some specific standards

from its citizens. Every category of people becomes the target of normalising judgement – students, teachers, patients, criminals and nurses. These observations support Foucault’s claim that power can be felt everywhere and that people are both objects and subjects of power at the same time. “The perpetual penalty that traverses all points and supervises every instant in the disciplinary institutions compares, differentiates, hierarchizes, homogenizes, excludes. In short, it *normalises*” (DP 183). This points out to the concept of control mechanisms operating like a web of relations, which can be analysed in the novel.

In the novel, the students are subjected to the constant judgement of the officers, which results in the self-doubt and the absence of self-confidence. While making judgements, the students are usually categorised in the schools, based on either their academic potential or training capability, which happens in the Leoncio Prado too. The students like Arana were the victims of the continuous judgements made by the officers, who were bullied both by the officers and his fellow cadets. Vargas Llosa describes an incident when one day he was grabbed by someone and was taken to a barrack full of cigarette smoke where he could hear shouts and laughter. The innocent Arana smiled and walked, without knowing what was awaiting him. “He had hardly entered, the smile still on his lips, when he felt a blow on his shoulder. He fell to the floor, rolled over and lay there on his back. A foot was planted on his stomach. Ten faces looked down at him impassively, as if he were an insect, and he could not see the ceiling” (TH 44). Arana was hit by the legs and when he could not sing when they asked him to, “. . . the foot pressed a little harder on his stomach” (TH 44). Then they “. . . opened their mouths and spit on him, not once but again and again, until he had to close his eyes” (TH 44). Two cadets hit him on his arms and asked him to say which one was harder. He was kicked by another cadet in

his buttocks and then they asked him to go around like a dog, on all fours. Again, Arana was asked to fight with a new boy, who came to him, walking like a dog. The new boy's “. . . voice had scarcely stopped speaking when he lunged forward, barking and frothing at the mouth, and suddenly the Slave felt a bite on his shoulder like that of a rabid dog” (*TH* 46). The novelist portrays the entire episode in a horrifying manner, only to depict the intensity of the physical as well as psychological torture that he was subjected to. “Everybody was against Arana the whole time, they made him get confined, they didn't leave him alone for a single minute” (*TH* 265).

These practices are enough to cause negative impacts on many of the cadets' emotional and mental well-being. After Arana's death, Alberto confesses to Gamboa, “Everybody bullied the Slave. I did too. But finally we got to be friends, I was the only one he ever had. He used to tell me all his troubles They pissed on him while he was sleeping, they cut holes in his uniform so he'd be confined, they spit in his food, they made him get back with the last ones to fall in even though he was the first one there” (*TH* 266). The normalizing judgement plays a crucial role in the structure of the military academy, which is capable of producing docile bodies as well as punishing those who do not conform to the norms.

The examination, Foucault's third instrument of disciplinary technique, combines the methods of hierarchical observation and normalizing judgement. “It is a normalizing gaze, a surveillance that makes it possible to qualify, to classify and to punish” (*DP* 184). Foucault has studied the practice of examination, which is an element of power. In Foucault's opinion:

The examination did not simply mark the end of an apprenticeship; it was one of its permanent factors; it was woven into it through a constantly repeated ritual of power. The examination enabled the teacher, while transmitting his

knowledge, to transform his pupils into a whole field of knowledge [T]he examination in the school was a constant exchanger of knowledge; it guaranteed the movement of knowledge from the teacher to the pupil, but it extracted from the pupil a knowledge destined and reserved for the teacher.

The school became the place of elaboration for pedagogy. (*DP* 186-187)

The examination plays an important role in the narrative, as the whole story is generated from an attempt to steal the question paper, the night before the exam. It is obvious that the cadets were afraid of the examination, which led to such an act by them. The examinations are conducted in order to test the knowledge of the students, which become synonymous for stress and anxiety, which are employed as another means of control by the school authority. “The school became a sort of apparatus of uninterrupted examination that duplicated along its entire length the operation of teaching” (*DP* 186). It allows a visibility over the individuals through which they can be judged and differentiated. By the method of questions and answers, marking and classification, “. . . the examination is highly ritualized” (*DP* 184). The examination is omnipresent and acts as a link between power and knowledge. The repeated examinations conducted by the school is a ritual of domination and control. “The examination transformed the economy of visibility into the exercise of power” (*DP* 187). In *The Time of the Hero*, the cadets undergo the procedures of hierarchical observation, normalising judgement and examination at school. All these disciplinary rituals felt like punishment for them.

In the academy, the violation of the rules is associated with punishment, which ranged from light physical abuses to major humiliations. By the word ‘punishment’ is meant everything that is capable of making individuals feel the offence they have committed. The military school introduces intensified and multiplied forms of

exercise and training sessions as punishment. “To punish is to exercise” (*DP* 180), very true for the cadets in the school. Constant supervision maintains the disciplined individual as both the subject and the object of power within themselves.

Confinement was another method of punishment practised by the school, where the cadets were confined to separate cells without giving them a chance to get out, for many weeks and even months. Arana discusses with Alberto, “You can’t tell how long you’ll be confined to the grounds. May be for weeks” (*TH* 109).

Punishment refers to everything that is capable of humiliating and confusing the culprits. “Disciplinary punishment has the function of reducing gaps. It must therefore be essentially *corrective*. . . . [T]he disciplinary systems favour punishments that are exercise – intensified, multiplied forms of training, several times repeated” (*DP* 179). In the novel, Arana, who is routinely beaten up by his seniors, remains immobile and helpless, always fearing punishment. For the students, all these disciplinary punishments appeared as the forms of repression. *The Time of the Hero* represents a system of disciplinary domination that demands docility and obedience. The threat of being punished compelled the cadets to maintain their manners under any circumstances. Vargas Llosa presents how the cadets in the school are subjected to the repression and suppression of the military system. It can be observed that the students are never called by their names in the school, but by the nicknames, which points out their loss of identity in the campus.

In the school Vargas Llosa shows that the cadets are examined, evaluated, and compared to others. The examinations, punishments and the training sessions are the control mechanisms that help the institution to keep the cadets always in a subordinate position. The cadets were not allowed to miss any of these even if they had any serious problems. An officer once ordered the punishment lottery for a sick Alberto,

asking him: “[D]on’t you know you should never leave your post except when you’re dead?” (*TH* 13). Power here becomes more efficient and active through the mechanisms of surveillance and control; the more control one exhibits, the more power he gains. The officials always wanted the cadets to internalise the feeling of being in an inferior position. “Keep your head down. The only people I let watch me are my wife and the maid” (*TH* 42), Lieutenant Gamboa says. The cadets obeyed their officials only because their life depended on these officials’ commands. The examinations and the punishments are an inseparable part of their lives. Not only the students but the officials are also the victims of the institutional power structure. “Discipline rewards simply by the play of awards, thus making it possible to attain higher ranks and places; it punishes by reversing this process. Rank in itself serves as a reward or punishment” (*DP* 181).

Foucault observes that the disciplinary gaze functions efficiently in the model of a circle or network than a pyramid. The pyramid has many advantages because it is capable of forming an uninterrupted network from the top to the bottom. Also, there is the possibility of multiplying its levels whereby the entire surface can be perfectly supervised. However, in the Foucauldian model, in order to increase its productive function, power can be distributed properly by breaking down the pyramid into smaller units and thereby making the practice of surveillance perfect. “[A] hierarchized, continuous and functional surveillance” (*DP* 176) is thus guaranteed. In the Leoncio Prado school, the students are always supervised by the teachers. However, even among the students, a mode of hierarchy operates where the fifth-year cadets are in the highest position constantly examining all the other students. The cadets in the school are subjected to the surveillance of both the teachers and the cadets of their higher classes. In *The Time of the Hero* the new cadets should go

through the initiation-procedures arranged by the higher cadets. During the days of initiation, they enter a special world where they face a series of violent and inhuman tasks. The conflict among the students is a common incident in the school, which is a manifestation of power. The author narrates:

During recesses, the cadets from the Fourth bullied the Dogs by setting up duck-races: ten or fifteen Dogs, lined up in a row with their hands on their hips and their knees bent, waddled forward at the word of command, imitating the movements of a duck and quacking at the top of their voices. The losers had to form right angles. The cadets from the Fourth also frisked every one of the Dogs, taking away their money and cigarettes, and they mixed cocktails of gun grease, oil, and soap which the Dogs had to drink in one gulp, holding the glass in their teeth. (*TH* 49-50).

These initiation-rituals practised in the school are definitely the tools of power, which take the form of torturing and bullying, which cause injury to the victims.

“Everybody stood up and I saw some shadows on top of me and they started kicking me” (*TH* 59). Such physical or mental abuse aimed at the cadets in the school is a clear violation of the human rights. In a disciplinary institute like the Leoncio Prado military school, these notorious activities cause both physical and psychological harm for the victims. “I think I made him eat a couple of those bricks . . .” (*TH* 60). For the Fifth-Year cadets, these initiation rituals are a form of the entertainment, because they too had been its victims in the past. It surely has the effect of rudeness or teasing. The so-called institution that tries to inculcate discipline in the cadets does not take any severe action against the culprits. The use of alcohol and many other forms of abuses are common in the school. The initiations were carried out brutally by the Fifth-Year

cadets, against which the 'Circle', under the leadership of Jaguar began its counter-attack:

Suddenly a hail of stones flew over their bare heads and a cadet from the Fourth rolled on the ground, moaning On the following night, a sentry from the Fourth was attacked by masked shadows while he was sleeping on the grass. The bugler found him at daybreak: he had been stripped naked and tied up, his body was covered with bruises and weak from shivering in the cold. Others were stoned or beaten up. But the most daring stroke was an invasion of the kitchen to empty bags of shit in the soup kettles of the Fourth year. (*TH 50*)

The victims, who earlier suffered the violence of the Fifth-Years were keen on taking revenge against them. "They say that revenge is sweet, and that's right That business between the Fourth and the Third, that's just a game, the real deal is between the Fourth and the Fifth. Who could forget the initiation they gave us?" (*TH 58*).

In *The Time of the Hero* Vargas Llosa portrays the initiation rites in the school that involve the humiliation, abuse and the harassment of the new cadets. But not everybody reacts to this violence with revenge as that of the 'Circle' members. A fearful cadet Huarina cries, "Can't you tell these animals are killing each other? There were fights everywhere, that's the honest truth, it's just lucky no one was really hurt" (*TH 60*). Arana, the most innocent and the helpless boy in the school, who was nicknamed the 'Slave' by everyone, was severely tortured when he was a 'Dog'.

Even among the cadets of the same class, a kind of power relationship can be seen. Alberto was Arana's only friend but still Alberto takes advantage of the latter's innocence. Arana, who was in love with Teresa, never knows that Alberto has become involved with her. Arana, who remains a helpless victim in the rigid campus of the

military institution, does not realize that Alberto had betrayed him. Students like Arana, who surrender to such brutal practices have chances of developing a fear psychosis that may haunt them throughout their lives. They are exploited and without any resistance they accept it as their fate. In the novel Vargas Llosa is clear that the majority of the cadets want to quit the school even before the proper education begins.

Foucault's concept of discipline and hierarchical surveillance depend much on the prison system. The surveillance techniques seen in the culture of the military institution that reinforce the rules and the regulations for its members, can be compared to a prison. The different gangs in the school have similarities with the structure of the notorious gangs in a prison. The fights between cadets in the school lead to the formation of the gang 'Circle', with Jaguar, Cava, Curly and Boa, the pair often called ". . . a couple of animals" (TH 267). The Jaguar says, "We were never dogs, not really, because the circle made them respect us, hard as it was. When we were in the fourth, would anybody from the fifth dare to tell us to make their beds?" (TH 150). Through such constant authoritarian control, the students experience both physical and emotional trauma, which affect their daily lives. Also, the anxiety of the punishment and the struggle to succeed affect their social relationships.

In *The Time of the Hero*, the hierarchies of power operate not only among the teachers and the students, but among the teachers also, where the higher officials dominate the officials of the lower rank. In contrast to the life of the civilians, the military establishment functions on the basis of a system of hierarchy with respect to power, authority, privilege and status. It follows a rank system starting with the cadets at the bottom, then Lieutenant, Captain, Major, Lieutenant Colonel, Colonel, Brigadier, Major General and the Lieutenant General, at the top. Military ranks are a network of hierarchical relationships, which denote responsibility, authority and

dominance. It incorporates the principles of exercising power into the military chain of command, starting from the superior rank to the subordinates.

The mindset of the higher officials in the army is portrayed in the novel, where the theft of the question paper results in the breaking of a window in the classroom, which leads to the punishment and the confinement of the entire cadets, which finally ends in the death of the cadet Arana. After Arana's death, Alberto assumes that Jaguar has killed Arana and makes the accusation to Lieutenant Gamboa. As a true gentleman who is conscious of his responsibilities, Gamboa orders an inspection of the cadets' barracks, puts Alberto and Jaguar in the guardhouse, and informs the matter to Captain Garrido. Gamboa wanted to bring out the truth in the accusation. Realising that Captain Garrido is not ready to conduct any further investigation on the case, Gamboa makes it clear to Garrido that it is the responsibility of the military to prove whether it is right or wrong, "That's perfectly clear in the regulations" (*TH* 280), to which an angry Garrido replies, "Are you going to teach me the regulations, Gamboa?" (*TH* 280). Instead of clarifying the issue, all that Garrido does is to scold the officers who were in charge of the military school. "And let this be a lesson . . . Just a few days ago we had to expel a cadet for stealing exams. And now this. Be more careful in the future. I'm not threatening you. Don't get the wrong idea. But I've got a job to do. So have you. And we've got to do it like soldiers. Like Peruvians. Without questions or qualms" (*TH* 233).

Captain Garrido expects Lieutenant Gamboa to obey his orders because it is the norm of the establishment of the military that the subordinate officers cannot disobey their superior's commands. But being a righteous man, Gamboa believes that his duty as an army officer is always to stand with truth. He stubbornly neglects Garrido's threatening, "But if you aren't going to take any action, I'll hand my report

to the Major. This is a serious thing and I believe it ought to be investigated” (*TH* 280).

The Major of the Army is also against Lieutenant Gamboa, who wanted to save the institution from such accusations. The Major exercises his superiority over Gamboa by ordering him to prepare a new file, omitting the case of Arana’s death. But Gamboa, a righteous man, who wanted justice to win, suggests that since there is no proof of murder, the only way to sort out the case technically is to hold a court-martial to which the Major replies, “I’m not interested in your opinions. I’m giving you an order. Keep these fantasies to yourself and do what you’re told . . . Orders are orders, Lieutenant” (*TH* 303). In any system, especially in the military system, the disobedience of the subordinates in any case is considered to be a crime. Similarly, the Major gives his final order to Gamboa on the Arana case, “You don’t know me, Gamboa. I’m easygoing when I’m treated right. But I’m a dangerous enemy, as you’ll soon find out. You’re going to pay dearly for all this. Right now, don’t leave the Academy until everything’s cleared up. I’ll hand on your report, but I’ll also report the way you behave toward your superiors. Now get out” (*TH* 303). After Gamboa leaves, the Major reserves his scolding to Captain Garrido, “What kind of officers are you? You can’t even discipline a bunch of schoolboys. Take my advice and try to straighten out the Fifth. All right, that’s all” (*TH* 304). The Captain angrily walks out of the room and vents out his anger at the officers of the Fifth Year. “You’re all to blame, nobody else, and by God you’ll get what’s coming to you” (*TH* 304). In *Mario Vargas Llosa: A Life of Writing* Raymond Leslie Williams observes: “The novel portrays a hierarchical society in which all social relations operate on the basis of dominance or coercion” (27). It is confirmed that the techniques of hierarchy are practised through the principles of domination and subordination.

In the epilogue, Vargas Llosa reveals that Gamboa is punished as the Major had said earlier. Gamboa is compulsorily transferred to a remote military outpost, a 'punishment' in simple words. By the end of the novel, he is emotionally collapsed under the pressures of the so-called disciplinary institution of the military. Gamboa finally realizes after his punishment transfer that discipline and conformity are just the institution's preaching, wherein it actually practises indiscipline and makes the cadets irresponsible citizens. As a man respectful of the military authority, he does not want to place the military school in a dilemma; and he chooses to obey his superiors and forget about Alberto's accusations of the Slave's death. This brings out Vargas Llosa's vision closer to that of Foucault. Both portray the idea that even the victimizers are subjected to continuous surveillance in any institution; and if ever they fail to obey the rules, they too will be turned victims. Gamboa is proud to be a soldier and is very good at heart; but at the end the author shows him as going along with the power of the military authority. It is the institution that wins, and the poor man is shown helpless, accepting what the institution commands. In *The Time of the Hero* Vargas Llosa upholds Foucault's vision of ". . . supervisors, perpetually supervised" (DP 177). As Foucault suggests, it is evident that power is not possessed by a single person or any group of people in the novel. Instead, it functions in a network of relations, which is dispersed through the entire hierarchy of the military. The students are controlled by the teachers in the school, whereas the teachers are being dominated by their superiors. Similarly, the students of the lower classes are controlled by those in the higher classes. Also, among the students in the same class, those who are physically strong and economically secure, acquire the dominant position over the others.

Though the modern prison plays a major role in creating the modern disciplinary society, it has equally been criticised for its failures in reducing the crime rate. The prison is not just a simple system for Foucault – it is not just a house for culprits and a place for punishments; instead, it is a complex system that he refers to as the ‘carceral system’. The concept of the ‘carceral society’ refers to the expanding of the disciplinary techniques practised in the modern prisons for controlling the human behaviour throughout the society as a whole. It basically focuses on the institutionalized means of punishment and surveillance in the modern society. In a prison, no one is allowed to move freely at their own wish, thereby creating submissive bodies that are ineffective subjects. Foucault views in *Discipline and Punish* that the type of disciplinary mechanisms linked with the institutions like the modern prisons are not limited to them alone, but they are diffused through the whole society. He studies the relationship between power and surveillance and finds that the carceral system has extended outside of the prison walls. “The carceral network, in its compact or disseminated forms, with its systems of insertion, distribution, surveillance, observation, has been the greatest support, in modern society, of the normalizing power” (DP 304).

In the nineteenth century, discipline started to circulate freely inside the societal plane. Foucault describes this process in *Discipline and Punish*. He views that the disciplinary mechanisms of the different institutions, in due course of time, try to become “. . . de-institutionalized’, to emerge from the closed fortresses in which they once functioned and to circulate in a ‘free’ state; the massive, compact disciplines are broken down into flexible methods of control, which may be transferred and adapted” (DP 211). The ‘democratic’ application of the discipline thus started, that is, discipline was imposed more uniformly throughout the society. This was done by expanding the

disciplinary powers from different institutions to the general public, with the help of the surveillance techniques. The example of a classroom is sufficient in order to explain this. By observing the students in a classroom, the school can indirectly observe their parents too. Discipline is applicable not only to people inside the institutions, but also to those outside of them. As a result, both the individuals and their families are compelled to practise self-discipline, which leads to the uniformity of the discipline, which is absorbed by every individual to some extent. Neither the teachers nor the students can escape the disciplinary system. This practice continues until the subject becomes disciplined or docile. Foucault says that apart from the prisons and the schools, the institutions like the army, asylums, the hospitals and so on employ these methods of control, assessment, and classification processes in them.

The carceral power exerted by these institutions extends to the whole society that reinforces traditions and practices in order to enslave them, in the guise of protecting them. Foucault argues that in the modern society everything is carceral, that the techniques of power and control associated with the prisons operate throughout the society. In the contemporary world, we live in a time schedule, work to a fixed routine and are occasionally subject to the examination and the inspection. There is no escape from these new forms of social control. It means that the 'carceral society' has evolved into the 'carceral culture', defined by Foucault as a culture in which the panoptic monitoring has become a tool of domination. Vargas Llosa also uses the same concept in *The Time of the Hero*. The disciplinary system of the military, with all its mechanisms of control, converts its inmates into the disciplined bodies.

In the narrative, the military institution expects its subjects (the cadets) to be the obedient, unquestioning masses. But in fact, the cadets are the complete contrary

to what the institution expects them to be. The goal of the academy is to change the boys into 'men', disciplined and loyal; but in vain. The first-year cadets in the institution are named the 'dogs' because of their condition of life there. Their behaviour reflects the life of Lima which is known as 'dogs' existence'. Vargas Llosa, through Lieutenant Gamboa, comments on Peru's problems. "Why is our country the way it is? Lack of discipline. Lack of order. The only part of it that stays strong and healthy is the army, because of its structure, its organization" (*TH* 286). Despite Gamboa's optimistic belief in the army, it becomes clear that the army too is corrupt. Captain Garrido informs him: "A clean conscience might help you get into heaven, but it won't help your career" (*TH* 324).

Vargas Llosa clearly depicts that while the military academy is trying to teach discipline and morality, what the cadets learn are bribery, corruption, violence, and brutality. Lieutenant Gamboa, the spokesperson of Vargas Llosa, is the only member of the school who has been loyal to the concept of discipline and behaviour, who always wanted to make the cadets better men by teaching them discipline and honesty. When he wanted to know the truth in Slave's murder, he reports to Captain Garrido ". . . if it's true they killed that boy, if it's true about the liquor and the sale of exams and the rest, I feel I've got a duty, Captain. I feel it's my duty to find out if there's any truth in that story" (*TH* 286). Though Gamboa demands an investigation into the Slave's death, an indifferent Captain Garrido replies, "We'll have to punish them for the liquor and the exams. But remember, the first thing you learn in the army is to be a man. And what do men do? They smoke, they drink, they gamble" (*TH* 310). According to Garrido's definition, the cadets certainly do learn to become men at the Leoncio Prado school. In addition to the military training, they engage in activities

like sex, drinking, smoking, gambling, and fighting – the activities they consider as crucial in determining their masculine values.

In *The Time of the Hero*, despite all the disciplinary mechanisms and constant observations, the cadets come out as immoral and undisciplined individuals. Gamboa finally realises that the military institution is more interested in its reputation and prestige than in the rules and regulations they should follow. When he gets Jaguar's confession letter, saying that it is he who shot Slave to death, Gamboa tears it up, saying: "The army does not want to hear another word about it. It would be easier to bring Arana back to life than to convince the army it's made an error" (*TH* 387). "The force thus compelling discipline is very great; nothing is more damaging to the military power than a public impression of internal discord and conflict" (Galbraith 164-165). Vargas Llosa, through the novel, brings out how the institutional power contributes to this kind of situation by promoting hypocrisy. The author provides an account of the repressive disciplinary power that is practised by the institution of the military.

In the novel, Vargas Llosa shares the view that the kind of power used by the military system against its members is not compatible with the non-violent theory of power. It uses violence and discipline in order to control them. The cadets are not trained to become better individuals, rather just to be examined, cruelly controlled and punished by both the Fifth-Year cadets and the officials. Through the incidents that happened among the officials, it is clear that the institution trains the cadets so that they can adjust themselves to the norms and rules of the power system. In a prison, attempts are made to transform the captives into new subjects, who can conform to the State's norms and rules. If they rebel and are not willing to undergo such a change, they are usually punished and tortured. In this manner, Vargas Llosa's account

of the military school in *The Time of the Hero* is analogous to Foucault's idea of a modern prison, where the inmates are watched, controlled and punished very strictly. In this novel, an extreme form of control is exercised over the military cadets in order to convert them into the disciplined individuals who become adjusted to the rules of the institution.

Here, the writer presents the repressive and the ideological manifestations of the disciplinary domination exhibited by the military force. The individuals are caught in the web of power-relations which determine their lives. The cadets' reaction to the disciplinary actions emerges in different forms such as protest, disloyalty, sarcasm, escape and negligence of the institutional control. In the Leoncio Prado military academy, the one who succeeds in escaping from the school is worshipped as a hero by all the other cadets. To escape is an important task for them, where the bravest one runs out and returns without being caught by the authorities. The goal of a cadet in running out for drinking and gambling is to situate himself in a position of superiority over the students and the officers of the institution, which is a way to reassert their power. Vargas Llosa has detailed the cadets' breath-taking adventures inside the school while trying to escape.

As the cadets underwent unbearable suffocation under the cruel practices of the institutional authority, they start to exhibit their own methods of resistance against it. The theft of the question paper, attempts inside the examination hall, their drinking, gambling and all the illegal activities they perform are examples for this. It was how the secret gang called 'The Circle' was born, which is narrated in a cinematic fashion. 'The Circle' tried to protect themselves from the savage initiation rites of the military officers and their senior cadets. When they were in the fourth year, after a series of punishments and when Lieutenant Gamboa tried to break up the gang, Jaguar says,

“They will all join up again someday and we four will be bosses” (*TH* 57). This statement itself shows how confident and assertive Jaguar, their leader is.

In *The time of the Hero* the cadets’ struggle for power resulted in their continuous protest against the military system. The reaction of the different cadets against the institution of domination could be felt in different ways. Arana totally surrendered himself in front of the systems of power, which led to the loss of his life. But Jaguar and Alberto reacted against it tactically and cunningly, which can again be read as reconfiguration of their power. The Jaguar, leader of the ‘Circle’, is a cadet who is admired not only by the members of his gang, but by the whole students. The strife among the cadets has contributed for the acceptance of Jaguar as the leader. He recalls the occasional fights they had in the previous years. “The Dogs were all gutless . . . our battles with the Fifth were better than the initiations, even when I’m dead I won’t forget that year, most of all what happened in the movies They say that revenge is sweet, and that’s right, I’ve never enjoyed anything so much as that day in the stadium when I came face to face with one of the bastards that initiated me when I was a Dog” (*TH* 57-58).

Along with admiration and respect, his peers feared him, who is thought to be the role model of the masculine features. Vargas Llosa makes Jaguar, the leader of the circle of misfits, adopt the style of a tough guy in the novel. Alberto once asks the Slave, “Why does everybody imitate him?” (*TH* 17). Among the students, he manifests the intricacies of control and authority, who keeps himself in a superior position. The entire students thought of Jaguar as a perfect leader, for revolting against the deadly orders of the institutional power. He is a cruel leader, who in fact compels the cadets to steal the question paper in the beginning. The military academy instils the belief system of achieving dominance over others through force and

aggressive activity. Jaguar, their hero, with his aggressive behaviour, is considered as an ideal male hero by the others. The members of 'The Circle' led by Jaguar try to infuse a culture of rebellion in the academy. The novelist never mentions Jaguar's real name. As a new name is the symbol of a new identity, his life in the academy has resulted in the loss of his original proper name and the gain of a new role in his life. By this new name, he has identified himself as a law-breaker.

Throughout the novel Vargas Llosa presents Jaguar as the anti-hero. When Jaguar returns to the barrack, clarifying all the accusations that Alberto has made against him, the entire cadets believe that it is Jaguar who has revealed all their secret activities to Gamboa, when actually it was done by Alberto. The cadets confront, attack and call him a ". . . dirty squealer!" (*TH* 342). It was the moment of downfall for him, who could not believe that his classmates consider him a squealer; but he never accuses Alberto, the real squealer, because that would make him a squealer, which is against his code of behaviour. From here starts his decline. When his power is lost, the ability to maintain control over others also loses. When he loses his power, in the end of the novel, Jaguar becomes just another ordinary person. He remains a closed person throughout the novel. Jaguar is courageous enough to stand for his convictions. In his confession letter to Gamboa, he was willing to admit the murder of the Slave in order to save Lieutenant Gamboa from an undesirable transfer to a remote posting. Vargas Llosa shows that there are similarities between Jaguar and Gamboa, in the way both are reluctant to surrender themselves in front of their superiors in exchange for any kind of favours. Impressed by his bravery, Alberto offers Jaguar his friendship, which Jaguar rejects with contempt. "I don't want to be your friend, the Jaguar said, You're a rotten squealer and you make me vomit. Get out" (*TH* 287).

Vargas Llosa attributes Jaguar some kind of heroic status at the end of *The Time of the Hero*.

Alberto, the most manipulative and cunning character in the novel, employs many techniques to occupy the central position among the cadets. Unlike others, he enters the Military Academy with confidence, since he is from a rich background. Nonetheless, he struggles to adapt to the academy's restrictions and brutalities. Throughout the narrative, he is referred to as the 'Poet', although the only things he knows to write are pornographic letters and stories that he sells to the other cadets. Through his writing, Alberto tries to exert power over other cadets. Jaguar's method to acquire power was to act threatening and rebellious, whereas Alberto uses his creative talent. He makes the entire students his subordinates, by manipulating his skill of writing imaginative pornographic stories. All the other cadets were respectful and submissive in front of Alberto's power because they knew that an argument with Alberto means their chance to read the erotic stories is lost. This is Alberto's way of attaining control over others. However, throughout *The Time of the Hero*, the officials continuously try to crush his imaginative skill and the talent of writing poetry.

It is Alberto who informs Gamboa about the unlawful activities that occur inside the barracks, unknown to the school authorities – thefts of exams and uniforms, gambling, escapes to the city, drinking and the violence among the students. He is the actual informer, whose squealing led to the punishment of the cadets for the thefts and the illegal sales of alcohol and tobacco inside the school. Later on, Alberto was threatened by the school authorities for having written pornographic stories that were found together with the liquor and the tobacco in the lockers. By dropping his accusations, Alberto is permitted to write exams and thereby graduate. By the end of the novel, he is transformed into a person with no moral conscience. In his book

Temptation of the Word Efrain Kristal remarks that “. . . in the end, the school served its purpose by making him insensitive to the immorality that keeps his family and others like it in power” (42).

Throughout the narrative Vargas Llosa characterises Alberto as a betrayer, the one who uses his creativity for personal gain; who uses his marriage as a means of acquiring wealth and social status. He boasts: “I’m going to be an engineer. My father’s going to send me to the United States to study. I just write letters and stories so I can buy my cigarettes” (*TH* 19). He believes in the bourgeois definition of success. In the end, he has forgotten his poetic skills and has decided to become like his father. While promising his new fiancée Marcela that he will be faithful to her, Alberto thinks:

It isn’t like here in the United States. Everything’s quicker there, more efficient, more business like. . . . I’ll study hard and be a good engineer. When I come back, I’ll work with my father, and I’ll have a convertible and big house with a swimming pool. I’ll marry Marcela and be a Don Juan. I’ll go to the Grill Bolivar every Saturday for the dancing, and I’ll do a lot of travelling. After a few years I won’t even remember I was in the Leoncio Prado. (*TH* 369)

Viewed in this manner, Alberto is the real villain of the story, who utilises and convinces others in order to get his things done. It is in this way he acquires superiority and control over others, be it in the school or in his adult life.

The military discipline is often understood as a state of order, loyalty and obedience among the members of the organization. The society thinks of the military school in high esteem. The pamphlet of the school is enough to make such a belief in the society. “The Leoncio Prado Academy is not just a gateway to a military career”

(*TH* 197). In it was inscribed “. . . pictures of soccer field, a gleaming swimming pool, mess hall and some empty barracks all of them clean and orderly. The centre spread was a colour photograph showing a formation of perfect ranks marching past a reviewing stand” (*TH* 197). Before sending him to the military school, his father tells Alberto, “They’ll make a man out of you. They’ll give you a strong body, a strong personality” (*TH* 215). Arana also entered the academy with the same perspective. After Arana’s death, his father painfully regrets, “I wanted him to be a man. A somebody” (*TH* 195).

For the civilians, the school is a prestigious institution. The parents wanted their boys to become ‘men’ and be moulded into good citizens, but a reversal of it really happens inside it. They fall into the pre-existing ideas of masculinity even under the supervision of the superior officials in the army. The military school succeeded in transforming the cadets into the contrary of what their parents wanted them to be. After causing all the problems in the school and among the officials, Alberto at last withdraws his accusations of Arana’s murder against Jaguar, since he wanted to write exams. The school experiences make him return to civilian life, imitate his father, and by the end of the novel it is sure that he will follow the footsteps of his father, a womaniser who is ready to do anything for the sake of money. He becomes a manipulative social climber and even cheats his love interest Teresa since she does not belong to his social class and decides to marry Marcela, a girl from his own social class.

Jaguar, the working-class cadet, who comes from a very poor social background, who has thieves and wanderers like Skinny Higuaras as his friends, becomes a bank clerk after leaving the school. The weak but decent Arana, the Slave, who comes from the lower-middle class background, could not even save himself and

lost his life in the miserable power struggle of the school. In such a hierarchical society, social success is for the characters like Alberto, the members of the prestigious families. Like his ancestors, Alberto will most likely attain superior positions in the Peruvian society, just like the military academy, where he became dominant with his skill of writing poems.

In *The Time of the Hero* the life inside the campus made the cadets realize what actually happens inside the school. “If I had money and a big red car like that, I wouldn’t’ve entered the Academy, not even at gun point. What’s the good of having money if you’re in here getting screwed like just anybody?” (TH 247). For the cadets, the school is not that attractive and disciplined like the one who views it from outside, but a “damned Academy” (TH 121). The institution tries hard to maintain its good name in the public. But a person who interacts with the academy will surely know what it is like. After Arana was shot, the doctor who came to treat Arana realizes: “This Academy’s nothing but a bunch of savages” (TH 186). It is the disciplinary power structure that makes the academy such a place. After Arana’s death, Alberto describes the military life to his father, “Well . . . it’s kind of rough” (TH 194). However, the institution is concerned only with preserving its prestige, no matter what happens. The best way to understand this is to evaluate the officials’ reaction to their own student Arana’s death.

Though the school officials conclude cadet Arana’s death as accidental, stating that he shot himself, Alberto informs Lieutenant Gamboa that Jaguar has killed Arana. But the school officials except Gamboa reject Alberto’s accusation as “adolescent prank” (TH 311), in order to save the institution’s reputation. The Colonel’s reply is enough to conclude that the institution’s fame is greater for them than a student’s life. “It’s going to be very bad publicity. The Academy has plenty of enemies, and this is

their big chance. They can take advantage of a stupid thing like this to smear us with a thousand lies. Especially me. We'll have to do everything we possibly can to protect ourselves" (*TH* 228). The death of a student is not a big deal for him. The only thing that matters is the public image of the school, the system of power.

When Alberto discloses the illegal and immoral activities taking place inside the army barracks, the Colonel is not ready to accept and correct these allegations and replies: "To me, the Academy is sacred" (*TH* 314). It is clear that the only concern of the officials is not to make the cadets disciplined individuals, but to uphold the goodwill of the institution. "The accusation is idiotic, preposterous. And you shouldn't have given it the slightest importance. This is kid stuff, nothing else. How could you put any trust in such a fantastic story?" (*TH* 302).

Vargas Llosa states that the disciplinary institution fails in teaching values like integrity, discipline and loyalty in the cadets' lives, which should form the foundation of their character. In the school, the cadets are supposed to learn discipline but they actually learn the law of the jungle by applying the theory of the survival of the fittest. During the initiation-days, Alberto shares his ideas of survival with Arana. "I make believe I'm crazy. I mean I play stupid. You could do that too, so they wouldn't walk all over you. If you don't defend yourself tooth and claw, they jump on you. That's the law of the jungle" (*TH* 18). It is surprising to see that the students learn the laws of the jungle in such an acclaimed disciplinary institution.

The primary aim of the military school is to prepare students to become efficient officers and disciplined individuals who are ready to face life's challenges with confidence. But the cadets in the school lose the confidence they have. Alberto confesses to Gamboa: "I think I'm sick, Lieutenant. I mean mentally, not physically. I have nightmares every night They're awful, Lieutenant. Sometimes I dream I'm

a killer, or sometimes these animals with human faces are chasing me. I wake up sweating and shaking. It's horrible, Lieutenant, honest" (*TH* 12). The system thinks that the cadets become disciplined individuals by putting them through the rigorous military training and the punishments. But what happens is the contrary. When Teresa asks Alberto whether they are allowed to smoke inside the Academy, he replies, "Strictly forbidden. But of course, we smoke anyway, in secret" (*TH* 91). Ideally, the military academy demands discipline even in the absence of the commander, by making the cadets more confident and responsible. However, it causes negative consequences among the cadets in the novel. The officer Pitaluga correctly analyses the situation:

You'd think the Academy was a reform school Everything's done halfway in Peru, and that's why everything goes wrong. The soldiers we get are filthy, they're crawling with lice, and they're all thieves. But you can beat some civilization into them. After a year in the army, the only thing Indian about an Indian is his looks. But it's the opposite with the cadets, they go from bad to worse. The ones in the fifth are even worse than the dogs. (*TH* 169)

Self-discipline is possible only when a sense of responsibility is infused in them. Gamboa does the right thing in the novel, but it is completely ignored by the institution, in order to save its name. It is the institution that is responsible for making the cadets devoid of discipline. Instead of becoming perfect army officers, they become worse. "The Circle. Thefts of exams. Thefts of clothing. Disrespect for your superiors. Bullying the cadets in the Third. Do you know what you are? You're a juvenile delinquent" (*TH* 295).

This is applicable to the case of the officers also. In the army, the officers get their ranks only after passing through numerous tests and trials, but the institution

gives no respect for them until they acquire a certain rank in their career. The higher officials treat their subordinates in an inferior way, which is depicted by the fate of Gamboa. Not only Gamboa, there are many officers, crushed by the institutional power system. Pitaluga, who had “. . . chosen his career” (*TH* 164-165), is one among them, who was in the same military school with Gamboa during their adolescent years. Gamboa recalls that Pitaluga was an excellent sharp-shooter; once during the annual training, he went across an overflowing river, dragging his horse behind him, managed to overcome the current and reached the other side of the river. The Captain congratulated him: “You’re a real man” (*TH* 164). Gamboa is now frustrated to see the changes in Pitaluga. “But now Pitaluga was always complaining about his duties, especially the field exercises. He was like the soldiers and cadets, all he thought about was getting a pass” (*TH* 164). Galbraith’s views are significant in this context:

The strong conditioning of military organization, both that of the armed services and that of the civilian establishment, is based, as we have seen, not in self-expression but in discipline. This is then reinforced by compensatory reward and condign penalty. The soldier who accepts fully the purposes of the organization gets promoted and is accorded a variety of honorific rewards. The recalcitrant is subject to condign punishment, including dishonourable expulsion or, at the extreme, court-martial. Such condign power is uniquely possible in support of military discipline; it is not elsewhere available in public or private organization. (164)

Vargas Llosa wrote *The Time of the Hero* based on his own experiences at the Leoncio Prado military school. It was there he discovered violence and the effects of power, and according to Kristal, it taught him “. . . how a corrupt institution contributes to the reproduction of an immoral society accustomed to concealing

injustice, a society whose success depends on indifference toward transgression” (*Temptation* 42). The school stands for the heterogeneous Peruvian society. Raymond Leslie Williams in the book *Mario Vargas Llosa: A Life of Writing* defines Vargas Llosa’s life at the school as “. . . a period of poor grades and disciplinary punishments in which a young rebel was in the process of being formed. This trauma was so deep that Vargas Llosa has opposed all figures of abusive authority – particularly dictatorial regimes against which he has written in novels and essays” (11). After the publication of the novel, the school authority at the Leoncio Prado burned a thousand copies of the novel.

Vargas Llosa’s *The Time of the Hero* can thus be analysed from the point of view of Foucault’s disciplinary theory of power. In the novel, though the institution aims to teach discipline and good manners, the cadets learn immorality and violence in the school. As Raymond Leslie Williams observes: “In *La ciudad y los perros*, the military figures are the administrators of the school who, in the end, cover up the details regarding the death of a cadet. At the same time, they create the violent and abusive environment that is the microcosm for Peruvian society under the dictatorship of Odría” (132). The novel can be read like a ‘horror fairy tale’, that shows how human beings are destroyed through evil thoughts. Whatever happens among the cadets in the barracks, the institution remains unaltered at the end. Alonso Cueto rightly observes: “The triumphant power is not that of the individual, but rather that of institutions – that is, the school and the military institution. Only rebellion and transgression are the domain of the individual, the individual who is condemned to continue rebelling” (17). The novel shows how a corrupt public institution, which supposes discipline as its primary aim, forces its students to practise crime and injustice and thereby making them ruthless citizens.

The study of the novel by analysing the different elements of power proves that *The Time of the Hero* provides a Foucauldian discourse of disciplinary power. By demonstrating the power hierarchies existing inside the school, the novel presents a struggle between power and powerlessness. The issues portrayed in the novel are interwoven with the issues of disciplinary power exhibited by the military system and its outcomes. The means of surveillance and the implementation of the disciplinary techniques by the military school are the focal points of the novel, which Foucault also speaks of. In the Foucauldian power spectrum, the coercive or monarchical power is replaced with the modern disciplinary or self-regulatory power, which produces docile bodies. The cadets of the Leoncio Prado military school and even the officers of the academy can be characterized as docile bodies accustomed to the extreme form of surveillance of the military institution. Through the novel Vargas Llosa thus validates Foucault's idea that "... visibility is a trap" (DP 200). In the school, whatever is done by a cadet is subjected to surveillance, whether during daytime or at night. They live in a panoptic system where their entire activities, whether inside the class room, or in the barracks, are under scrutiny and surveillance. Every incident in the school is comparable to Foucault's principles of categorizing and hierarchizing, the disciplinary techniques employed by the authority among the different cadets.

In conclusion, the military school, the administrative centre of power and domination in *The Time of the Hero* can rightly be equalled to Jeremy Bentham's panopticon. In Foucault's opinion the panopticon functions as a model of power. The panoptic model is a 'representative model' that records the entire activities of the modern institutions. The students in the school are severely punished and tortured, in the name of the disciplinary mechanisms, who are subjected to the mechanisms of

control like the hierarchical surveillance, the normalising judgement and the examination. Even the officers and guards are the victims of the power system. The entire members of the institution, ranging from the cadets to the officers, are trapped in the power relations. Thus, the fictional world in *The Time of the Hero* can rightly be called as Vargas Llosa's model of the Foucauldian panopticon, through its enforcement of the disciplinary power.

Chapter 3

Masculine Dominance and the Objectification of the Female Body: Biopower in *The Green House*

This chapter analyses the man-woman relationship in Mario Vargas Llosa's novel *The Green House* based on the relation between gender and power. This chapter aims to evaluate the male-female conflict using the framework of power and thereby bring forward the patterns of power related to sexuality. It argues that the masculine power directed against the female bodies in the novel can be considered as instances of Michel Foucault's concept of biopower. An analysis of the lives of the women characters is fundamental in elucidating the incongruities between the male and the female characters as well as their predicaments in the patriarchal Peruvian society. The chapter also discusses how the women contribute to their subordinate position in the male centred power structure by sticking on to what society expects them to be. The first section of the chapter focuses on themes such as gender, patriarchy, patriarchal hegemony, sexuality, domesticity and Foucault's concept of biopower. The second section of the chapter examines the women's resistance against the patriarchal domination and the subversion of power from the masculine to the feminine position which accentuates the power of the female characters like Bonifacia, Lalita and Chunga.

Mario Vargas Llosa's *The Green House* (*La Casa Verde*), published in 1966 chronicles the story of forty years that happens in two different regions of Peru; Piura and the jungle region of the Peruvian Amazonia. Segmented into four parts, the novel begins with an impressionistic narrative arc without any paragraph breaks, consisting of different chapters, further subdivided into separate narratives which disclose

divergent tales of human life. The novel also has an epilogue which acts as a conclusion, consisting of four chapters. The author interweaves the past and the present, and narrates the story in a non-chronological way and portrays the heterogeneous accounts of the corruption and the exploitation embedded in the Peruvian society.

Gerald Martin in “The early novels: *The Time of the Hero* and *The Green House*” describes: “One of the three or four greatest novels ever written in Latin America, *The Green House* is a compelling representation of the lives, dreams and illusions of ordinary Latin Americans” (29). The title of the novel is ascribed to Don Anselmo’s construction of a brothel named the ‘Green House’ in Piura during the early twentieth century. In the book *A Companion to Mario Vargas Llosa*, Sabine Kollmann observes: “The scope of this new novel goes well beyond the world of adolescents in Lima, extending its focus on Peru as a geographically, socially and ethnically divided country” (101). In 1967 Vargas Llosa was awarded the first Romulo Gallegos Prize for the novel which was later won by his fellow writers Garcia Marquez and Carlos Fuentes.

Vargas Llosa has written the novel in the third person using the stream-of-consciousness technique where the narrative style often causes a confusion whether the dialogue is being spoken or thought. The novel which combines the Faulknerian structures and the Joycean interior monologues, shows the transition of the country from a traditional society to a modern one. According to Michael Moody, “. . . the quality of formlessness in *The Green House* is, to a considerable degree, an artfully contrived illusion created for its particular power of expression in rendering the novel’s thematic issues” (17). The novel is textured in a complicated manner by amalgamating multiple stories, that are fragmented and discontinuous, which span

about forty years, yet brought together beautifully by the author. Efrain Kristal in the book *Temptation of the Word* claims that “*The Green House* is a display of Vargas Llosa’s narrative virtuosity: the novel brings together the Peruvian jungle and the desert; combines five different stories to create a balance between the Faulknerian novel, the adventure story, and the melodrama; and explores the theme of precarious illusions sometimes fulfilled but invariably lost” (56). Written in a complex narrative structure, often known as the kaleidoscopic narration, the novel brings out the existing political, economic and the capitalist system of Peru which manipulates its power and authority against the women characters in the novel. This chapter studies the power struggle between the men and the women in the novel where the men exhibit a great fascination in displaying their masculinity and try to overpower and abuse the women, both inside the home and outside; directly and indirectly.

The fictional world of the narrative is centred on the Peruvian town Piura situated between the desert and the jungle. The novelist presents a visual landscape of the area, where its inhabitants, the indigenous people, are subjected to exploitation with the support of the State and the institutions like the Church and the military. Luys A. Diez, who has authored various articles and critical essays on many Hispanic writers, comments in his article “The Sources of *The Green House*” that “. . . the intricate plot of *The Green House* and its uncanny unfolding could be likened, metaphorically, to the fluvial web in the Amazon with its maze of main rivers, tributaries, and small streams, now joining unexpectedly, now virtually disappearing in the thick undergrowth” (43). Eduardo Galeano in the book *Open Veins of Latin America: Five Centuries of the Pillage of a Continent* states: “In his novel *The Green House*, Mario Vargas Llosa reconstructs the feverish atmosphere in Iquitos and in the jungle, where adventurers robbed the Indians and each other. Nature had leprosy and

other weapons with which to take its vengeance” (90). Through the novel Vargas Llosa propels the readers into a realm of brutal reality where the women’s lives have continuously been tormented by the multifaceted dimensions of the masculine power. As stated by the American feminist Catharine A. MacKinnon, the feminist theory of power views sexuality as gendered and gender as sexualized:

In other words, feminism is a theory of how the eroticization of dominance and submission creates gender, creates woman and man in the social form in which we know them to exist. Thus, the sex difference and the dominance-submission dynamic define each other. The erotic is what defines sex as an inequality, hence as a meaningful difference. This is, in my view, the social meaning of sexuality and the distinctly feminist account of gender inequality. (107)

Patriarchy is the societal power system which traditionally believes that men are superior to women and thereby gives men a privileged position in the society. The French feminist theorist Christine Delphy in the essay “Patriarchy, Domestic Mode of Production, Gender, and Class” argues: “I do not deny that certain elements of patriarchy today resemble elements of the patriarchy of one or two hundred years ago” (260). The French feminist Simone de Beauvoir views that in the society, for centuries the women have been downgraded to the status of the ‘Other’, an object, compared to their male counterparts whereas men enjoy the privilege of being the superior subject. The male dominated patriarchal society conceives the woman as a mere body, an object, only to satisfy the sexual desires of men.

Male superiority is a deeply rooted norm that is evident across the political, social and the economic life of the people favoured by the institutions like the law and the government. “Women produce children; women are mothers and wives; women

do the cooking, mending, sewing and washing; they take care of men and are subordinate to male authority; they are largely excluded from high status occupations and from positions of power. These generalisations apply, to some degree, to practically every known human society” (Haralambos 369). The society, including women, believes that the ownership of the women’s bodies is vested upon men, whether it be father or husband.

Patriarchy allows men the higher status in the social hierarchy. Catharine A. MacKinnon in the essay “Desire and Power: A Feminist Perspective” defines it: “Heterosexuality is its structure, gender is its social process, the family is a congealed form, sex roles are its qualities generalized to two social personae, and reproduction is a consequence” (MacKinnon 107). By depriving women the access to power, it leads to their objectification, normalises violence against them, facilitates gender stereotyping and secures power relations based on gender inequality. The conception of power based on gender relations thus overlaps with the concept of the patriarchy.

The men in the novel exhibit their masculine power, openly discuss sex and their desire for winning over the female sexuality by using the most vicious words against them, thereby disgracing their femininity; they never miss a chance to exhibit their bodily strength over them, often leading to the rape of the women, thereby making their lives tragic and violent. In *The Green House* Vargas Llosa depicts a realistic picture of the life in the Amazon and its inhabitants consisting of the smugglers, bandits, brothel owners, soldiers, the clergy, politicians and the businessmen, who take control of the women, who spend their lives under the monopoly of power. This chapter tries to evaluate the masculine power in the novel through the lens of Foucauldian biopower.

Michel Foucault views that from the eighteenth century onwards the human body has been transformed into an area of interest and an object of study. In his works he elaborates on the biopower, the regulation of the human body or all the aspects of human life through the application of certain biopolitical policies. His findings about the human body are apparent in many of his works including the *Discipline and Punish* and *Society Must Be Defended*. The biopower is the form of power that has gained entry to the human body with reference to societal principles. The exercise of political power by the colonial countries to dominate the colonized individual's body or the State using its manipulative power against the body of the people from a particular racial background (e.g., Nazism) are examples of the biopower. Foucault's theories explicate that the social institutions have emerged as power centres in the modern society that employ the micro physics of power, which concentrates on the everyday routine of people. These institutions have evolved into apparatuses of power which operate within the societal paradigm that has successfully transformed the human body into a target of the societal power hierarchies. Foucault studies ". . . the emergence of techniques of power that were essentially centered on the body, on the individual body" (*SMBD* 242) and states that the human bodies, which are controlled in every possible way, are directly affected by the mechanism of power. The concept of biopower with its focus on the human body is helpful in the study of the predicament of the women characters in the novel where the patriarchal society utilises the biopower to control the women's bodies and dominates them according to male desires.

Foucault defines the concept of micropower, which operates in the minute, everyday activities of the human life. According to him, power is not always associated with the centralized structures, rather it is related ". . . to an entire micro-

power concerned with the body” (*HS I* 145). Micropower refers to the invisible, localized forms of power that influence the individual behaviours. The women in the novel are the victims of this intricate operation of power, where the dynamics of the masculine power is dispersed within the societal institutions in the form of biopower. In order to bring out its link with the Foucauldian concept of biopower, this chapter analyses the victimisation of the women characters under the power of five different institutions, through which power is operated in the micro levels – the institution of the religion through the Christian missionaries, the institution of the military through the armed men, the institution of capitalism through the business men, the institution of the family through their marital relationship and finally the institution of prostitution in the form of the brothel owners.

Firstly, women in the novel are exploited by the power structures of the institution of the religion. In the opinion of Gerald Martin: “The story begins in the Peruvian Amazon jungle, with a group of soldiers and nuns (the military and the Church) kidnapping the children of indigenous tribes in order to save them from barbarism and educate them in Christianity and other Western values” (31). It is distressing to apprehend that even the church and its representatives become the agents of power in the form of the nuns who run the civilizing mission in Santa Maria de Nieva. The Catholic dominance propagated by the Spanish nuns is detrimental to the lives of the indigenous girls who are kidnapped by the soldiers from their tribal settlements and are forcefully brought to the mission. The opening sequence of the novel, where two native Aguaruna girls are abducted by the nuns Sister Patrocinio and Sister Angelica with the assistance of Sergeant Lituma, Nieves (the guide and pilot of the river boat) and other soldiers nicknamed Shorty, Fats, Blondy and Blacks, is highly cinematic and packed with elements of cruelty and fear:

Sister Patrocinio is very pale, she moves her lips, her fingers close tightly over the black beads of her rosary Holy Mary, Mother of God . . . the two Aguarunas stay rigid, amen, their teeth chatter and their eyes look perplexedly at the rifles that are pointed at them . . . and the girls are slippery as eels in Blondy's arms Blondy drags along two intermingled and gesticulating figures, and Blacky pulls the old woman furiously by the hair Blondy takes one girl by the arm at the top of the hill . . . he has the other one by the neck . . . they were getting away from him and they are not shouting but they are pulling, and their heads, shoulders, feet, and legs struggle and kick and vibrate Shorty and Blacky are holding the old woman by the shoulders . . . the old woman gives a hoot and cries The girls' hands cannot reach Blondy's face, only his neck, already full of purple scratches, and they have torn his shirt and pulled off the buttons. Sometimes they seem to lose their spirit, their bodies go limp and they moan and they attack again, their naked feet kick at Blondy's leggings. (*GH* 12-13)

This forms the most poignant moment in the narrative, to witness how brutally the girls are being captured from their lives. Sabine Kollmann explains:

The sudden burst of action when the children are torn from their families is narrated in short breathless phrases, intercalated with fragments of the rosary that one of the nuns is reciting, creating an intense clash between praying and cruel action which highlights the contrast between the sisters' good intentions and the ruthless way they go about achieving their goal. (*A Companion to Mario Vargas Llosa* 111).

The incident of the infant girl Bonifacia being grabbed by Corporal Roberto Delgado from her father Jum, the indigenous chief, is also very disturbing: "The little girl is

clinging to his legs, she is hindering his movements, and the Corporal grabs her by the hair, pulls, tries to separate her – let go, you – from the chief and she resists, scratches, shrieks like a little monkey, shit, the Corporal slaps her . . .” (*GH* 124). The novel hints that the girls are subjected to physical humiliations from a tender age onwards.

The postcolonial feminist Gayatri Chakravorty Spivak’s view that it is the practice of the colonialism and the imperialism that creates the feminine identity and the experiences among the women in the postcolonial communities, is applicable to the analysis of the novel. The native girls who undergo marginalisation from the colonial power through the apparatus of the civilizing mission lack the ability to express themselves since they are forcefully silenced by the dominant groups. The novelist states that the Mother Superior “. . . had objections to all the girls, that they were dirty, that they might have some disease, always the worst kind” (*GH* 102). Since the nuns cannot understand their tribal language, they consider the girls as savage animals who make “. . . some grunts that broke out as if some animal had hidden in the pantry. . . howling, snorting, and rumbling, spitting out high and squeaky sounds from the darkness in a sort of savage challenge . . .” (*GH* 38). The Indian girls encounter the never-ending struggle between civilization and savagery in the religious house, which makes it difficult for them to get adapted to the system of life there.

Vargas Llosa’s description of the life of little Bonifacia at the mission proves how pathetically she was discriminated by the nuns based on her ethnic origin. The ‘civilized’ nuns consider the native Aguaruna jungle girl Bonifacia as uncivilized and unmannered. Though lessons in morality were given in the chapel, the nuns lack morality, who downgrade her calling “a regular devil . . . wicked woman, an ingrate”

(*GH* 34) and “little bandit” (*GH* 78). These girls are thus detached from their way of life and rituals and are introduced to an alien culture of which they know nothing, which generates an incurable trauma in their lives. As Spivak argues, it is these experiences of colonialism that result in their character formation, which subsequently shape their lives. Spivak’s 1988 essay “Can the Subaltern Speak?” states that the people from these minority groups are often misrepresented and are portrayed in a wrong way by the dominant groups. The essay which problematises the depiction of the subaltern group by the Western discourse is helpful in analysing the representation of the indigenous women in the novel. It can be observed that by assuming superiority over Bonifacia, the Mother Superior recalls: “You were like a little animal and we gave you a home here, a family, a name. We also gave you a God” (*GH* 36). Power is practised in the name of racial discrimination which is evident in the form of the verbal assault.

The separation from their families and their community is not just an instance of displacement, but a destruction of their identity, culture and language. “You still have the soul of a heathen, even though you speak like a Christian and don’t go around naked” (*GH* 37). It can be understood that the Mother Superior’s assumptions about Bonifacia and the tribal girls are not true; since those assumptions emerge from a colonialist perspective which disregards the heterogeneity and silences the voice of the tribal population. Spivak raises a relevant question, “Can the subaltern speak? What must the elite do to watch out for the continuing construction of the subaltern? The question of “woman” seems most problematic in this context. Clearly, if you are poor, black, and female you get it in three ways” (294). Spivak’s concept is pertinent in the depiction of the tribal girls in the mission who are viewed as uncivilized,

unhygienic and unmannered by the nuns, who become the tools of the colonial power in the novel.

In their indigenous habitat these girls were living on their own; whereas at the Mission they are compelled to follow a stringent lifestyle to which they are not acquainted with. The nuns bring new groups of girls to the mission frequently for the purposes of education and ‘civilization’, as they claim. The nuns also teach these girls the repression of their sexual desires. The Mother Superior blames Bonifacia, “You had bad instincts, you devil, you only liked dirty things” (*GH* 35). The nuns become the tools of the disciplinary power, which deprives the young native girls of their family, freedom and the real self.

The nuns who try to empower the girls by providing them education, make their lives horrible and sorrowful. “After being here the girls had no place to go, the Indian villages were never in the same place, but even if they could locate their families the girls were no longer used to it” (*GH* 103). The nuns are unmindful of the circumstances of these girls once they are sent out from the Mission and are not willing to take any effort to ensure their safety. The Mother Superior adamantly says: “Mission was not an employment agency” (*GH* 103). Once their training is completed and they are taught Spanish and housekeeping, these girls, including Bonifacia, end up either in servitude or in prostitution unable to cope up with the ‘civilized’ world. Majority of the young native girls who are brought into the Mission to get ‘civilized’ eventually fall as a prey into the hands of the corrupt Governor Julio Reategui. Some victims like Bonifacia feel an urge to return to the forest and to live their former jungle-life; but a return is never possible. Separated from their old indigenous habitat without properly being taught to survive in the new world, they are placed as maids in the big cities and thereby become easy targets for exploitation in the patriarchal

world. Similarities can be drawn between the brothel Green House in the desert and the Mission in the jungle. The nuns thus become the agents of the patriarchal power in the exploitation of these girls, eventually grooming them to become prostitutes for the men in the male-centred domain of the society. The nuns who are supposed to be innocent and moral, are in reality narrow-minded who accommodate to those in power, who remain blind to the mission's role in the corruption of the Indian girls.

Raymond Leslie Williams posits that the girls are:

[...] Actually captured by government soldiers and turned over to Catholic missions to be taught Christianity and become 'civilized'. Once they were 'civilized', paradoxically, they had no place in either their own former tribes, whose costumes they had learned to despise, or in white and mestizo Peruvian society. They would usually be sent to government officials or merchants, destined to be maids or to hold menial jobs. Those who successfully travelled to Lima would be, at best, cooks or, at worst, prostitutes in the capital. (29)

It is to be noted that the women in the novel are thus made victims of the institution of the religion through the nuns, who become the tools of the colonial, disciplinary and the patriarchal power in the lives of the innocent tribal girls who are alienated from their native culture in the name of education.

Secondly, the women in the novel become the targets of the power of the institution of the military. They are exploited by the military men, who internalise the mindset of domination against the women and practise a culture of violence. The whole region of the Amazonian jungle is preoccupied by the military and their prime duties include controlling the trade, civilizing the indigenous communities and abducting the girls from the tribal settlements to present them to the mission. This

militarization of the region causes an increase in the assaults against women. The novelist describes:

There, in that place, with its parched grass and soft earth, beneath the knotty limbs of the carob, drunken soldiers station themselves at dawn and at dusk. Washerwomen coming back from the river, servant girls from the Buenos Aires district on their way to market are caught by groups of soldiers and thrown down on the sand, their skirts are lifted over their heads, their legs are opened, and one after another the soldiers have them and run away. Piurans call the victim a knockdown, the operation gunning, and the resulting heir is called son of a knockdown, son of a gun, seven-creamer. (*GH* 125)

Violence by the armed men is widespread and normalized in the novel. When Sergeant Lituma first meets Bonifacia, he thinks of sharing her with his fellow soldier Fats. “Fats would do the little job for him, fifty-fifty, right?, and he’d hand her over to him, all right?” (*GH* 190). The presence of the large numbers of armed men results in the huge number of rapes, molestation, murder and the sexual harassment in the region. The soldiers casually crack jokes on women’s bodies. “A little on the chubby side, but she had a figure” (*GH* 190).

Sergeant Lituma rapes Bonifacia in an attempt to woo her, after which he feels that her body is his possession and he engages in controlling her sexuality and her body. Raymond Leslie Williams asserts: “In *La casa verde*, the military abuses and exploits the indigenous people of the Amazon basin. They appear in the novel from the beginning, capturing the young Bonifacia and taking her to the Church authorities, who fundamentally enslave her” (132). In addition to the explicit physical and sexual violence against the women, the psychological aspects of violence are to be acclaimed. Continuous rape and torture by the militant groups inculcate a feeling of

fear and insecurity in the everyday life of these women. Lalita laments: “The fact is that nobody likes the soldiers, Sergeant. Haven’t you seen how abusive they are? They ruin the girls, they make love to them, they get them pregnant, and then they’re ordered somewhere else” (*GH* 132). The exploitation of the Indian girls reveals the inhumanity of the military men who take pride in displaying their machismo which provokes them to employ violence as a synonym for their manhood. “The majority of victims of sexual violence by the security forces were lower middle class and brown-skinned (*cholas or mestizas*), clearly indicating that class and race were factors in the targeting of victims” (Bastick 83). It can be studied that the institution of the military acts as a mechanism of power that perpetrates violence against women instead of putting an end to it.

Thirdly, as depicted in the novel, the institution of capitalism commodifies the women’s bodies as consumable objects during the business transactions, which reinforces Foucault’s view that the human body is a site of victimization. “Because the bandits hadn’t only carried off the rubber, the Caspi sap, and the skins, but the girls too, naturally” (*GH* 117). It is the crooked Japanese businessman Fushia, the one who works in the illegal rubber trade, who has manipulated the female body the most in the story for trade motifs. He lands in Peru after escaping from a prison in Brazil and utilises the ignorance of the native tribes and thereby engages in trading goods to gold miners, rubber and timber workers in cities like Lima and Iquitos.

In the jungle at Iquitos, far from the city, he creates an autonomous world of his own situating himself at its centre. “He was a Japanese merchant who had installed a type of feudal kingdom in the jungle – terrorizing the local indigenous people and exploiting them for their rubber and other merchandise” (Raymond Leslie Williams 29). After acquiring wealth by robbing rubber from the indigenous tribes, he

forms a gang of pirates and surrounds himself by a harem of women, furthermore, takes advantage of the female body as well as the rivalries among different ethnic groups in the jungle. Efrain Kristal in *Temptation of the Word* illustrates:

In writing Fushia's tale, Vargas Llosa borrowed directly from Joseph Conrad's *The Heart of Darkness*. In both works the evil instincts of a character from the civilized world emerge in the context of the jungle, and the events are revealed during a boat trip. Fushia, like Conrad's protagonist, Kurtz, creates a fiefdom in the most remote and barbaric spaces. In both cases, a barbaric setting unleashes the evil element of their personalities. (54)

He even sells his lover Lalita to the governor Julio Reategui for a boat and provisions. "She's worth ten thousand. It's just that I need money, I don't have to tell you, Don Julio . . ." (*GH* 81). He exploits the female sexuality and considers them as commodities that can be purchased and exchanged. A practitioner of hyper-masculinity, he rates the female body and issues a price for it; and takes pride in the fact that he sold Lalita for ten thousand soles. "In the jungle Lalita was worth her weight in gold . . . I did a good business with her" (*GH* 62). The hegemonic masculine society commodifies the female body and it is evident that such injustices against women have been normalised in this region of Peru. The river trader Aquilino once says: "When I was a boy, in Moyobamba, we used to go in groups to spy on the Lamista women. Sometimes one of them would go off by herself and we'd pull her down without looking to see whether she was young or old, pretty or ugly" (*GH* 160). The cruelty, deceit and abuses the women face show how the patriarchal aspects of the masculinity are always against the female body in the society. Aquilino comments, "A thousand soles for a girl isn't something a good Christian would do. That's the price of a motor, Fushia" (*GH* 81).

Fourthly, the power structure controls and regulates women's bodies and are often made targets of coercive power through the family, especially through the institution of marriage. In the narrative, the objectification of the women's bodies is explicit in the marital relations of characters like Bonifacia, Lalita and Antonia who are subjected to a form of power, often understood as the dependency in marriage. Foucault comments that the systems of power have manipulated both the minds and the bodies of the people. In the novel it can be observed how the society teaches the women to believe that they are in a subordinate position due to their physical features. The society has trained them to imbibe qualities like being soft, delicate and beautiful.

Michel Foucault articulates: "And now we have the emergence of a power that I would call the power of regularization" (*SMBD* 247). In the modern society, the marriage functions as the most complex disciplinary social institution which creates its own sets of rules and regulations among the individuals. The disciplinary power of the institution has trapped the women who are traditionally taught to accept anything that happens within the institution of the marriage under the masculine power of men. A woman's body is institutionalised under the marriage based on the conventional rituals and has restricted every possible freedom for her by confining her life inside the family and the community, around the husband and the kids. She is thwarted under the male supremacy whereas the man has no restrictions who is allowed to have advances with other women even after marriage. In her article "Power, sex and subjectivity: feminist reflections on Foucault", Toril Moi states: "Women under patriarchy constitute an oppressed group" (95). Under the dominative power and the continuous corrective mechanisms of the marital institution, the women's bodies are repressed and exploited in order to reinforce her subordinate position; thereby glorifying the power of the male supremacy.

The novel portrays the hegemonic masculinity, where the women are degraded to the marginalised position. The novelist portrays a society which has always been biased and unfair towards the women who are denied any will of their own and are kept under strict boundaries. In the Indian context, the mythological characters Sita and Savitri are considered as ideal women and perfect wives who embody the ideals of unconditional love and devotion to their husbands. Sita, the heroine of *The Ramayana*, possessed all the virtues of a wife who followed her husband Rama to the forest when he was exiled by his father. When Rama asked to prove her purity after freeing her from Ravana's captivity, she undergoes a fire test, only after which Rama was ready to take her back as his wife. Sita is considered as the ideal wife in the Indian context, who in reality is a victim of the patriarchy and the repressive institution of the marriage. Savitri, a princess from *The Mahabharata*, is the wife of the exiled prince Satyavan who dies young. The legend articulates that after witnessing her honesty and faithfulness towards her husband, the god of death Yama restores his life. The story of these two women elucidates that the women are expected to be polite and submissive, even though they face physical harassments and mental tortures in their marital life.

Bonifacia, described as “the most interesting female protagonist in the novel” (*A Companion to Mario Vargas Llosa* 106), by Kollmann, reaches Santa Maria de Nieva as a maid at Adrian Nieves' and Lalita's home after being expelled from the mission and eventually marries Sergeant Lituma. Vargas Llosa makes it explicit that the moment he decides to marry her, he becomes possessive: “. . . he didn't want her to see anybody while he was away on the trip, and Lalita of course, she wouldn't even let her out the door, they'd tie her up” (*GH* 195). The female body thus becomes a site of restrictions which is subjected to the exercise of power regarding the political,

social, economic and the sexual matters. The power structures try to make it docile by manipulating the techniques of surveillance and normalisation. Lituma expects Lalita to keep Bonifacia confined to her room, which points out the fact that in such a society it is the women who become the protectors of the patriarchal conventions.

When they reach Lituma's home town in Mangacheria after the wedding, he gets involved with his friends known as 'the Mangacheria champs', which results in a shift in his character and thereafter he starts intimidating Bonifacia. The change in Lituma's character is explicit in the section where he scolds her for her inability to walk on high heels. Seeing her struggle to fit her feet into the shoes, the same person who has once called her "Sweetie" (*GH* 157), calls her "a savage" (*GH* 306) and commands: "You're not a squaw any more, you're the wife of Sergeant Lituma. Put your shoes back on" (*GH* 306). When she reached Piura, her body becomes an arena for the experimentations of the Piuran culture and practices, and is forced to make her body adapt to the new laws and the rules. Her way of life comes into conflict with that of the Piuran customs and habits, which try to reshape and re-create her body. Lituma slaps her, ". . . nor did she move when Lituma stood up, his face wet and angry, nor did she dodge the slap that gave a brief whistling sound . . ." (*GH* 306). According to Verity Smith, Bonifacia ". . . clumping about awkwardly in her ill-fitting heels, is living proof, an anachronism, just like the green house flourishing in the coastal desert" (1528). The female body constantly becomes the experimental object subjected to control and domination by the masculine society that assumes the authority of her body by evading its feminine identity. It becomes the easily accessible domain of power where the initial patterns of repression are practised.

The patriarchal Peruvian society has created many customs and rituals in order to retain the male domination over the women that gives rise to gender-based violence

in the husband-wife relationships, as observed in *The Green House*. Individuals, including the women, have imbibed these customs and practices and follow them without questioning even though they turn out to be humiliations against the female gender. They act as instances of disgrace and dishonour, often making the women lose their self-confidence and self-respect. Catharine A. MacKinnon claims:

Gender here is a matter of dominance, not difference. Feminists have noticed that women and men are equally different but not equally powerful.

Explaining the subordination of women to men, a political condition, has nothing to do with difference in any fundamental sense. Consequentially, it has a lot to do with difference, because the ideology of difference has been so central in its enforcement The difference is that men have power and women do not. I mean, simply, men are not socially supreme, women subordinate, by nature, and it is the fact that men are, nevertheless, socially supreme that constructs the sex difference as we know it. (108)

Violence against the women is of two types in the novel – overt and covert. Physical abuses and humiliations are overt whereas the verbal and the mental assaults without the involvement of the physical abuse are covert.

Lituma exercises both the overt and the covert power over Bonifacia, and thereby brings her under his masculine control. Kollman observes: “Bonifacia’s untameable nature clashes with Lituma’s wish to domesticate her and make her adapt to his *machista* expectations” (*A Companion to Mario Vargas Llosa* 107). Lituma mistreats and beats her despite the fact that she is his wife. At Mangacheria, Bonifacia suffers torture from Lituma’s cousin Josefino who is described as the “worm-man...the serpent that tempted Eve” (*GH* 307). A champion of toxic masculinity, he

announces in front of his friends: “Bonifacia can’t get out of being my woman someday” (*GH* 308). Sabine Kollman observes:

The irony of this scene derives from the fact that the ‘civilized’ champs are a bunch of work-shy, violent, wife-beating good-for-nothings who spend their time drinking, gambling and whoring, as they proudly declare in their hymn. The crude machismo of the ‘Unconquerables’ is another instance in the novel where the dual concept of civilization and barbarism is being undermined. (*A Companion to Mario Vargas Llosa* 108)

Later, when Lituma is sentenced to ten years imprisonment in Lima, Josefino rapes Bonifacia and eventually she becomes a prostitute at La Chunga’s brothel, the Green House, where she is ironically called ‘Wildflower’. The well-known critic of Latin American literature, Roberto Gonzalez Echevarria describes her as “the most notorious prostitute in the Casa Verde” (109). During the rape when she reveals that she is pregnant with Lituma’s child, Josefino insists her to kill the unborn child so that he would marry her. Bonifacia is thus subjected to the violation of her reproductive rights which again highlights her powerlessness regarding her own body. The seduction of Bonifacia by her husband’s friend is a violation of her sexual freedom. “Her journey thus leads her from a native community to a Catholic convent in the jungle, and from there to marriage with a military man which transplants her to Piura, where she ends up in a brothel in the middle of the desert which is painted in the colour of the jungle” (Kollmann 107).

In the novel violence against the women means violence against her body. Patriarchal hegemony thus limits the women’s control over their own body, including sexuality and reproductive choices. The biopower is exercised through societal rules and regulations, which are related to the body and accepted by the subjects. The

female characters have internalised their subordinate position and thereby consider themselves as dependent on their husbands. After his release, when he reaches back at Piura, instead of taking revenge on Josefino, “Lituma turned against her, he pushed her down onto the sand with a shove, and he was kicking her, whore, tramp, gang-bang baby, insulting her until he lost his voice and strength” (*GH* 171-172). Evidences can be traced from the novel that the women are tortured and given physical punishment in the most brutal ways. The female body is to be kept under strict control and the society gives guidelines for her to keep themselves limited to domestic activities, thereby controlling their lives. Foucault views: “We are, then, in a power that has taken control of both the body and the life, taken control of life in general” (*SMBD* 253).

Bonifacia’s story is an example of gender-based power in the novel, where her life is crushed brutally under the masculine power of the Peruvian society. She was tortured by Lituma in different ways and was forced to be silent and obedient. Lituma’s masochistic attitudes throughout the novel made the conflict between them worse and in turn created an atmosphere that problematises the power relations between the two. The dimensions of power relations are very complicated to understand, because Vargas Llosa here maintains Foucault’s idea that every power relationship involves a pattern of struggle. However, the sole victim of these power relations, whether it be between man and woman, or man and man, is always the woman.

Foucault studies the hysterization of female bodies and finds that women were tortured and castigated for being too emotional or feeling irritated; the changes related to hormonal variations in reality. During the nineteenth century any physical difficulty that occurred to a woman was categorised under a broad term, female hysteria. A

woman, who was diagnosed with female hysteria, was subjected to intrusive medical examination of her body and sexuality, making her an object of the medical gaze. The women were often prescribed pelvic massage by the physician or forced hysterectomy in severe cases, which are extreme cases of intrusion upon her body. It was considered as a useful process for preserving the institution of the family, necessary in the maintenance of the healthy societies. Foucault observes that “. . . the hysterization of women, which involved a thorough medicalization of their bodies and their sex, was carried out in the name of the responsibility they owed to the health of their children, the solidity of the family institution, and the safeguarding of society” (*HS I* 146-147). While investigating deeply into the patriarchal structure of the novel, it can be observed that punishing and beating women is a common practice that happens even today, not only in the earlier centuries.

Exploitation inside the family is the most important tool of masculine power, which is accepted by the society. Sister Angelica asks Lituma: “Are you going to be a good husband? . . . God help you if you beat her, if you look at another woman. Will you behave with her?” (*GH* 294). It is the men who hold power in the families whereas women are degenerated into the position of domestic slaves. Marriage is a tool of power which, as claimed by Foucault, “. . . centres on the body, produces individualizing effects, and manipulates the body as a source of forces that have to be rendered both useful and docile” (*SMBD* 249). Beating and correcting the wives by the husbands is a trait that is normalised even by the wives themselves. Men consider beating as instances of their manliness through which male power is strengthened in the marital lives. MacKinnon’s opinion on male power is relevant here: “It’s hierarchical, it’s dominant, it’s authoritative” (109). The novel’s narrative points out many instances where the women are thus humiliated within their families.

Power struggles are obvious in the relationship between Lalita and Fushia. It was after an encounter with the Huambisa natives during the early 1940s that Fushia the “. . . fascinating criminal” (Cheuse 57), reaches Iquitos and starts the illegal rubber trade with Julio Reategui. While in Iquitos he seduces the non-native, fifteen-year-old girl Lalita, who escapes with him to an island in the Amazon jungle where they live as a couple. While analysing their life in the Santiago River within the jungle, Fushia’s abusive nature towards Lalita can be observed. The power struggle between them starts at the very moment they live together, where Fushia occupies the dominant, powerful position. After building his empire in the island, Fushia, the leader of the warrior natives, abuses Lalita on a regular basis and bullies her. “She was a virgin when I got her, and she didn’t know anything at all about life. She would start crying, and if I was in a bad mood I’d give her a slap, and if I was in a good mood I’d buy her some candy” (*GH* 60-61), he says. Different instances from the narrative prove that Lalita was cruelly treated in the hands of Fushia who takes pride in having a sexual relation with her as a virgin. “She’s only fifteen and I was the first one to touch her” (*GH* 82). Vargas Llosa portrays him as a cruel sadist who derives pleasure in humiliating, hegemonizing and defeating her. She is addressed by him as a whore frequently in the narrative. “I was never in love with that whore” (*GH* 81). Viewed from a feminist perspective she is deprived of care and affection, who still loves him irrespective of the physical, mental and sexual abuses inflicted upon her by him.

Women like Bonifacia and Lalita internalise their inferior position as part of the social norms and are ready to suffer the punishments the husbands offer them, because they believe that it is rightful for them to be punished for their faults. The writer shows how both the men and women have accepted and internalised the societal norms, which in turn establish the patriarchal structure in their families. Male

characters try to display their manly power over their wives with an intention to substantiate their patriarchal supremacy and strength. This attitude of men towards their female partners secures the power structure. Male characters exhibit threat, punishments, verbal abuses and violence whenever the women try to resist them.

Fushia was not at all supportive when Lalita revealed to him that she is pregnant. Vargas Llosa writes, “. . . and Lalita I feel sick to my stomach, I think I’m pregnant, Fushia, and he shit, shut up . . . and Lalita did you hear me?, pay some attention to me, I’ve been vomiting, Fushia, I’m going to have a child, and he the worst things always happen to you” (*GH* 221-222). After the childbirth Fushia never cared for her and when asked about this, he replies: “What’s happened is that you’ve got old” (*GH* 296). Fushia’s thought reciprocates the societal view that women lose their physical attraction after childbirth.

The society took control over the women’s bodies and maintained a kind of regulation of desires upon her body. “Furthermore, the very body of woman is not her own – it has been constructed by medicine, the law, visual culture, fashion, her mother, her household tasks, her reproductive capacity . . .” (Lesage 421). Female sexuality is always scrutinized by the society, in order to discipline and control family populations. Foucault observes that the powerless often expresses a tendency to get adjusted to the dominating power system which is evident in the female characters in the novel. Foucault claims:

It was an ethics for men: an ethics thought, written, and taught by men, and addressed to men – to free men, obviously. A male ethics, consequently, in which women figured only as objects or, at most, as partners that one had best train, educate, and watch over when one had them under one’s power, but stay

away from when they were under the power of someone else (father, husband, tutor). (*HS II 22*)

Regarding his treatment of Lalita, Aquilino says to Fushia: “You didn’t treat her right, you beat her Every trip, you brought back a woman and showed her off right under her nose” (*GH 137*). It is clear that Fushia is a womaniser who maintains sexual relationships with many women. Aquilino asks: “How many people do you know who could change off women like that, Fushia?” (*GH 140*). The narrative delivers an incident when he had taken a girl from the Shapra community as his mistress and had compared her with Lalita. “Their bodies get loose so fast here. Is it my fault if Lalita got old? And besides it would have been stupid for me to miss any opportunity . . .” (*GH 140*). In a marriage it is the husband who exercises authority physically as well as morally. The wife is subjected to both physical punishments and moral conventions. Foucault in the second volume of *The History of Sexuality* observes: “As far as women were concerned, in fact, they were bound by their juridical and social status as wives; all their sexual activity had to be within the conjugal relationship and their husband had to be their exclusive partner. They were under his power; it was to him that they had to give their children, who would be citizens and heirs” (*HS II 145*). The society gives permission for the husband to have multiple relationships; whereas the wife should remain within the moral codes sanctioned by the society.

Fushia’s words also demonstrate that the native girls are sexually mistreated from a very tender age. He says: “I like virgins like any other man. It’s just that those bastardly heathens don’t let them grow up with it on, even on the youngest of them they’ve already broken it” (*GH 140*). It is beyond doubt that these girls have encountered sexual violence inside their homes and within their own communities.

The writer presents him as a sexual maniac who manipulates women for fulfilling his erotic desires. Aquilino grumbles with a pinch of envy, “. . . you’ve got no cause to complain, Fushia. You’ve always had plenty of them” (*GH* 82). Fushia’s and Lalita’s relationship is a relationship between the dominant and the subservient; the master and the slave. Fushia undermines her identity as his wife and thereby disregards Lalita’s love and affection. Lalita has no freedom of choice and no power to take decisions regarding her life.

According to feminist critics, the female body is subject to different forms of objectification. The female body has become an object and target of power, that can be manipulated as per the wishes of the male dominated patriarchal society. They are made victims physically, mentally, sexually, politically and culturally. Women’s bodies have thus become the territory on which this culture of violence is marked, which is portrayed as an object of desire – either to sexually utilise it or to physically punish it in the name of correction and convention. “For Foucault, sexuality is constructed by power” (Moi 97). In the novel, the patriarchal society has constructed rules and norms regarding the female body, which is directly targeted against her; and expects her to behave and function in a particular way, to make it sure that they conform to societal rules regarding marriage and domesticity.

By revealing the relationship between another couple Antonia and Anselmo, Vargas Llosa substantiates another kind of power dynamics where Anselmo, the powerful one, imprisons Antonia and then loves her. Antonia (Tonita), the blind and mute girl, survives a brutal robbery in which she lost her adopted parents, which led to the vultures plucking out her eyes and tongue, making her blind and mute. An orphan, raised by a poor villager Juana Barra, she was abducted by Anselmo and kept hidden in a room in a tower of the Green House; thereby making her his lover. Efrain

Kristal in the book *Temptation of the Word* describes the situation. “The protagonist falls in love with a blind girl whom he shelters in a disreputable place” (Kristal 52).

She dies during childbirth in the brothel. In writing a story involving the sexual relation between Anselmo and Antonia, Vargas Llosa was probably inspired by Victor Hugo’s *The Man who Laughs* (1869), where the protagonist Gwynplaine falls in love with a blind orphan girl Dea. Being blind and mute affects the physical, mental and the moral condition of Antonia. A weak and powerless woman in terms of vision and speech, she remains an ambiguous character, the ambiguity regarding whether she was in love with Anselmo or was forced to use her sexuality to survive the atmosphere of the brothel. Thomas Widd in *The Deaf and Dumb and Blind Deaf-Mutes* observes the reality of the blind and deaf and dumb persons. “In this state they are unacquainted with their names, ignorant of their own immortal nature, of the God who made them, of the Saviour who redeemed them, and of the various and wonderful works of man” (79). Gerald Martin’s opinion of Anselmo is very relevant in this context. “Anselmo in his tower – explorer, conqueror, exploiter, creator of fantasies and fountainhead of myth (from epic hero to popular street singer) – is one of the most complete and radical visions of the patriarchal complex, presented by Vargas Llosa with an almost perfect blend of ambiguities, which at once holds, recreates, exposes and subverts” (34). Through the sexual union, Antonia’s body is made compliant and malleable and becomes the target of Anselmo’s masculine power.

From a feminist point of view, it can be indicated that Anselmo takes advantage of Antonia’s helplessness, abuses her physically and mentally, and even becomes the reason for her death. Kristal views: “Anselmo violated common decency beyond repair in his relationship with Tonita” (“The total novel and the novella” 44). Since Antonia is incapable of expressing herself, her story is more frightening than

Bonifacia's and Lalita's. It is very difficult for such uneducated, orphan girls to survive in the patriarchal male dominated world, especially if they are compelled to lead an isolated life away from the outside world. "The senses are the instrumentalities for human development, and for all moral and intellectual action and reaction among men" (Widd 81). Having no means of communication with the outer world, her sole choice is to obey the commands of Anselmo. In fact, Anselmo has committed the crime of denying her basic individual rights by keeping her a captive. The novel also gives clues that Anselmo was a womaniser and not morally right. "The only thing that people deplored was that Anselmo was rude and would look at the women boldly when he was drunk" (GH 46). What his friends speak about him has been italicised by the author with an aim to reassert the statement and make the readers pay attention to it: "*You should show respect toward women*" (GH 47). Antonia's story can be interpreted both as the forced implementation of masculine power over the physically challenged female body and also the exploitation of the financially poor by a man of superior economic status, which leads to the sexual exploitation.

It is to be noted that the wives are happy and content to remain submissive to their husbands and to receive their punishments like beating and kicking; since they have grown up with this patriarchal mindset. The instances of beating thus reinforce the idea of female bodies as objects which can be treated in many ways according to the wishes of its owner, the husband, the man. As wives, Bonifacia and Lalita are ready to accept their husbands' punishments because it is the men who are the providers of the family. They allow them to exercise their power over the female bodies. Vargas Llosa suggests that it is impossible to evade this practice which makes female body instruments of the masculine power. The female body is a cultural site on

which the rules and the regulations in relation to the morality of behaviour operate. In depicting the marital lives of these women, Vargas Llosa parallels Foucault's concept of "body as object and target of power" (*DP* 136).

The novel shows how the power mechanisms operate on female bodies and make them normalized bodies with reference to the systems of family, marriage and society. The society monitors both the public and the private spaces of the feminine identity, by affirming on cultural codes which are reproduced through the agency of the female body, which remains the victim of domestic violence irrespective of the economic status, class, caste or ethnicity. It practises various punishments and corrective measures to ensure the subordination of the female bodies which are tortured physically, psychologically and economically. As Christine Delphy states, ". . . patriarchy is the system of subordination of women to men in contemporary industrial societies, that this system has an economic base, and that this base is the domestic mode of production" (261). Undoubtedly it can be stated that the concept of patriarchy overlaps with the concept of economy, gender, sexuality and power. Vargas Llosa has broadly talked about the exploitation of the women through different incidents pertaining to gender-based violence, which is legalized in a society as patriarchal as Peru. Patriarchal tradition considers reproduction and taking care of the children as the primary function of its women whereby they are enslaved under the institution of marriage. These women who are taught to be good wives and good mothers, which require submissiveness and tolerance from them, are ready to accept their secondary role in the families, an instance of the Foucauldian techniques of normalization and regularisation. Different cultures practise different customs and rituals regarding marriage, but the condition of women remains similar in almost all

cultural societies. From time immemorial it is being taught that man is superior to woman and it is the responsibility of the man to guide a woman.

The wives in the novel are a group of marginalised women who are being abused sexually, physically, emotionally, socially, economically as well as politically. Society regards independent women as a threat to the male dominated society. Gayatri Chakravorty Spivak opines, “. . . what interests me is that the protection of woman (today the “third-world woman”) becomes a signifier for the establishment of a good society” (298). It is traditionally believed that women are the carriers of culture, who transmit the cultural norms from one generation to the other; thus, it is the duty of the society to ensure their protection. These women who are not able to express their true selves and speak for themselves, remain as the marginalised group. Women are supposed to tolerate assaults and remain in abusive marriages because they depend on their husbands financially. In the novel, Bonifacia, Lalita and Antonia are financially helpless and they have no option other than to suffer abuses in the domestic front. “Love does appear to be a matter of commerce or the use of women by men” (Smith 1528). Through his complex and varied style of storytelling Vargas Llosa portrays the implicit and explicit practices of violence against women in their marital life. However, even after suffering continuous torture from the hands of their partners, the wives give a silent consent to be tortured again which reinforces the status of men as the agents of the power system.

Through disciplinary and normalizing techniques, the state and the society try to control its citizens. Though they are considered as different forms of power, disciplinary power and biopower can be seen dispersed throughout the society in order to make the body more productive. In *Discipline and Punish* Foucault talks about the “political technology of the body” (DP 24), where the body becomes the

target of the political purposes. In his theory of the biopower he incorporates the ideas of the disciplinary power, in a slightly new and different manner. He identifies it as the power that is applied over the individual body, taking into consideration the characteristics of birth, death, illness and the production that the body is associated with. It implies the type of power that affects the mass population and can be considered as the nature of power relations in the modern society. It operates on the body as well as the society in the form of disciplinary and regulatory mechanisms. In a nutshell the biopower is the type of power which affects the body and the society using the principles of discipline and regulation, which is combined into one.

In the novel the men try to control the women through various means, most importantly by using their sexuality and consider it as an important tool of power. Apart from physical and sexual violence, the women are continuously subjected to verbal abuse. They are compared to animals throughout the narrative, and are insulted by the most malicious words like 'whore' by their husbands or lovers, who become the abusers in their lives. Vargas Llosa maintains the view that internalising torture and thereby silently accepting all kinds of punishments are actually the next stages of torture.

In his theory of biopower Foucault views that power is physical, and it is directly connected with the human body. He argues that power is a relation between particular social institutions and its people. And the power structures always try to maintain relations of power by suppressing the people's bodies. It always aims at creating docile bodies by formulating rules and regulations and the primary target of these rules is to take control of the individual sexuality. "On the other hand, what came under scrutiny was the sexuality of children, mad men and women, and criminals" (*HS I* 38). It moulds moral codes which keep the body and the sexuality

under strict control. Individuals are taught to practise moderation and regulation related to their sexuality, which Foucault identifies as the repression of individual sexuality. And it is the women who become the major targets of this. Foucault finds that women are often compared to criminals and children in matters related to sexuality. They are taught to follow certain moral codes to repress their sexuality. In *The History of Sexuality* (Volume I) Foucault analyses sexuality as follows:

It appears rather as an especially dense transfer point for relations of power: between men and women, young people and old people, parents and offspring, teachers and students, priests and laity, an administration and a population. Sexuality is not the most intractable element in power relations, but rather one of those endowed with the greatest instrumentality: useful for the greatest number of maneuvers and capable of serving as a point of support, as a linchpin, for the most varied strategies. (103)

Lastly, the institution of prostitution becomes an important arena where the commodification of women's bodies is performed in a large scale. The brothel, the Green House, is described as “. . . a green house whose colour evokes the jungle in the midst of the desert's yellow sands” (43) in Efrain Kristal's *Temptation of the Word*. Luis Harss contemplates on Vargas Llosa's creation of the green house, where, “. . . beyond the city, he senses, lie uncharted areas: the sexual jungle of the Green House; the “irrational” (106). As its name indicates, it becomes equivalent to the jungle, which brings out the primal instincts of men, which acts as a life-provider. “For neither flood, nor drought, nor blight could stop the growing glory of the Green House” (*GH* 87). Built in the colour of the jungle, the Green House can be considered a central image in the novel which ensures the power dynamics of the male sexuality. “Don Anselmo's prosperity was translated into a horizontal and vertical expansion of

the Green House. Like a living organism, it was growing, ripening” (*GH* 88). Just like the real jungle, once a person enters inside it, there is no complete escape from it, “. . . and it was as if that distant presence promised all kinds of recompense for a fatigued body” (*GH* 89). Vargas Llosa shows the irresistible growth of the Green House which becomes the centre of enjoyment and the basic human activities of eating, drinking, dancing, and sex. It is the house of prostitution, the epitome of feminine beauty, where men achieve sexual desire and pleasure in exchange for money. “Despite the protests of Father Garcia, the new brothel flourishes” (Raymond Leslie Williams 30). It eventually becomes a cultural centre for the Piurans, where the fusion of different cultures occurs every night.

However, from the feminist perspective, the green house, which works both as a bar and a brothel, becomes the crucial place of the women’s suppression and exploitation. It symbolises the women’s helplessness and the authority of men:

Don Anselmo was protected by laws made in that corrupt capital of Lima, the existence of the Green House was not against the Constitution or the Criminal Code. The ladies stopped saying hello to the authorities. Their houses were closed to them. In the meantime, adolescents, mature men, and even peaceful old codgers flocked to the noisy and glowing building. (*GH* 86)

Instantly it became popular in the neighbouring cities also, which made the women more fearful. The author writes, “. . . the ladies dragged their daughters inside their houses and drew the curtains” (*GH* 88). Analysed from the feminist standpoint, it acts as a place that negates the female identity for the male pleasure through the objectification of the female bodies.

The Green House operates as a powerful agency of the capitalist as well as the patriarchal structure of Peru, which exploits young girls as sex workers. The

government and the legal system of Peru, which give permission to start a business of prostitution, are always in support of men like Don Anselmo. In fact, the state and the government are responsible for the exploitation of women in the brothels. The brothel owners, the representatives of the capitalist and the patriarchal system, make use of the poor condition of these girls and exploit them economically. They earn money from the sexual works of the girls; and the men who come as clients exploit these girls sexually. “Those ingrates wanted women and night time fun so much that finally heaven . . . ended up giving them exactly what they wanted. And that was how it came to be, noisy, frivolous, and nocturnal: the Green House” (*GH* 28).

The prostitutes in the novel offer their body to their clients for the sexual act, which shows their inability to control even their own bodies. “Foucault helps us to see that the obsession with sex is part of the operations of power in contemporary Western societies, through which we are controlled at the most intimate level” (Phelan 427). Except Bonifacia, the prostitutes are not given any names which hints that these girls undergo a loss of identity. They are considered as just commodities for consumption and sale and are addressed as “occupants” (*GH* 88) in the narrative. Vargas Llosa remarks: “During the first year, there were only four occupants, but the following year, when those left, Don Anselmo took a trip and came back with eight, and they say that at its height the Green House had twenty occupants” (*GH* 88). Through his portrayal of the brothel and the prostitutes as its characters, Vargas Llosa’s novel can be analysed as arenas of female oppression made possible through the commodification as well the objectification of the female body causing the women the loss of freedom, identity and autonomy over their own bodies.

Efrain Kristal in *Temptation of the Word* observes: “Female characters in Vargas Llosa are often primarily the allies of men or the object of their desire” (130).

His portrayal of the sexual exploitation of the Peruvian women remains close to the historical and the political reality of the country since the capitalist economic system of Peru forced women to sell their body for survival during the second half of the twentieth century. Prostitution became an established industry during the period and many rich people invested their money in the prostitution industry, which made them earn profit, like any other business. Anselmo in the novel is an example for this, who starts the brothel, runs the business and brings different girls as sex-workers there.

It is evident that the women characters in *The Green House* become victims of the different societal institutions. Violence against the women is deeply rooted in the processes of gender construction and reproduction. Men, for long, have considered the female body as their possession and they take prestige in the manipulation of those bodies. Men, whether rich or poor, old or young, civilian or military, husbands or lovers, the natives or the non-natives, appear as predators of the female body in the novel. The women in the novel become the victims of the male population; as well as the political, social and the economic institutions. They are manipulated in the hands of the state army as well as the businessmen. Vargas Llosa skilfully portrays the hegemonic masculinity that is prevalent in the male dominated society of Peru, which permits the domination of the feminine subject by the different societal power structures.

The author portrays the male gaze, through which women's bodies are objectified and controlled in the novel that can be comprehended through Lituma's description of the girls in Santa Maria de Nieva. "You could change off every day. Lots of them, and all of them hotter than anything you ever saw. All kinds, and wholesale, white ones, dark ones; all you had to do was reach out your hand" (*GH* 230). The novelist illustrates how the male characters gaze at the female bodies

thereby making them mere objects of male desire and pleasure. “And it is clear that not only does the voyeuristic male look shape most film practice, but this male gaze, with all its power, has a social analog in the way eye contact functions to control and threaten women in public space, where women’s freedom is constrained by the threat of rape” (Lesage 421). The women lack control over their own bodies whereas the rapists and seducers are not questioned by the society. Through the characterisation of Lituma and his friends, it is clear that the Mangacheria champs are a group of men who “. . . aimlessly and noisily drink their way from chicha bars to brothels and chili dives” (Diez 40). On their way, they do not care whether they bully or tease or even rape any woman. The same happens with the military men and the non-native men like Fushia who come to the country for business purposes. This reinforces the idea that the women’s bodies are made powerless and docile and treated as objects that can be easily controlled and consumed.

Even the local folklore of the Mangacheria is concerned with the description of the female bodies. Raymond Leslie Williams talks about the machismo element present in the minds of these youngsters, “. . . the language of the Mangacheria is sung regularly by the Inconquistables in their theme song. Their language is one of machismo. They speak constantly about seducing women and demonstrating their masculine prowess before other males” (157). The Mangacheria champ Jose comments: “That’s the way we are, women loosen our tongues” (*GH* 308). The men are obsessed with the sexual fantasies, which is revealed through the characterisation of Don Anselmo, who builds the brothel. The indigenous women are exploited along the Santiago and Nieves Rivers by the soldiers and smugglers and even by the men in respectable position like Julio Raetegui. Even the geography of the land is compared to a woman. “People who make maps don’t know that the Amazon is like a hot

woman, she's never the same. Everything is on the move here, the rivers, the animals, the trees" (*GH* 41).

Michel Foucault believes that in the modern society human beings are inescapable from the panopticon of power, which implies that the women are subjected to double oppression. As power tries to produce docile bodies, it is to be noted that the women are subjected to the disciplining as well the masculine power that govern their bodies. Foucault's talks on the biopower suggest that the body is always subjected to social control, especially the female body in the context of the novel. It is the society that constructs the female bodies and creates rules for them.

All women – the white, non-white and the tribal, live in a powerless, subjugated position in the male dominated society; their status nearly equal to slaves. "But she's a white woman, I'd rather have a white woman with pimples than a squaw without them. It's only her face that's like that, I've seen her taking a bath, she has nice legs" (*GH* 314), Fats says about Lalita. Sexual violence is inherent, either directly or indirectly. Rape is considered to be very normal in the society and alcohol becomes a common food, consumed by men, throughout the novel, whenever available. "But nothing seems to satisfy them, they thirst for women and cannot stand the Piura nights, where the only thing awake is the sand that falls down out of the sky" (*GH* 27). Subaltern women are subjected to oppression on many levels based on their gender, race, caste and ethnicity. They are marginalised by the superior power and undergo discrimination in the society.

In the novel there is no remarkable difference between civilization and savagery. The so-called 'civilized' community is as 'barbaric' as the so-called 'non-civilized' group, in their attitude towards women. Both are engaged in the constant exploitation of the innocent women. The whites try to destroy indigenous villages and

treat the indigenous women in the most brutal way, both in the jungle and in the city. Chasing and abusing women are the common pastimes of the young men and boys of Piura:

From the foregoing it will be seen that there is a complex series of interrelationships among the characters, often involving love, parentage or violence. In so far as it is clear, the picture that emerges by the end of the novel is not edifying: it is largely one of abuse and betrayal. The solidarity of the “Inconquistables” is a sham; it is even Selvatica who maintains them with her earnings. The agents of religion, ostensibly civilizing the natives, have in fact been sending them into a life of servitude and sordidness. (Smith 1528)

Aquilino comments on the virginity of women: “That’s why you stole them so young, so that they’d be nice and tight, isn’t that it?” (*GH* 140). Violence against women is a frequent and normalized routine among the tribal population. Lituma, Monk and Jose discuss women’s bodies. “A milk cow. A belly like a bass drum” (*GH* 125). “And she breeds like a rabbit. She must have ten kids by now” (*GH* 125). “One a whore and the other one a cow. I sure can pick women, champ” (*GH* 125). The writer provides a glimpse into the highly patriarchal society of Peru, where imbalances exist in the power relations between men and women, where people even witness sexual violence, but with no complaints.

However, towards the end of the plot the resistance of a few female characters against the patriarchal power structure can be observed. Foucault has the opinion that every individual, whether man or woman, has power within him/her. Vargas Llosa highlights this Foucauldian principle and demonstrates that it is the duty of the women to realise her power. Women’s resistance and the eventual liberation from the shackles of the hegemonic society can be identified towards the end of the novel.

Though they had been victims of the power dynamics, at the end, the triumph of the women's self can be seen through the characterisation of Bonifacia, Lalita and Chunga. They are examples of the abused Latin American female, who fight against the conventional hierarchic society and win the power struggle. Vargas Llosa has created many female characters in many novels, ". . . but none of them triumphs over their masculine partners and antagonists in the way that Chunga, Lalita and Bonifacia do in *The Green House*" (Martin 30).

In spite of being a prostitute and a victim of the male dominated society, Bonifacia at the end gains the control of her own life who gains the ability to manage even her husband. The male characters who exerted power and who used to dominate her are now subordinated to a female character, which marks the shift in the execution of power. The writer presents a non-violent method through which the powerless wins the power struggle, achieved only through the self-confidence and self-assertiveness of these female characters.

Bonifacia acquires freedom and emerges as a sexually liberated woman who is in search of her feminine identity by breaking all the rules and regulations prevalent in that male dominated society. After experiencing racial discrimination from the nuns at the mission, thereafter brutal physical assaults from her husband, and then an intense sexual assault from her husband's friend and finally becoming a prostitute, she gains the strength to fight against the traditional power systems of her country. After his release from the jail, Lituma returns to Piura and since he has no income to survive on, he depends on his wife's income from prostitution. At the beginning of the narrative, Bonifacia was an innocent girl, who was afraid of everything around her, about whom Lalita says: "She's only been with women, and the poor thing is afraid of men. She says they're all vipers" (*GH* 131). It is painful to go through the journey of

Bonifacia's life nonetheless it ensures a feeling of satisfaction at the end to see her as a strong woman. Earlier she used to run away from men and had tried to hide her sexuality, but now she uses her sexuality in an extremely meticulous way. After being raped by men two times and physically abused by her husband, she reaches the position of fearlessness at the end. The novelist portrays her as a courageous sexually liberated woman, who supports her husband and sometimes his friends with her job as a prostitute.

Bonifacia realises her sexual energy and gives voice to the physical pleasures of her body by becoming a prostitute. She embraces her sexuality and proves that she is courageous enough to craft her own life. By becoming the master of her life, she utilizes the performative quality of sex and thereby subverts the signifying practices of the patriarchy by creating novel avenues for gender expression. After becoming a prostitute, she has the clear understanding of her sexuality and thus takes control over her desires, her body, and ultimately her life. Earlier, she was a docile character who was easy to be dominated, but at the end Vargas Llosa presents her as a confident girl who lives in her house, earns money as a sex-worker, looks after her jobless husband and thereby exhibits her feminist power. The subversion of power thus happens leading to Bonifacia's domination over Lituma and it can be concluded that the power struggle ends in favour of a female character in the novel.

It is noteworthy that the 'new' Bonifacia is received in a very respectable way in the male domain. The power she attains at the end is not negative or destructive; rather it is positive and gains attraction. Foucault states: "We must cease once and for all to describe the effects of power in negative terms: it 'excludes', it 'represses', it 'censors', it 'abstracts', it 'masks', it 'conceals'. In fact, power produces; it produces reality; it produces domains of objects and rituals of truth" (*DP* 194). Accordingly,

Bonifacia's power is not destructive, but constructive. The men in the society earlier used their power in the most brutal ways over her; but once she is in control of power, she handles it in a respectable manner and is eager to help others by utilising the same power. It was she who looks after the dying Anselmo, thereby becoming a person of importance in Piura.

She uses her feminist power that leads to her superior position in the town. She never tries to become like the men who have the control of the society, but expresses herself by upholding her true femininity without taking on a masculine identity. In this light Bonifacia proves to be the most powerful character in the novel who occupies the powerful position after getting empowered; and possesses the power for counter attack, since she has acquired the knowledge about her own self. She breaks the conventions of the patriarchal system, thereby becomes a true revolutionary from the feminist perspective. Once her body and sexuality had been exploited by the men, but finally she utilizes that very body and her sexuality to resist her subordinated position.

In the power relation between Fushia and Lalita, Fushia is more dominant and he controls Lalita physically and mentally, which eventually leads to his complete success over Lalita's female identity. Lalita was treated as a sexual commodity in the initial parts of the narrative whose only purpose in life was to fulfil the sexual desires of Fushia and the men who had business connections with him. But a power shift happens and she realises her power and proves herself to be an empowered woman. A moment of realisation and a knowledge about her potential gave her the courage to be persistent and assertive in order to reclaim her femininity. Determined to start a new life, she escapes with Nieves to Santa Maria de Nieva and leads a family life with their three children. Her final words to Fushia "You don't tell me anything, you do

everything by yourself. I don't want to go with you anymore. I want to go back" (*GH* 322), underlines the fact that she has changed into a self-assertive person, who is capable of articulating her needs. From the Foucauldian point of view, Lalita succeeds in resisting the approaches of her torturer and his attempts at enslaving her, but also proves more confident of her worth. Shane Phelan rightly says: "Similarly, the resistances of women are varied and sometimes opposed to one another, and this is not simply the result of deception of false consciousness, but of the plurality of locations within the crisscrossing apparatuses of a society" (428).

The third woman character who becomes an embodiment of the empowered woman, La Chunga, the daughter of Antonia and Anselmo is portrayed as an honest and dominant woman who reconstructs the Green House years later, runs it and becomes its madame. Vargas Llosa picturises her as a fearless woman, who willingly becomes the owner of a big bar-brothel and is financially independent. Contrary to the popular notion of a family, it is she who takes care of Anselmo, her old and by now blind father. Towards the end of the novel, a shift in power takes place and the female characters become the dominating ones which points out to the notion of gender equality that Vargas Llosa dreams of. "It is the only work by Vargas Llosa in which women can be interpreted as triumphing" (Martin 30). Through the plot he makes a statement that it is possible for women to overpower men.

The author indicates the view that resistance and the subsequent victory may not always be loud and violent. It can at times be silent, peaceful, and non-violent, which gives rise to the attainment of power and control, which in fact parallels Foucault's theory of power. The women here show their power through the body, bodily acts and words whose power and final victory end the gender conflict they suffer in the novel. Though they are insulted and humiliated by the men in the society,

in the end they turn out to be strong warriors and exhibit their feminist power. They become the embodiment of female strength and their resistance against the male dominated patriarchal society makes them revolutionaries, but not in the general sense of the term.

Foucault holds the view that since power functions as a chain of relations, one should always expect a shift in the position of power holders. He claims that every individual in the system has the capacity to change the relations of power, whether he is in the superior or the inferior position of the power hierarchy. This shift in the power position leads to an overall change in the structure of the institution to which it is related, which leads to the changes in the society. It does not always mean the revolutionary overthrow of a particular system of power; instead, it can be silent, which is attained by the everyday resistance of its participants. Resistances, whether individual or collective, ultimately lead to the collapse of the structures of power, which happens in the novel, with the acquisition of feminist power by the women like Bonifacia, Lalita and Chunga; whereas acts of consent and compromise always lead to the continuation of the system, however oppressive it be. It is able to analyse the feminist struggle of these characters, which eventually enables them to attain their individuality. In the male-female dispute, they become the winners, who exhibit their power over the fellow males and take up control and the superior position. It is true that every woman has power with her. Foucault identifies a close relation with knowledge and power in *Discipline and Punish* where he declares that “power produces knowledge” (*DP* 27). Here, a knowledge of their own body and desires helps these female characters acquire their feminine power.

The novel combines Vargas Llosa's personal experiences in Piura and Santa Maria de Nieva, the places to which he has travelled. As a child he was fascinated by

the mysterious green cabin that he saw in the city of Piura which later he came to know was a house of prostitution. His journeys to the Peruvian jungle made him realise the true life of the indigenous people and helped him to create some of the characters in *The Green House*. “After his first stay in Paris, on the return flight, he stopped over in the Peruvian Amazonian jungle, where he spent two weeks travelling with the Mexican anthropologist Juan Comas. This experience in the Amazon was the first step in getting background information and ideas for the many novels including *The Green House*” (Raymond Leslie Williams 19). Vargas Llosa has visited approximately twenty-five thousand indigenous people from different tribal groups, including the Aguarunas, the Huambisas, the Achuar, and the Shuar, about whom he mentions in the novel.

This chapter has explored the complex patterns of power present in the novel based on the gender by analysing the lives of women community in the novel. It can rightly be observed that the entire network of the gender relationships portrayed in the novel – between the nuns and the native girls, the military men and the women, the businessmen and their partners, the husbands and their wives, the brothel owners and the prostitutes – are based on the dynamics of power relations and are targeted against the female body. Violence against the women does not always mean physical tortures. Verbal abuses, forced marriage, forced abortion, forced prostitution, sexual violence, sexual slavery, rape and pregnancy are the different types of violence against the women that can be seen in the novel. Bonifacia was forced to abort her child and was also forced to be a prostitute after her husband was arrested by the police. Lalita was forced to suffer the sexual and verbal harassments from Fushia and equivalently Antonia was forced to live as a captive in the brothel. Violence against

the prostitutes can also be seen in the novel. Vargas Llosa has thus represented the power dynamics in the man-woman relationship in *The Green House*.

In the novel, a power struggle based on the gender occurs at different levels, including the religious, military, economic, familial and the societal. The women characters in the novel are objectified and manipulated to satisfy the male desires, and are forced to remain submissive to the male characters. They commodify the women's bodies and take advantage of it in various ways, whether in the civilizing mission, on the streets, inside the families, in business transactions or in the brothel. The dominating power structures create submissive bodies by targetting the women's bodies and regulating their bodily needs. Thus, it can rightly be concluded that the patriarchal masculine power portrayed in the novel can be viewed as possessing the undertones of Foucault's concept of biopower.

However, the novel finally proves that the power hidden within individuals has the capacity to win the battle for power. Through self-confidence and the self-realisation of power within themselves, it can be seen that the women characters in the novel gain feminist power and reproduce it in the patriarchal society that has earlier abused them. By challenging their male partners, Bonifacia, Lalita and Chunga subvert the power positions in the society and thereby gain the confidence to take their decisions independently. They never question the absolute authority of the hegemonical society whereas their revolts and resistances act as a challenge upon the male authority and the masculine power.

Chapter 4

Habitus and Hegemony: Parental Power
in *Conversation in the Cathedral*

Originally published in 1969, *Conversation in the Cathedral*, titled *Conversacion en La Catedral* in Spanish, is Mario Vargas Llosa's most explicit political novel focusing on the Odria dictatorship of Peru in the 1950s, written when the author was just thirty-three years old, and translated into English in 1975. "A moral novel set in a political context" (*Temptation* 57), it demonstrates the political and the social situation of Peru, where corruption has engulfed the entire aspects of the individual life in every possible way. Being a novel about power and politics, *Conversation in the Cathedral*, with its compelling narrative structure and the portrayal of the hypocrisy of the Peruvian bourgeoisie class, creates the feelings of frustration and failure in the minds of the common man. Well-acquainted with the social injustices of Peru, Vargas Llosa composed this novel on dictatorship ". . . to fictionalize the totality of Peruvian social and political history in the 1950s" (Raymond Leslie Williams 38). Interestingly, though the novel is about the political incidents during the rule of Manuel A. Odria, the dictator of Peru from 1948 to 1956, he never appears anywhere in the novel.

This chapter argues that the patterns of power can be observed within the domain of the family in the novel. The aim of this chapter is to scrutinize the relationship among the members in a family and to study the instances of the patriarchal and the parental domination in order to bring into light the ways in which the parents exercise power over their children. By making use of the theories of Michel Foucault, this chapter tries to examine the family as a social institution that

exercises both disciplinary and sovereign power over its members, especially children. It also evaluates concepts like hegemony, habitus and the symbolic power which are present in the family structure.

The novel begins in the 1960s, with the description of the thirty-three-year-old Santiago Zavala coming back from the office of *La Cronica*, the Lima newspaper for which he writes editorials. Having heard from his wife Ana that their dog has been captured by the dog catchers, he sets out in search of his dog and accidentally discovers that the man who has caught his dog is the black employee Ambrosio Pardo, his father Don Fermin's old chauffeur, whom Santiago had not seen for twelve years. They engage in a conversation in the nearby working-class bar 'The Cathedral' and the entire novel is their long conversation, of about four hours, over beer and food. "Santiago Zavala talking intensely to his father's former chauffeur in a bar (called 'The Cathedral') and thence reliving his family's and country's history" (Bell-Villada 153), forms the crux of the narrative. Their conversation which happens quite some time after Don Fermin's death is a retrospective remembrance and reconstruction of their past, focusing mainly on the dictatorship of Odria, which indirectly leads to the character development of the two. Through the portrayal of the private history of the Zavalita family, Vargas Llosa renders the distinction between the social status of the wealthy bourgeoisie and the working-class community, thereby providing an idea of the political, social as well as the economic history of the Odria dictatorship in the novel.

A fascinating account of the power imbalances of the Peruvian society, the novel illustrates how corruption is capable of causing damage to individuals, families, communities and even the entire social world. This chapter analyses the sufferings of the different individuals under the strict constraints of the institution called the family.

It focuses on the members of a family, especially the children, and tries to bring out how they are conditioned to their subordinate and obedient position through their daily life experiences. An analysis of the novel in this manner shows how the family acts as a weapon of power in the realm of social relations and how it expects its members to internalise dominant customs and practices. This chapter endeavours to find out the uncompromising and normalising relationship between the parents and the children in the novel which helps in the understanding of the family as a dominant social institution. It focuses mainly on the protagonist's separation from his family, and the forms of power practised by the institution of the family upon him.

The title of the novel at first creates the impression that the conversation takes place in a house of worship, as indicated by the word 'Cathedral'. As it signifies, the entire novel is built on a conversation; but not a religious or pious conversation that occurs in an actual Cathedral. The novel is a poignant exchange of dialogues between two friends of the past in an infamous bar, which is at a nearby distance to the actual Cathedral of Lima, the epitome of purity, divinity and religion. The Cathedral (the bar) where the conversation takes place is symbolic of the degradation of the nation. Since the government, the ruling class, and the members of the rich families act as networks of power and corruption in the country, it is ineluctable for an individual to keep one's hands off from corruption to survive in such a society. According to Charles Rossman: "*Conversation* is doubly concerned with how the quest for power transforms one's life, and with how that quest affects the lives of others not themselves immediately caught up in the struggle" (493).

By means of a complex narrative structure, the author employs the Faulknerian modernist techniques in the novel, with multiple conversations within the conversation, with the help of numerous narrators. A "work of epic proportions"

(Raymond Leslie Williams 56), it uses the technique of ‘telescoped dialogues’, where the dialogues are intertwined into the narrative of the novel and the story of the novel is revealed through these long dialogues between the people. The novel comprises of several conversations and monologues where the narratives are organized around it. Vargas Llosa effortlessly knits together these conversations and events that happen in different places and times.

In any given society the family is its most basic institution and it is through this institution that its members acquire their primary identity in the social fabric. As stated by M. Haralambos and R. M Heald in *Sociology: Themes and Perspectives*, the family “. . . forms the basic unit of social organization and it is difficult to imagine how human society could function without it . . . the family has been seen as a universal social institution, as an inevitable part of human society” (325). While subjected to an analysis in a sociological perspective, the family has specific meanings, functions and structures in various communities. Though it is the smallest and the most basic unit in a society, it acts as a critical factor central to the survival of any social order by enacting various functions.

Apart from recording politics, bureaucracy and corruption, the writer chronicles the tales of the institution of the family in the novel, which is analysed in the present chapter by focusing predominantly on the Zavalita family that belongs to the aristocratic community in Peru. The study exposes the relationship between the parents and their three children and tries to find out how it acts as a social institution that employs the mechanics of disciplinary and sovereign power upon the individuals. Throughout the novel the parents are portrayed as dominating, who establish an authoritative relationship with the children, with a strong hold over them in order to sustain their customs and traditions.

Besides providing companionship among the adults and nurturing its children, many duties are invested in the individual, within the family. The pioneer of the cross-cultural analysis of marriage, William J. Goode, in his *Principles of Sociology* considers marriage as “. . . the only social institution that assumes the burden of transforming the infant human animal into a human being” (370). Across various cultures, it is the family that provides the sense of identity for every individual – identities related to class, race, nationality, religion and ethnicity. In the same manner, in the Fermin family, Don Fermin Zavalita, the father and Senora Zoila, the mother are immensely concerned with their three children, Santiago Zavala (nicknamed Zavalita, also called Skinny), Sparky and the daughter Tete, especially their academic pursuits, religious inclinations and the social consciousness. The family also consists of their servant Amalia, chauffeur Ambrosio Pardo and many other domestic helpers which shed light on the Peruvian hierarchical society. Sociologically the family is understood as an establishment that satisfies the physical and psychological needs of its members by helping them socially and economically that guarantees care and affection for its members. It is interesting to understand how the families function as a unit to make decisions about different factors concerned with the lives of its members, including money, occupation, entertainment and education. “The family is seen as a multi-functional institution which is indispensable to society. Its ‘many-sided utility’ accounts for its universality and its inevitability” (Haralambos 332). Positive self-image and clarity of vision towards life are instilled in the children within the family, who are always treated with warm affection. Traditionally it is expected that a family teaches its young ones the values and the rules of the society which is passed on from generation to generation. The family becomes the earliest and the most profound source of education and socialization for its children which provides all kinds of

protection for its members, whether it be economic, social, material or the psychological. “It has been a very resilient social unit that has survived and adapted through time” (Marshall 222). Thus, the family can be considered as the most powerful social institution that conditions its members to perform according to the various cultural practices.

Power is an underlying dimension of every family relationship and activity, where the principles of authority and domination are inherent in its structure. Patriarchy is regarded as the most prevalent form of the familial authority and power. Patriarchal family refers to the family structure where the dominating power is vested in the hands of the eldest male head of the family who holds power and authority over the other family members and thus acts as the head of the household. Conventionally it is believed that the power invested upon him is legitimate, which normalises his control over others as a husband and parent (father) at the same time. In certain cases, it involves the use of physical or psychological power in forcing his will over the other members in the family. In the novel *Don Fermin Zavala*, a conservative businessman, is presented as a strong supporter of the Odria government. He maintains a healthy relationship with the powerful politicians including Cayo Bermudez, the minister of security and Odria’s close-associate, which facilitates his business growth and a good fortune. Continuously acquiring the privilege of their socially superior status, members of his family are pretentious towards the people of the other classes including the Indians and the multi-racial people. The family does not support the idea of a social change and always wants the hierarchical system to exist as such. A person who takes immense pride in his children’s ranks and grades, Don Fermin is an overpowering father who tries to dominate and control his children and imagines them as individuals only to satisfy his thirst for wealth and resources.

The Fermin household thus elucidates the dynamics of the patriarchy, the “rule of the father” (Marshall 485), the social system based on the authority of the male head.

In his works Michel Foucault observes that the power relations are not restricted to the political institutions alone, but social institutions like the family also function on the basis of power. Foucault’s discussions on family in his works like *Discipline and Punish*, *The History of Sexuality* and *Psychiatric Power* are crucial in the analysis of the power structure of the Fermin family as represented by Mario Vargas Llosa. Foucault states: “Between every point of a social body, between a man and a woman, between the members of a family, between a master and his pupil, between everyone who knows and everyone who does not, there exist relations of power . . .” (*P/K* 187). Since the family implements the disciplinary techniques like normalization and surveillance upon its members, it can be potentially regarded as a disciplinary institution. In the Fermin family, the disciplinary power functions through Fermin’s constant desire to be in control of the lives of his children. As any patriarchal family would function, the family tries to create a “. . . microscope of conduct” (*DP* 173) for the children. Fermin and Zoila employ certain disciplinary tools and treat their daughter Tete like a school kid, who was not permitted to go for dancing with her friends. “You’re not old enough for nightclubsYou won’t be going out tonight, tomorrow, or Sunday” (*CC* 64). The relationship between the father and the children reveals the power-structure in the family which creates a certain behavioural pattern for the children, based on the specific rules and regulations.

However, Foucault establishes the notion that since the sovereignty of the father as the tyrannical head, who exerts power over his children (and wife) is an inevitable element in a family, it can be considered as a sovereign institution too. He views the family as a social institution, which is capable of implementing both

disciplinary and sovereign power over its members. Foucault claims: “At any rate, it seems to me that the family is a sort of cell within which the power exercised is not, as one usually says, disciplinary, but rather of the same type as the power of sovereignty” (*PP* 79). Thus, understanding the family as a disciplinary-sovereign institution is an important concept in Foucault’s theory of family, which is essential in the understanding of this chapter. When Santiago expresses an interest in writing poetry, instead of supporting and encouraging him as a parent, Fermin questions him: “Why didn’t you tell me you were writing poetry?” (*CC* 65). His command, not to write poetry in future, resonates like a threat; in fact, Fermin exercises his authoritative power on Santiago’s free will. In the novel, it is possible to evaluate the Fermin family both as a disciplinary as well as a sovereign institution.

The maintenance of social order is completely vested upon the family, where the parents engage in control mechanisms like rules and regulations, which is apparent in the novel. In the guise of providing a stable and secure environment for the kids, Fermin tries to implement the social and cultural practices that the family follows, onto the children. Santiago had been a bright student who excels in school with excellent grades and his wealthy parents wanted him to join the Catholic University for higher studies to have a successful life. “Boys from good families go to the Catholic University” (*CC* 23). The Catholic University satiates the role of a disciplinary institution, where the children of the rich upper-class approach for study; whereas the students from the different social strata like the Indians and the people of different races are admitted in the San Marcos University, irrespective of their wealth or ethnic background, which Fermin despises. The parents expect Santiago to follow their footsteps, to raise their status and position and to multiply their wealth and thus plan Santiago’s future according to their wishes. The parents become instrumental in

controlling the children in order to reinforce the prevalent social norms. As Chloe Taylor in the article “Foucault and Familial Power” notes:

[...] the family’s sovereign power is essential for inserting family members into disciplinary institutions. The family insists that its children go to school, that its sons do military service, and that its members go to work each day. When children and spouses fail to do these things, it is often the family that hands them over to disciplinary institutions, consigning them to asylums or taking them to therapy and rehab. (205)

It is interesting to note how the everyday interactions of the children are being scrutinised in order to maintain social order and stability. The institution of the family provides the emotional, economic and the psychological support to its members and expects them to reciprocate and transmit it from one generation to the next.

Santiago, who is quite different from his siblings, is unwilling to study at the Catholic University and prefers the San Marcos University thereby disappointing the future plan of his parents. “Unlike his brother Sparky, and his sister, Tete, he is unwilling to accept the social values of his oligarchical family or the policies it supports” (Raymond Leslie Williams 39). Fermin exhibits his parental power and insists that he should study at the Catholic University. He exerts threat and punishment in order to ‘correct’ Santiago. The power by which a father forces the child, only to implement his desires, is an instance of sovereign parental power. As Foucault observes, “. . . for the State to function in the way that it does, there must be, between male and female or adult and child, quite specific relations of domination which have their own configuration and relative autonomy” (*P/K* 188).

The American Sociologist Talcott Parsons identifies two basic functions of a family in any society. They include the primary socialization of children and the

stabilization of the adult personalities in a family. “Primary socialization refers to socialisation during the early years of childhood which takes place mainly within the family. Secondary socialisation occurs during the later years when the family is less involved and other agencies such as the peer group and the school exert increasing influence” (Haralambos 332). By not allowing Santiago to choose an educational institution of his wish, Vargas Llosa demonstrates how the family avoids the scope of social interaction for their children, which is yet another disciplinary tool advocated by the family. Fermin, who calls San Marcos “a nest of half breeds” (CC 255), tries to instil feelings of racism and division in Santiago’s mind. His son’s life at San Marcos and a series of incidents that follow prove that Fermin is a demanding type of father, who occupies the central position of power in Santiago’s life.

Fermin’s dream about Santiago is to get him into a respectable position that will uphold the family’s reputation by studying at the Catholic University thereby sustaining the family’s religious and moral propensities by surrendering themselves to the Church and the priests. The father tries to forcefully shoulder the responsibilities related to finance and business, on his children, especially his sons. He is a master in showcasing his measureless love, care, and belief for his children, which in reality has a clear agenda, through which he implements his strategic authority over the family. In the first volume of *The History of Sexuality* Foucault finds similarities between “. . . the form of the prince who formulates rights, of the father who forbids, of the censor who enforces silence, or of the master who states the law, in any case one schematizes power in a juridical form, and one defines its effects as obedience” (HS I 85).

Likewise, Fermin patronizes Santiago who takes the role of correcting him and asserts: “I’ll take charge of setting him on the right path” (CC 183). It is Fermin who

decides what his children should become. He talks about Sparky: “I don’t want a son who’s in the navy. I’d rather put him to work for me” (CC 131).

In the modern world, the freedom of thought and expression is the basic right of every individual. It indicates the freedom for everyone to express oneself and the right to think and speak freely. Everyone is free to participate in social, political and artistic lives according to his/her choices. But Fermin never allows his children to have their own freedom of will and always wants to correct them irrespective of their age. He says: “You’re too big for me to scold you or give you advice” (CC 504). But still, he advises Santiago how he should live his life. Though Fermin says “. . . you can see that I’m treating you like a grown man” (CC 189), he never does so. Even after Santiago discontinued his university education, left home and started living on his own, Fermin questions him. “I’ve been getting alarming reports for some time . . . that you’re seen in bars, nightclubs. And not the best places in Lima” (CC 505). As William Goode comments, Fermin belongs to the category of sovereign parents, who “. . . are engaged in the difficult process of attempting to make adults like themselves from infants whose potentialities are probably very different” (386).

Foucault’s idea of the micropower can be explored in the novel by analysing the relationship between the different characters and their conversations. The language and tone of characters like Ambrosio, Amalia and Trinidad reveal their working-class background, which gives reference to the power structures of the Peruvian society. The conversation that takes place between Santiago and Ambrosio in the bar too disclose the disparity in their social class, which is an indicator of their hierarchical society. The same can be understood by evaluating the patterns of dialogue between Fermin and Santiago, where Fermin’s parental power becomes

explicit through his dominating tone, whereas Santiago's nods and silence during the conversation reveal his inferior position.

It is evident in the novel that the family atmosphere of Fermin is a site where the principles of the patriarchal hegemony exist, in which the disciplinary and sovereign power of the father can be observed. In a general sense, hegemony can be defined as the control of one state over others in terms of economics, politics, culture or the military. It stands for how a dominant group implements dominant ideology, not by force, but by the consent of the subordinate group. The concept developed by the Italian Marxist philosopher Antonio Gramsci in the 1930s, is identified as “. . . the ‘spontaneous’ consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group; this consent is ‘historically’ caused by the prestige (and consequent confidence) which the dominant group enjoys because of its position and function in the world of production” (Gramsci 12). He believed that the subordinate group always considered the dominant group as possessing leadership, which can be analysed in the domain of power relations. Power is inherent in hegemonic relations, by which the subordinate group permits itself to be dominated. According to Raymond Williams, “. . . the idea of hegemony, in its wide sense, is then especially important in societies in which electoral politics and public opinion are significant factors, and in which social practice is seen to depend on consent to certain dominant ideas which in fact express the needs of a dominant class” (145).

The understanding of hegemony is not restricted to the domain of the economic or the political relations alone; it can aptly be applied to the structures of the family too. Don Fermin is that father who embodies domination and the quest for power within the family structure, with the consent of the family members. He

exhibits hegemonic authority and domination over his children. Hegemony can be understood as any privileged group that dominates another – social, religious, linguistic, cultural, political, or familial. Gramsci claims, “. . . it is also a ‘molecular’ fact which operates within the smallest economic units, such as the family” (295). The Fermin family follows the patriarchal hegemony where the male head of the family is the most powerful dominating individual who is considered as the chief in establishing rules over the other members of the family.

Patriarchal hegemony is practised across the cultures, where the decision making regarding the domestic, social and the economic matters in a family is completely attributed to its male head. Such a sense of power gives men greater freedom to control the women and the children in the family. By making them submit to the stringent power of the fathers, the patriarchal system trains the children and forces them to become more productive and useful. For its proper functioning, the system allots different roles to its members where the children are continuously instructed and corrected under the father’s guidance. In the novel the chief goal of Fermin’s life is to make his children obedient and never-questioning adults, to follow his footsteps and to fulfil his dreams.

Their submissive role in the house is inscribed through Fermin’s authoritative power, expressed in the guise of his protective relationship with his children. Fermin is successful in establishing his authority and social order in his family. As Foucault mentions, the power of the father is “. . . everywhere and always alert” (*DP* 177). Fermin never asks consent from his children and expects them to welcome his decisions without questioning. Here, the father gives orders and demands obedience and submissiveness from the children who do not feel any emotional warmth towards him. The parents are only concerned with law making and its implementation and

view their children as subordinates whose only duty is to obey. Infuriated by Santiago's association with the Leftist groups and the eventual police arrest at the university, an angry Fermin orders him, "What the hell do I care if you're a Communist, an Aprista, an anarchist, or an existentialist? . . . if you're a bomb-thrower or a murderer? But only after you've reached the age of twenty-one. Until then you're going to study and only study. Obey, only obey" (CC 185). The children raised by such parents often feel alienated and rejected in their adult life because they are incapable of expressing their ideas. In such families, communication is usually one-way, from father to children, where power is located in the domain of the father. The Fermin family belongs to what Foucault has rightfully described as the ". . . system of sovereignty operating in society in the form of the family . . ." (PP 81).

Fermin is that father who presumes a child to be not only of his parents but of the entire community and thus subjected to the power of the given social group. The institutional power of the system called the family governs the entire population especially the Fermin household. By invigilating the minute actions of the children and continuously rectifying their mistakes, the power structures try to control their individual lives. Gradually it becomes the duty of the community to maintain the manners and conventions of the society by controlling its people. Foucault comments: ". . . The State put pressure on the family as a small community of father, mother, brothers and sisters, etcetera . . ." (PP 81). This community of family relations acts as a powerful tool in governing the lives of its members and functions pertaining to the policies of the state as well as other institutions, where complications in any of these basic units may cause detrimental outcomes in the entire community which the family is a part of. In the novel Fermin wants Santiago to look after the rest of his business, like Sparky. "Would you like me to send you abroad for a while? Mexico, for

example. Take your exams and in January you can go study in Mexico for a year or two. We'll find some way to convince your mother" (CC 189). He fails to acknowledge Santiago as an individual who has his freewill and moral principles.

Santiago's relationship with his father emphasises a relationship of disciplinary and sovereign power through the induction of certain codes of conduct and authoritative principles to be followed inside the family. Throughout the narrative Fermin wields his influence and controlling power to exercise authority over Santiago's life. The more Santiago refuses to obey Fermin's commands, the more his father authorises his headship. Santiago, who is susceptible to the agency of the paternal power, experiences Fermin's invisible power operating upon him, even after leaving the home and even after his father's death.

Fermin repudiates the changes his children acquire as they enter the teenage and expresses his dissatisfaction of them for not behaving like obedient children anymore. "He used to be so proper, he always got the best grades, he was even religious. And now he doesn't believe in anything, follows his whims" (CC 254), he complains. "[The] parents enjoy their infants until they discover that even small children have a will of their own" (Goode 385). Fermin expresses the same discontent about Santiago, ". . . he'd become disobedient and he talked back" (CC 22).

The children in the novel, Santiago, Tete and Sparky are conditioned to internalise and consent to the parental ideologies, whereby the dominant cultural rules and values are imposed upon them. The novel provides sites where they are continuously been subjected to social conditioning, the process by which they are taught to behave and respond in a particular way, stemming from the social values and the belief system related to their social class. The major arena where this happens is when the parents try to transfer their prejudices and preferences to the next generation

in a subtle manner. Though on the surface level it appears unproblematic, it is a powerful mechanism which is influential in shaping the behaviour, thoughts and the perceptions of the children.

The narrative portrays Fermin, the head of the family, as practising hegemony and ownership over his children. “In a whole series of families, especially in the intellectual strata, the children find in their family life a preparation, a prolongation and a completion of school life; they ‘breathe in’, as the expression goes, a whole quantity of notions and attitudes which facilitate the educational process properly speaking” (Gramsci 31). Power may not always be explicit and forceful; it functions on the unconscious will of the subordinate class to remain submissive. Vargas Llosa pictures Fermin’s method of power as indirect and invisible, who in the guise of making Sparky’s life fruitful, renders his son live according to his wish. As Alonso Cueto in his article “Reality and rebellion” states, “. . . power has both a social and a domestic dimension. It is not based solely on force, but also in the perverse arts of the ruse” (15), which Fermin puts into practice.

Another feature of the disciplinary power is the *modus operandi* of providing rewards or punishments to the subordinate group by the superior ones who hold power. The patriarchal society portrayed by Vargas Llosa in the novel has given rights for fathers to reward the children for their good behaviours and punish them when they fail to meet the fathers’ expectations. In the beginning of the novel, when Santiago was an obedient school boy, Fermin was impressed by his achievements and praises him in front of Cayo Bermudez and Trifulcio. “First in his class, winning all the prizes at the end of the year. You have to rein him in to stop him from studying too hard. A beauty of a boy I love all three of them the same. It’s just that Santiago makes me feel proud” (CC 131-132). Giving rewards is a tactic employed by the

dominant group to make the subjects perform according to their wishes, in future. Similarly, when Sparky made a wish to get appointed in their office, a happy Fermin reacts, “. . . he’s straightened out and is behaving himself at the office” (*CC* 254). Later, when Sparky lives according to Fermin’s wish, looking after his wealth and becoming a full-fledged businessman, he boasts about Sparky. “He practically runs everything. He’s serious, he’s got a good head on his shoulders” (*CC* 504).

On the other hand, in such disciplinary families the noncompliance of the children to follow the parental ordinances often lead to uneasiness in the parent-child relationship. When Santiago decided to study in San Marcos contrary to Fermin’s wishes, the father disregards his choice with contempt. “He wants to go to that can of worms called San Marcos instead of the Catholic University. . . . He’s taken to saying bad things about priests, military men, everything, just to get his mother and me angry” (*CC* 254). In the case of Sparky, when he was thrown out of his college, Fermin calls him, “. . . lazy in his studies, undisciplined” (*CC* 131). It is to be understood that if only the child obeys and surrenders himself to the rules of the father, he is considered a good son and given benefits.

This paternalistic power of either rewarding or punishing the children is conceived to be very natural as it helps in building the structures of a given society. From the domain of the family, it advances into the structure of nation building by exerting either direct or indirect threats to maintain the dominance of the paternal figure. Fathers in a family, either powerful or ordinary men, get involved in building these power structures. In this context, it is important to recall Foucault’s definition of the family as a sovereign institution. “What the king’s body was in societies of mechanisms of sovereignty, the family is in societies of disciplinary systems” (*PP* 82). It becomes a necessity of the society to retain the paternal power in a family since

the functioning of the father figures is an inevitable factor in its socialization process. In the novel, the techniques of hegemony are implemented by dominating and restricting the children emotionally, economically and ideologically.

A wealthy businessman, Fermin, is a respected member of the Peruvian bourgeoisie society and he expects Santiago to follow his footsteps. After becoming an adult, Santiago engages in an assertion of his individuality and is unable to relate himself with his father, generating a tension in the family atmosphere. As Efrain Kristal in the article “The total novel” observes: “As a young man he abandons a life of privilege to reject the social milieu of his father, Don Fermin, whose wealth and social position depend on shady business dealings with powerful men from whom he gains political influence” (37). As a father Fermin fails to win Santiago’s appreciation and acknowledgement, thus he tries to control him emotionally. “I’m talking to you like this because I love you, Skinny” (CC 366). He says, “. . . even if we treat you with love, you always give us a kick in the pants” (CC 74). Emotionally controlling a child leads to the hindering of the child’s personal development which may cause personality issues in the child, often causing anxiety and sadness. Even after becoming a journalist, Fermin asks him to come back home and continue his studies to get a degree. “I just gave you a piece of advice, that’s all, and remember that you’ve been going against me all your life” (CC 505). Fermin tries every method to influence Santiago – commanding, scolding, requesting and emotional blackmailing. He extorts, “. . . it would be the happiest moment of my life if one day you came through that door and told me I’ve quit my job at the paper, papa” (CC 507). Santiago is the target of emotional abuse by his father; another form of power directed against the victims with the aim of making them incapable and vulnerable. As Santiago gets older, he becomes an affected individual and is constantly subjected to psychological

manipulation and victimization by Fermin, who while meeting Santiago has nothing else to say other than “. . . come back home, get your law degree, come to work for me” (CC 506). “Again, the father figure reappears as the ongoing ‘demon’, or ‘trauma’” (Raymond Leslie Williams 62). The exposition to these traumatic experiences navigates him through a life of disaster. He is unable to have friends or a social life in spite of becoming an adult, pointing to the fact that he has always been a victim of emotional control by his parents.

In the story, the disciplinary power of the family runs parallel with its sovereign power where the parents are portrayed as powerful, who take the decisions regarding the lives of their children, who were not given the freedom to think or choose what they wanted in their personal lives. As Foucault claims: “In modern societies, power is exercised through, on the basis of, and in the very play of the heterogeneity between a public right of sovereignty and a polymorphous mechanics of discipline” (SMBD 37-38). Here the children are constantly subjected to surveillance and the various forms of control by the parents who persuade them to act according to the societal norms that the family is a part of.

Fermin attempts to bring his children under the dominion of his economic power too. While attending the college, when Santiago was attracted to the principles of Marxism and wanted to join the Marxist groups, Fermin threatens him claiming that he would withhold his allowances, accordingly making Santiago ineffectual and bringing his desire to join the Marxist groups to a standstill. Santiago is devoid of many basic rights as an adult in a democratic country, due to the economic control of his father. “When you make some money and support yourself, when you don’t depend on your daddy’s pockets anymore, then it’ll be all right. Communist, anarchist, bombs, whatever you want. In the meantime you study and obey” (CC

185). Fermin utilises his financial power to manipulate Santiago's personal preferences and choices. After becoming an adult, Fermin makes it clear that it is to inherit his family business and prestige that he needs his son. "I'm not asking it for your sake now, but for mine. . . . I might drop dead anytime and then you and Sparky will have to keep things going at the office. Your father needs you, Santiago" (CC 506). It is clear that the child's independence and autonomy are restricted while subjected to the economic discipline of the parents, explicitly understood in the case of Santiago. "Discipline, Foucault claims, has been absorbed by the family rather than constituting it" (Taylor 202). If the refusal to hand over money to children is a form of power determined to make them incompetent, offering financial rewards by parents for obedience is also another form of parental power, which can be evaluated from Fermin's relationship with Sparky, who in the end inherits Fermin's money and business, a reward for succumbing to his father's doctrines and commands.

Along with the emotional and the economic control, parents manipulate the children ideologically too. Through the realistic portrayal of the Fermin household, Vargas Llosa brings forth the socio-economic hierarchy prevalent in Lima. The entire society is tormented by the system of class distinction and corruptions in the political scenario. The businessmen, industrialists and the wealthy landlords support the unscrupulousness and dishonesty of the men in power; the dictator Odria in the beginning and Belaunde towards the end of the novel. Fermin became a successful businessman because of his support of the Odria regime, but immediately after the election, Santiago's family supports Belaunde, the new political leader. It is among such political opportunists that Santiago stands as an outsider. Fermin never acknowledges the fact that Santiago is an individual who has the freedom to believe or follow whatever principles he wanted to. After joining the Marxist groups and the

incidents related to it, Vargas Llosa shows that Fermin slapped Santiago “. . . the first and only time he ever hit me” (CC 184), which is enough to prove how Fermin tries to control Santiago ideologically. Fermin expects him to follow the bourgeois class values and ideologies, thereby making money and achieving high posts in the political field. His father’s advice about the purpose of a university is noteworthy. “Study hard, get your law degree and you can dip your spoon into politics” (CC 23). He feels disgusted with his father’s opportunism and pragmatic self interest in order to get things done. “The principal holder of power, the one against whom the individual rebels, is the father. The theme of the father is central to the universe of Mario Vargas Llosa. The father represents the centre of a twisted reality, the origin of an ontological evil that has perverted the universe . . .” (Cueto 15).

Though the Fermin family is portrayed as kind, compassionate and liberal-minded towards the underprivileged people of different class and race, their real faces and judgemental behaviour are revealed through the instance of Santiago’s wedding. They are not harsh or heartless but they think twice before making acquaintances with the people not similar to them both economically and ideologically, though they enjoy the service of the poor servants. Don Fermin Zavalita and his wife Dona Zoila, who maintain a bourgeois home and wealthy business profile, are definitely class conscious and they try to implement the same in their children.

The hypocrisy of the Zavala family, which controls Santiago ideologically, is best revealed when Santiago brings his wife Ana to his home. He describes his family “the Tribunal” (CC 540), which was ready to scrutinize Ana. According to them, a non-white girl Ana, born in Ica in a working-class family and working as a nurse at the Workers’ hospital La Maison de Sante, is never a good match for Santiago and the family’s social status in a nation as hierarchical as Peru. “And there were Tete’s little

eyes, and a moment later Sparky's little eyes and the eyes of his parents, looking her over, running up and down her, an autopsy" (CC 540). Though a marriage is a union of two individuals, the traditional family system views it as something typically arranged by families through discussions designed for the growth of property, wealth or political advantages. Goode observes that in all systems, ". . . even very restrictive ones, mate selection is like a market system" (377). Senora Zoila disapproves Ana and hesitates to look at her because she is from an inferior social class. She did not embrace her, whereas Sparky embraced her ". . . wearing the smile of a hippopotamus" (CC 540). Marriages are in fact institutions that have become the basic unit of social structure, at the same time the most complex one. In most societies, apart from promoting kinship and relations, it is viewed as an institution to consolidate power, prestige and property.

The entire family disapproves Santiago's marriage with Ana. Dona Zoila comments: "I would have preferred a thousand times that you hadn't come A thousand times not to see you rather than see you married like this, you lunatic How can I accept it, how can I see my son married to someone who could be his servant?" (CC 542). Marriage is regarded as something that is in the hands of the family but in reality, it remains as a matter of an entire community and the people are supposed to conform to it irrespective of their gender. His mother was devastated and calls Ana a "servant" (CC 542) when she came to know that Ana is working at a Workers' Hospital. She sees the wedding as a personal insult and drops Santiago and Ana off the house and calls Ana a "social climber" (CC 543). Though the institution of marriage is present in every society, there are numerous concepts attached to it. Primarily it involves the economic, social and the sexual relationship between the two partners attached to it. In many cultures, marriage is viewed as a union between the

two consenting adults recognised by the law, with or without the approval from their family and the parents. However, in the novel, it can be analysed that in the cultural context of the Fermin family, marriage means the union of two adults, only with the approval and the support of the parents and the relatives of the individuals involved in the relationship.

Senora Zoila holds the view that marriage is not merely concerned with the couple, but affects the whole society and future generations. As William J. Goode in *Principles of Sociology* comments, the socially elite families send:

[. . .] their children to private schools, where children from lower social strata are rare Thus, even when young people assert a philosophy of free choice, based on the personal qualities and not the social class of their dates or potential spouses, they are most likely to associate intimately with people of similar backgrounds. Even when they do experiment for a while with dates from different backgrounds, with each step that they take toward a serious emotional relationship, or marriage, their choices also move steadily in the direction of people who are very much like themselves. (378)

In the novel, Don Cayo Bermudez is another character placed within a power dynamic with his father. Cayo suffers parental domination and authority and marries against his father's wish. It is worthwhile to examine his younger days when he was attracted to an Indian girl Rosa, the village milk woman Tumula's daughter. Vargas Llosa highlights Cayo's wedding with Rosa with the support of his friends, which infuriates his father who punishes him physically, disapproves the marriage and consequently disinherits Cayo:

He wasn't mad at Tumula's daughter, he didn't seem to have hit her, just his son. He knocked him down with a punch, lifted him up with a kick There

they held him back because otherwise he would have killed him. He wouldn't accept his getting married that way, snotnose that he was, and especially to the one he did. He never did accept it, of course, and he never saw Don Cayo again or gave him a penny. (CC 49)

Parents disinheriting their children is a control mechanism, a punishment; that can be studied as a form of parental power. A tool of power that reinforces the parental power dynamic, it may cause a negative impact on the psychological health as well as the behaviour of the children. Parental control in terms of marriage is evident in the two families, which is a form of power that is against the children's freedom of choice and independence. Parallels can be found between Santiago and Cayo, where both of them are emotionally manipulated by their families regarding their marital choices. As Lucy D. Harney views: "Both marry 'down' to spite a paternal ambition that is vicariously committed to filial advancement. Both characters 'drop out' of the game in disgust" (13). In the opinion of Chloe Taylor, ". . . the authority of parents over their children is normally one of blood-right. . . Parents may monitor their children, they may keep them prisoners in their homes, they may discipline them to brush their teeth and keep them on a strict timetable . . ." (203-204).

In the patriarchal system the women are regarded as perpetuators of the traditional social order who create and reproduce the stereotypical social norms. Women as mothers exercise power over their children through domestic control and emotional manipulation. In the narrative, Senora Zoila remains a major factor in structuring the hegemonic environment at her home who accepts Fermin's superiority in the family under the patriarchal norms and tries to subordinate her children to inferior positions, especially Santiago, the rebel. The novelist presents her as the epitome of an ideal woman belonging to the bourgeois class that the Fermin family is

a part of. Along with the father, even the mothers exert pressure on their children in such families. Many instances can be drawn from the text where she utilises the masculinist power of women over her children and tries to guide them into the traditional role that is expected from them in a patriarchal background.

Santiago orchestrates a feeling of animosity towards his family, especially the mother with whom he is unable to achieve a healthy relationship. In a family the women make use of their motherly power to control their children and the same happens in the case of Santiago. When he informs his parents that he wanted to study literature, she replies: “You’re not the only person in the world who knows how to read” (CC 65), which stimulated him to read books and write poetry in secret. By directing her children towards her likes and forbidding them from her dislikes, she controls them and compels them to internalise the hierarchical power structure of the society. Vargas Llosa characterises her as “. . . a regular watcher of soap operas” (CC 503), a highly profit oriented person who expects returns from her growing children, who frequently asks them, “. . . why did we send you to the best school in Lima?” (CC 65). She assures them welfare and growth only if they follow her rules and regulations. Her lack of emotional connection with Santiago makes her stand against her own son. She once asks him: “Will you promise me that next year you’ll transfer to the Catholic University? That you won’t ever get involved in politics again?” (CC 186). She never expresses her affection towards her children and tries to control them in the same manner she controls her maids and slaves working in the household. Senora Zoila never tries to build a rapport with her son and it is she who strongly opposes the idea of Santiago marrying Ada Rosa, a girl from a different class. In contrast she approves Sparky’s fiancée Cary, because she belongs to the same social

class as theirs: “Ah, Cary was very nice, charming, she lived in La Punta, she could speak English. And so serious, so proper” (CC 507).

Maternal repression can be observed prominently through the depiction of Senora Zoila, preoccupied with the religious faith and who apparently tries to induce the same in her children. She compels Santiago to follow the religious principles but does not succeed in it. She is not interested in Santiago and his wife maintaining relations with the family. Misled under the power structure created through the parental hegemonic relations, her power is revealed in those battles when Santiago tries to fight with her for freedom of expression and the way of living.

People like Santiago are continuously being engaged in conflict with their own self due to the immoral and unfair divide among the people and are anxious about the future of their country, forgetting themselves in the process. The writer confirms that even though revolutions ebb and flow, the dominant class like Fermin’s remains stable and their wealth and prosperity are safe and secure in the hands of the younger generation like Sparky and Popeye. It can be proved that the power structures sustain in the novel with a rigid implementation of the social norms, which is accepted by the characters like Sparky, Tete and Popeye, the ‘normalised’ children belonging to such families. In contrast to Santiago, his siblings Sparky and Tete become the objects of parental power, who are infused with the sense of duty and loyalty towards their father and pursue their profit-making business career.

The French sociologist Pierre Bourdieu has explained the concept of Habitus, which is a theoretical attitude, helpful in the study of the social structures. In his works he has analysed the link between the social structures and the individual action. People with similar background, in terms of social class, ethnicity, nationality, profession, religion and gender share a habitus, which is shaped by the social

structures they are a part of. These institutions are capable of producing social norms, practices, behaviour, beliefs and feelings in individuals, in an unconscious manner. Bourdieu observes: “In short, the habitus, the product of history, produces individual and collective practices, and hence history, in accordance with the schemes engendered by history” (*Outline of a Theory of Practice* 82). In the novel, Sparky and Tete who eventually become intensely obedient towards their father, can be explained based on the concept of habitus. Their everyday practices, including the maintenance of the family wealth and business, submission of themselves to the institution of religion, finding partners from the families similar to theirs and showing interest in politics consequently result in the cultural continuity of their social class, inherited from one generation to the other.

Bourdieu focuses on the concepts like the social class and the cultural reproduction and states that different people from similar social background tend to act in similar ways by the internalisation of the social structures from a young age, Sparky and Tete being examples in the novel. Being a wealthy business man and a chief associate of the Odria government, Fermin’s power and authority are socially established and acknowledged by them. They accept him as the provider of the family and are happy to inherit everything that Fermin is – his wealth, involvement in politics, relationship with the government and his association with the rich people in Lima. Habitus determines the ways in which a person thinks, acts, and feels, which are influenced by the factors such as family background, upbringing and educational experiences. They assimilate into the patriarchal power structure of the family by internalizing their position as a subordinate to their father’s decisions. Conversely, throughout the novel Santiago remains invisible in front of the magnified power of his

father, whereas Sparky and Tete are made visible since they are the obedient children always necessary for the patriarchal system for its continuation.

Authority, power and decision-making are vested in the hands of the father in the patriarchal family structure who enfeebles the children in disciplinary and sovereign ways. Chloe Taylor notes: “Ironically, although Foucault so often argues that we theorize power as sovereign when it is in fact disciplinary, in the case of the family he makes the reverse claim: whereas we think of the family as disciplinary, it is actually sovereign” (202). Almost all societies across the globe follow the patriarchal power structure in families where the male head remains the authoritative figure. In such families the eldest son becomes the leader of the household in the absence of the man, the patriarch. Sparky, who enjoys the privileges of being the son of a rich and affluent father, embraces a life of business and capitalism, unlike Santiago who preferred a life of frustration. Santiago is subjected to humiliations from his brother Sparky and sister Tete, who mock him calling “. . . superbrain . . . liberal, the priest-eater” (CC 64), from a very tender age itself. Quite contrary to Santiago, Sparky follows the lifestyle of his family by taking up Fermin’s pharmaceutical factories and involving in the business deals Fermin has already made. He incarnates his habitus and reproduces the same, in an effortless and natural way, which determines his position in the society. Fermin sees him as a promise for the success and succession of his family. Sparky, who is different from Santiago, takes advantage of his socially superior position to acquire everything he wants and practises the same disciplinary and sovereign power over Santiago, “If you want to become a peasant half-breed, why don’t you get a job as a servant instead? . . . Go around barefoot, don’t bathe, breed lice, Superbrain” (CC 73). In the existing social context, it is the habitus that shapes the collective culture as well as the individual history of the people which becomes

the reason behind the division of the society into different groups based on the religion, class, wealth and the profession. After Fermin's death, Sparky personalises Fermin's patriarchal mindset and commands Santiago, ". . . you're a grown man now, you're married, you've got responsibilities. Stop putting yourself on that ridiculous level" (CC 591). Sparky gladly embraces the social role Santiago rejects, a life of privilege, wealth and political connections.

Sparky and Tete here fail to recognise themselves as targets of power, in the way they are in conformity to certain norms and practices of the society, since it is shaped in the atmosphere of the family, which has started from their formative years itself. Habitus is thus formed by slow and unconscious manner, where people adopt certain social practices and rules, thereby establishing regularities. Bourdieu explains it as a system of ". . . internalized structures, schemes of perception, conception, and action common to all members of the same group or class and constituting the precondition for all objectification and apperception" (*Outline of a Theory of Practice* 86). Characters like Sparky, Tete and Popeye are thus objectified in the given structure, who reproduce their cultural practices through the unconscious internalization of the rules and the behaviours. While analysed from the point of view of the power relations, it is interesting to study how the individuals are thus products of the power dynamics who are unaware of their objectified status while performing their regular activities, like Sparky and Tete. Routine is shaped by the social structures, and these structures get internalised into the individual disposition, which comes out as the customs and the practices. In the Fermin family, the parents, with the help of various institutions (like religious and educational), try to infuse the roles of wife, son and daughter in its members, which determine their identities:

This collaboration with the disciplinary institutions is not a one-sided relation or mere evidence that the family has been co-opted by discipline. On the contrary, families turn their members over to disciplinary institutions because the favour is reciprocated: the disciplinary institutions return children and spouses after having transformed them into familialized subjects, individuals who will submit to the family and its goals. (Taylor 205)

Similarly, Santiago's sister Tete too becomes a carrier of the existing social order, an individual who is subjected to subordination, unknowingly. She calls Santiago ". . . the prodigal son" (CC 186) and teases him saying: "I'm glad papa threw your Communist book into the garbage" (CC 101). All her actions are based on the beliefs and the values she has inherited from her family, which constitutes her social life and she assumes herself to be promoted to a higher position like that of her father, which gives her the rights to scold her brother, ". . . your fairy gossip poetry and go drop dead" (CC 64). She provokes him calling "a stubborn mule" (CC 95). Santiago's siblings, who become conformists and materialists like their papa, were ready to do anything for the sake of their family. Habitus can thus be explained as the cause of structuring one's past as well as present social conditions and making the individual engage in a constant struggle to maintain the social position.

Another character in the novel, Popeye Arevalo, Santiago's brother-in-law, inculcates his social status just like Sparky. On hearing that Popeye is going to marry his sister Tete, Santiago reacts: "Mama must be happy. She's been planning that match ever since Tete was born" (CC 297). Mother has no issues in Tete marrying Popeye because it was a suitable alliance that would undoubtedly ensure the growth of the wealth of the two families. He is a suitable guy, who is working for a big company after getting his architect's degree, while he and some colleagues plan to

start their own firm. His father is a supporter of Odria and it is clear that Popeye too will soon get associated with politics. He is even on the Departmental Committee of Popular Action, for Belaunde (who later becomes the President of Peru), who was Popeye's professor at the University. He places himself in a respectable position and assumes that he has the right to question Santiago. "When are you going to get your degree as a shyster?" (CC 478). He is very particular in doing everything that the young men of his social position would be expected to do, including taking Tete to luxury restaurants, advising everyone whether younger or elder to him, and disapproving people of inferior position, including Santiago. He even calls Santiago "an aginstster" (CC 23) in the novel.

This unconscious control over the individuals can be related to Bourdieu's concept of the symbolic power or symbolic domination, which places the individual in a fixed position in the social hierarchy in an oblivious manner. In the novel, Sparky, Tete and Popeye inherit their fathers' business and wealth and unconsciously become the victims of this symbolic power. The symbolic power demands compliance from the individual within the social institutions like the family and the religion. Racism, economic disparity and the gender conflicts are the results of this type of power, where the 'dominated' is unaware of the power relation existing between themselves and the dominator. His siblings wanted Santiago to follow the family's footsteps, by acquiring wealth, to gain the social status which their family is a part of. Sparky, Tete and Popeye are examples of those individuals, who are made the targets of power through their day-to-day mundane activities who even married by considering their financial, social and the hierarchical status, in Goode's words, ". . . marriages between equals" (377). The subordinate individuals accept their position in the social structure, become the carriers of their culture and become obedient objects in the power

dynamics unknowingly. Material wealth and maintenance of the social order are deeply ingrained into the minds of the people like them, who reproduce it and pass it on to the next generation, without any fail. Families like Fermin's have also internalised the practice of supporting the institutions like the government and the church. They justify whatever actions these institutions take. In the novel, the religion exerts its symbolic power directly and also through the institution of the family, to maintain its authority over the individuals. People belonging to Fermin family's social class are dependent on religion and its rituals, because of this internalisation of values and belief system. Bourdieu observes:

Thus, for example, the habitus acquired in the family underlies the structuring of school experiences (in particular the reception and assimilation of the specifically pedagogic message), and the habitus transformed by schooling, itself diversified, in turn underlies the structuring of all subsequent experiences (e.g. the reception and assimilation of the messages of the culture industry or work experiences), and so on, from restructuring to restructuring. (*Outline of a Theory of Practice* 87)

In the novel, Santiago's life is overshadowed by the dominating power of his father, who gets wrathful on hearing Santiago's decisions regarding his life; which indicates that Santiago is a victim of the psychological power too. As reported by Sigmund Freud, the founder of psychoanalysis, an individual's personality gets established during the early childhood. He remarks that the adulthood behaviour is directly linked to the childhood experiences; the painful memories of the childhood being accumulated in the unconscious mind and directly influencing the character formation during the adulthood. In the novel, Santiago stands as an example for this, who has repressed all his childhood wishes, dreams and ambitions into the peripheries

of his mind, which adversely affects his personality development. An intricate person who has become embroiled in the perplexing trajectories of life, Santiago, is defined by Efrain Kristal as “Vargas Llosa’s most complex and best-developed character” (37) in the essay “The total novel”.

The psychoanalytic term ‘Repression’, the central concept in the understanding of the psychological power, stands for the removal of thoughts and memories from the conscious mind and making them unconscious. Andrew M. Colman in *Oxford Dictionary of Psychology* defines ‘repression’ as “. . . a defence mechanism whereby unacceptable thoughts, feelings, or wishes are banished from consciousness” (650). When he was a child, Santiago has repressed his sincere passion and utmost craving for writing poems; after becoming a teenager he represses his feelings of dislike towards the religion and the priests; at the university he represses the warm feelings and love he had towards his fellow student and friend Aida; in his career as a journalist he represses the truth of his father’s homosexual relation with Ambrosio and his involvement in the subsequent murder of the prostitute Hortensia. Years later, Santiago confesses to Ambrosio: “I didn’t believe anything, I didn’t know anything. Just wanting to leave, escape, disappear” (CC 109). This repression of desires and truth leads to the conflict between Santiago’s conscious and unconscious obsessions, which eventually leads to the identity crisis he faces all over his life.

Mike Cardwell in *Complete A-Z Psychology Handbook* comments: “It is important to note that within Freudian theory, repressed memories are not deactivated, but they continue to affect a person’s behaviour, although mostly in disguised or symbolic forms (such as dreams or neurotic behaviour)” (207). Santiago, who is entangled in the web of power relations, finds it difficult to comprehend the emotions

he has towards his fellow beings. He groans, “. . . remorse, jealousy, shame. I hate you papa, I hate you Jacobo, I hate you Aida” (CC 187). Though Freud views repression as a normal stage of human development, he finds out that it may lead to anxiety issues and psychological trauma in the future, which is true in Santiago’s case. At the university, Santiago neither belongs to the group of conformists nor the group of communists. Instead, he laments his own doubts and remains that individual who is unable to articulate his contempt for the capitalist system into anything other than a sense of personal frustration. Santiago feels like he betrayed everyone – his friends in the college and his family. Freud observes that the repressed desires are pushed into the unconscious part of the mind, as an unwanted desire:

Among these wishful impulses derived from infancy, which can neither be destroyed nor inhibited, there are some whose fulfilment would be a contradiction of the purposive ideas of secondary thinking. The fulfilment of these wishes would no longer generate an affect of pleasure but of unpleasure; and *it is precisely this transformation of affect which constitutes the essence of what we term ‘repression’*. (604)

It can be observed that Santiago comes to an understanding that he does not have the deep faith or belief in Marxism; exactly the same that happened with his belief in religion. Always doubtful of his ideologies, his will to act is in a state of paralysis. Even though he realises that society can never be changed unless people should act with a clear mind and strong will, he is incapable of acting. This repression of desires results in the ‘denial’ of his sincere thoughts and wishes, which is yet another important concept in psychoanalysis. It is “. . . a *defence mechanism* in which a person may deny some aspect of reality” (Cardwell 71). Santiago, throughout the novel, tries to deny his identity of belonging to the privileged class, who, during the

University days has felt ashamed of his father's position and later in his adult life, he feels betrayed by his father. He has no clue whether to accept or reject his father. "In order for me to get along with my old man I have to hide what I think. He never agrees with me" (CC 102). Denial stands for the conscious rejection of facts, which are painful and unacceptable. It is a process ". . . involving a disavowal of failure consciously to acknowledge thoughts, feelings, desires, or aspects of reality that would be painful or unacceptable" (Colman 196).

In the novel Santiago undergoes tremendous pressure from the superior acts of the institution of the family and he feels that the relationship he shares with his family, especially with his father, is meaningless. This problematic relationship with his father ends up in his self-doubt and he frequently asks himself whether he is doing right. "Daddy fed you, daddy gave you clothes to wear and paid for your schooling and gave you money, and you playing at Communism . . ." (CC 185). Deep down in his psyche, this concern always haunts him and it is this love-hate relationship with Fermin that makes him confess to Ambrosio, "I didn't want to be a father" (CC 94). Charles Rossman claims: "Santiago hates his father as an abstraction, as the symbol of a rejected social class, *in spite of* his warm and gentle personal manner" (503).

At the college Santiago feels ashamed of his family where all relations were based on the distinction between the rich and the poor. It was with great awkwardness that he confesses to Aida (whose father is a retired social activist) that he belongs to a privileged social class and a highly reputed family and his father is ". . . in the government" (CC 71). "Aida's genuine pride in her father, a former activist, poses a neat foil to Santiago's disgust with his rich progenitor's corrupt ways" (Bell-Villada 154). Among his friends' circle, he is labelled as ". . . the son of a friend of the government" (CC 182), which he accepts with guilt.

Santiago, a victim of parental power, was a rebel at mind even from his childhood days. He rebelled against all the established institutions including the religion. It can be perceived that Santiago has already lost faith in the priesthood from a very young age. He grumbles: "It's a priests' school. And I don't want to learn anything from priests. I hate priests" (CC 73). The traits of rebellion and resistance begin in him with his decision to study at San Marcos, against the wish of his parents. At the University he is influenced by the Marxist discussion groups and his life consisted of revolution, books, and visits to the museum. He becomes friends with students from the working-class background, the rebellious young men of the University, who aspire to bring a revolutionary change in the society. At the University, having introduced to a new outlook towards life, Santiago started questioning his dad in his endless conversations with his own self. "I hate you papa. We asked each other questions but we didn't ask each other anything" (CC 63).

Once, due to his involvement with the Marxist groups and the leftist circles, he was arrested by the police and later released with the help of his father's political connections. After the incident of the arrest, Santiago has grown into a morally upright person who clarifies that he wants to live his life according to his principles. "I'm not mad at you, papa. But I can't go on living one way and thinking another I don't want to depend on handouts I don't want anything I do to bounce back on you. I want to be dependent on myself, papa" (CC 188).

Santiago's primary rebellion was against the overpowering father figure, but he did not know how to protest against the father, also he had no idea of what his life would become if he travels on his own path. Mario Vargas Llosa hints that Santiago rejects the Communism for the same reason he rejects religion since both demand irrational belief and obedience. Religion exploits the blind faith of an individual and

the same happens with the Communism also. Thus Santiago, who once “. . . had been a young militant in religious or political groups because he thought he could help to change the world” (*Temptation* 169), is dissatisfied with both these institutions and altogether with his life, and thus his life turns out empty and devoid of any meaning, for which he laments throughout his life.

His interior voice always doubts his capacity to believe in something. He confesses that he spent his entire life “. . . doing things without believing, my whole life spent pretending And my whole life wanting to believe in something, And my whole life a lie, I don't believe in anything” (*CC* 101). Rebellion, later, became a way of life for Santiago. “If the destiny of the son is to rebel against the father, he organises his life around this rebellion. Encroached upon by the reality of the father, no son can ignore it, or indeed be free of its challenge. Rebellion generates an identity for the rebel predicated on his struggle” (Cueto 16).

His association with the co-workers at *La Cronica* like Arispe, Becerrita, Periquito and Dario makes him understand more about the people of lower social status, much to the disgust of his family. He experienced “. . . the multiple realities of Peru, from such wide-ranging perspectives as that offered by the newspaper . . .” (Raymond Leslie Williams 15). This made his father more arrogant since he has dreamt of a golden future for his son. Ambrosio asks him why he left his home and he replies: “I was so pure and thick-headed that it bothered me having such an easy life and being a nice young boy” (*CC* 155). By dissociating from his family, he pronounces his complete rupture from the corrupted political and social environment that his father had maintained connections. Efrain Kristal in *Temptation* observes:

Santiago's rebellion begins with his decision to study at San Marcos, the public university, rather than at the private or foreign universities where upper

class children are usually sent. His rebellion intensifies when he participates in the subversive activities of leftist groups, and as a result, he lands in jail as a member of a seditious group. When he allows his father to use his government contacts to release him from jail, Santiago effectively breaks from the organized Left who consider him a sellout to the dominant class. Santiago becomes isolated from his leftist friends, but he does not reconcile himself with his father, whom he shuns. (59-60).

It can be noted that though Santiago's moral consciousness makes him detach himself from a life of affluence, he is exposed to domestic turbulences in which his social circumstances became trapped in poverty, with "paltry little salary" (CC 506) and ". . . carousing friends on the newspaper" (CC 506), as Fermin says. Somehow, he managed the life of a newspaperman, ". . . the art of living in debt, dodging creditors" (CC 228), as Carlitos addresses.

The desire to create an ideal world liberated from the evils of power domination becomes shattered, nonetheless, Santiago lives content and satisfied, which again provokes his father. However hard he tries to escape from the power of his authoritative father, it remains impossible for him throughout his life. Fermin never accepts Santiago as he is, instead he claims, "You're not what you're trying to show yourself as being. You can't go on being a mediocrity, son" (CC 506). Kristal in *Temptation* comments: "Santiago's parents tolerate their son's newspaper job as a passing fancy. But Santiago confirms the rupture with his family and social class when he drops out of school and marries a woman of an inferior social class" (60).

In *Conversation in the Cathedral*, Santiago rebels against his father by rejecting his father's wealth. ". . . I don't want a single penny of the old man's money, O.K., Sparky? . . . Donate it to the poor" (CC 591). In his essay "The total novel and

the novella”, Kristal observes: “. . . Santiago chooses social failure over success as a way to repudiate his bourgeois family” (38). Santiago’s moral principles do not allow him to accept his father’s wealth or business or to obey his father’s commands. As Rossman observes:

Taken as metaphor, they express Santiago’s belief that a Peruvian has only two choices, given an economic and political system in which power is acquired by bribery, duplicity, and force. He must, if he remains within the system, strive to victimize others in the pursuit of money and power. ‘Success’ means to deceive and plunder; failure is to become the victim of someone else. The only alternative, in Santiago’s view, is to opt out of the system altogether, and hence to become another kind of failure or victim. (502-503)

He finally comes to the realisation that revolutions, rebellions, or resistances of any kind cannot offer any reform or solution to the problems in his society. Individuals like Santiago fall victim to the system of life based only on the distinction between the powerful and the powerless. He could only hope and dream for a better country and cannot do anything else beyond that. “This country got off to a bad start and it’s going to end up bad” (CC 139-140). He is uncomfortable with almost all organised institutions, be it political groups, religious groups or the all-powerful socially elite family.

Santiago reveals his inner thoughts to his Uncle Clodomiro: “I know what I don’t want to be, but not what I’d like to be. And I don’t want to be a lawyer or rich or important, uncle. At the age of fifty I don’t want to be what papa is, what papa’s friends are” (CC 267). Santiago, who grew up under the authoritative power of his parents, finds it difficult to understand himself as an adult. A person who has a proper sense of what is morally right, he spends his life by revolting against the power of his

father. In his battle to find an ideal world, free from all the evils of power hierarchies of class, race and religion, he distances himself from his father. By overthrowing all the existing forms of power, he wants to transform the social and political condition of his country. Carolina Sitnisky writes: Santiago is “. . . a young protagonist [who] tries and fails to participate in a political movement that would bring revolutionary change to Peru” (204).

After working in *La Cronica*, Santiago gets a deeper understanding of his father, his disreputable business and how he maintains his political contacts using his crookedness. This in turn reveals that the entire country is in the chains of corruption, which is a by-product of power relations in the society. Thus, eventually he dislikes his father, later hates him and this hatred is directed against everything which his father is a part of. According to Kristal: “Santiago is frustrated because he does not feel comfortable with any of the political groups that share his hate for his father’s social world” (*Temptation* 58).

The narrative arc portrays Santiago as trying to liberate himself from the hegemonizing influences of his father. While asked about his behaviour with papa, he tells Uncle Clodomiro, “He can take me home by force a hundred times and I’ll run away again a hundred times” (*CC* 257). Vargas Llosa’s thematic landscape justifies Santiago’s life of poverty with his meaningless job as a revolt against the power hierarchies existing in the Peruvian society. Though he dreams of changing the world through a revolution, he apprehends his inability in fighting against the societal injustices. He remains unrepentant in his loss and has no complaints on his predicament that makes him unable to bear the ideology of the family and the business and thus places him in an atmosphere aloof from all the privileges.

In the novel Santiago is against his father's wealth, father's principles and father's hierarchical position. However, the death of his father turns his existence into a downfall which makes his life aimless and finally ending up in a substandard newspaper. Alonso Cueto argues: "In the death of the father, Vargas Llosa's rebels tend to lose their sense of identity and purpose. . . . The paradoxical drama of the rebel is that he has no identity beyond his struggle with the figure of power. He depends on and therefore affirms it, even as he attempts to negate it" (16).

In the novel an analysis of the character Cayo Bermudez reveals another variant of the power dimension in the familial sphere. Vargas Llosa depicts that as a school boy Cayo was ". . . the best student, the most intelligent, the one who studied the hardest" (CC 50). His father wanted him to acquire a great career and thought of his son as the ". . . future big brain" (CC 49). But, just like Fermin, Cayo's father too exhibited parental power and control upon him. Cayo was not permitted to do anything according to his wish, which made him rebel against his father. This eventually inculcated a feeling of enmity in Cayo's mind against his father. "Don Cayo never went to church. To make his father mad? . . . Fucking himself up to kill his father with disappointment? You think that's why? Making him suffer no matter what it cost, even becoming trash himself?" (CC 50). Years later it is observed that Cayo Bermudez becomes a sexual pervert, the major instrument of corruption under the Odria dictatorship, the one who takes charge of all the inhuman activities that take place in the regime. Though ". . . parents are expected to do their best to guide, encourage and support their children in their educational and occupational choices and careers" (Haralambos 357), an examination into the lives of characters like Santiago and Cayo proves that instead of correctly guiding the children, the parents

made the children live according to their wish, which eventually results in the failure of their lives. Rossman writes:

Santiago and Cayo both compile superior records as secondary students. Both anticipate, as adolescents, careers in law, yet neither finishes at the university. Both have successful fathers who are self-made men, and both provoke deep rifts with their fathers. They both suffer from youthful love gone wrong, and both alienate their families by marrying women who are their social inferiors. At some point in his life, each has hated his father, perhaps enough to injure himself just to make his father suffer. All of which is to say that, in terms of Santiago's sexual metaphor, they both 'fuck themselves up' as youths because each forfeits the kind of future that his father expects of him and that his social position has prepared him for. (503)

Santiago is entrapped by the fierceness of the existing rules and the customs within the institution of the family. Throughout the novel Vargas Llosa portrays Santiago as a helpless man discovering his life. Alonso Cueto observes:

In Vargas Llosa's novels, society, politics, love and sexual relations, as well as the family, are expressed as zones in which power struggles take place. 'Power', 'the father' and 'possession' are expressions that are synonyms for each other in his literary world, in which sexual possession and torture are often brutal affirmations of power. The reality is one in which characters either dominate or are dominated. (17)

Bell-Villada identifies him as ". . . something of a nauseated, existential, Sartrean antihero" (155). He alienates himself from his surroundings and faces the existential crisis. His ". . . search for the truth and for justice has an existential, as well as moral edge" (Cueto 13). While he was under his father's control, he could not

chase his dreams like writing poetry, becoming a social activist or choosing a career according to his own wish. As a result, once he becomes independent, he chooses a life of failure, as a revolt against the power of his father. Carlitos says to Santiago: “You’re like an old whore thinking back about her youth . . . You seem to have stopped living when you were eighteen years old” (CC 149).

Predestined to failure, Santiago’s regression implies the corollary of the strategic manipulation of the society in which he is a part. Analogies can be observed between his existence and that of his country, both dwelling in misery. In the very first page of the novel, Santiago thinks. “At what precise moment had Peru fucked itself up? . . . He was like Peru. . . . He thinks: there’s no solution” (CC 3). Ironically, he detaches himself from everything in his life, be it the family, religion, politics, friendship or social life. Kristal concludes in *Temptation*: “As he grew older he reached the conclusion that collective ideals are doomed to failure . . .” (169). He is against all forms of institutions, since he has already understood that organised institutions are nothing but the mechanisms of power. He does not “. . . accept the lies of the institutions of collective history” (Cueto 13). Owing to the fact that he was a target of familial and parental power from a very young age itself, he rejects all forms of power structures inherent in the society. Efrain Kristal in “The total novel” comments: “Santiago Zavala’s muted tragedy – a rejection of family and nation that justifies his decision to lead a mediocre life – is symptomatic of a corrupt social order . . .” (46). He finally realises that on account of the systems of power innate in his stratified society, his country cannot make itself liberate from the contiguities of corruption.

It is deliberate that Santiago has altogether different ideologies and values compared to those of his family, especially his father and his siblings. He repudiates

the wealthy, bourgeois social class of which his family is a part and combats anything that exhibits power and force – religion, military, political ideology or even the family. He had been an excellent student in the high school, who had scored high grades and was interested in reading and writing poetry, from which he was banned by his parents. Since he hates the priests, he decides to study at San Marcos where he disagrees with the principles of the Odria government and the military. “A broader malaise is evident in Santiago’s continual questioning of his role in society, his relation to his family, his education, his career, his political beliefs, his purpose in life” (Harney 13). He desires for the values like social justice and economic equality and is not the kind of person who expresses his ideas and ambitions. When he realises that families like his are responsible for the power imbalances and the economic disparity that prevails in the society, he gradually withdraws from his family also. None of his family members could understand what he actually feels and longs for. Parallels can be seen between Vargas Llosa’s Santiago in *Conversation in the Cathedral* and Lieutenant Gamboa in *The Time of the Hero*. Kristal states in *Temptation* that both are:

[. . .] the ones who discover a contradiction between their ethical code and an unjust society they are able to understand but unable to change. When faced with the opportunity to acquire power, these characters prefer to evade corruption by destroying their own personal aspirations while relinquishing the privileges offered by society. (66)

This discourse about the variegated patterns of power in the modern Latin American consciousness through his narrative fiction often comprises Vargas Llosa’s personal experiences. In the context of *Conversation in the Cathedral*, it can be summarised that the novelist too has experienced the authoritative power of his father

during his childhood. Alonso Cueto writes: “In his 1993 autobiography, *A Fish in the Water: A Memoir*, Vargas Llosa tells extensively of his father’s abuses during his childhood and adolescence . . .” (12). He continues, Mario Vargas Llosa’s “. . . literary vocation is not only an act of rebellion against paternal authority, but even against the authority of reality itself” (12). He incorporates certain anecdotes into the writing of this novel. Vargas Llosa’s father Ernesto Llosa was a strict father, who denied every basic right for his son, like writing poetry and reading literature, who could not even tolerate his childish tantrums, same as Santiago’s case in the novel. Raymond Leslie Williams describes:

Ernesto’s discipline involved physical abuse; he sometimes hit his son. Years later, Vargas Llosa wrote of being terrified by his father. The worst moment of the father-son relationship came when Ernesto discovered that Mario was writing poems, an activity that the traditional and conservative Ernesto considered effeminate and related to homosexuality. Consequently, he decided to enroll Mario in the Leoncio Prado military school. (11)

Vargas Llosa is “. . . writing against his father, dealing with the adolescent trauma that began with the symbolic loss of his childhood and mother, and culminated in suffering the abuse of the father, the military school experience, and the Odria regime” (Williams 132).

Moreover, regarding the political background of the novel, Santiago is based on some real-life experiences of Vargas Llosa, during his first year at the University of San Marcos as a member of the activist group Cahuide. “When he was a student at this university, Vargas Llosa belonged to a communist cell that read and discussed Marx, whose ideas on historical materialism and the class struggle had circulated in Peru since the nineteenth century” (Williams 15). Vargas Llosa’s own experiences as a

university student contributed in recording the political events of the period, especially the revolts and the strikes during the transition from the Odría dictatorship to the election of Fernando Belaunde Terry in Peru.

Long before he announced his support to Fidel Castro, Vargas Llosa believed in the Socialist principles and was influenced by the ideals of Jose Carlos Mariategui, the first Latin American Marxist thinker and the founder of the Peruvian Communist Party. As maintained by Bell-Villada: “In *Conversation in the Cathedral* about the only positive (indeed heroic) characters are the left-wing activists and Marxist youths whom the disaffected protagonist, Santiago Zavala, befriends while enrolled at San Marcos University” (148). During the 1950s, Vargas Llosa worked as a journalist at *La Cronica* where Santiago works as a reporter. In this novel, which is set mainly in Lima, the capital city of Peru, he realistically blends his personal experiences as well as the fictional elements to provide a picture of the political and the social atmosphere of Peru during the period.

In the novel the writer portrays the familial relations among the individuals through the techniques of domination and power. The relation between the family members, more precisely between the father and the children, can be analysed on the basis of the framework of power. The analysis of the novel based on the theories of power indicates that the Fermin family functions as a typical patriarchal family where the men as authority exercise their power over the other members and the women act as the carriers of culture. Parents in the patriarchal system view themselves as the owners of their children who set moral codes for the children and compel them to maintain it for the future generations. The system expects the children to conform to the laws and the norms of their society exemplified by the characterisation of Tete, Sparky and Popeye. Fathers are bound to teach and train their children by assuming

the role of a protector which often results in the fathers' efforts to secure their social status at the cost of the children's freedom and independence.

While analysing *Conversation in the Cathedral* from the perspective of the family, it can be inferred that the family is that institution where the play of power relations can be identified through the disciplinary practices, sovereign principles, hegemonic manipulation and the psychological intervention. By investigating the different scenes from their everyday life, this chapter surmises that power plays a major role in the Fermin family, under the different forms, in the process of teaching and training its members, especially the children. Characters like Sparky, Tete and Popeye become conformists and engage in the reproduction of power; whereas Santiago and Cayo become rebels and oppose the structures of power. Santiago, the protagonist of the novel, opposes all forms of power; including the dictatorial power of Odria, the religious power of the priests, the ideological power of Marxism, the economic power of the superior class and most importantly the paternal power of his own father. As this chapter claims, he was completely “. . . in revolt against his skin, against his class, against himself, against Peru” (CC 67). Considering all these points, the chapter has exposed the idea of power relations and power practices within the domain of the family, with the help of Foucault's concepts of the family, Gramsci's ideas of the hegemony, Bourdieu's theories of the habitus and Freud's views on the psychological power. In a nutshell, it can be deduced that power and hierarchy are present in the Fermin family, and the power struggles within the domain of the family are directly connected to the political, social and the economic history of the entire country. The family becomes a disciplinary as well as sovereign mechanism of power in the novel.

Chapter 5

Torture and Punishment:

Dictatorial Power in *The Feast of the Goat*

Published in 2000 and originally titled *La Fiesta del Chivo* in Spanish, Mario Vargas Llosa's *The Feast of the Goat* depicts the state power, dictatorship, torture and the institutional cruelty. Set in the Dominican Republic, Vargas Llosa narrates the incidents that lead to the assassination of its dictator Rafael Trujillo. The novel is written from the multiple points of view, in a distorted manner, over the different periods of history – during the 1950s, the peak period of the Trujillo dictatorship, to May 1961, immediately after Trujillo's assassination, and to 1996, thirty-five years after the assassination. In the novel, Vargas Llosa portrays the individual and the national trauma faced by the people under the cruel Trujillo dictatorship and shows how the different institutions dominate the citizens through the verbal and the physical violence and the exercise of absolute power.

In the novel, through the character of Rafael Leonidas Trujillo Molina (1891-1961), the Dominican dictator, Vargas Llosa portrays the picture of an omnipotent Sovereign. A record of the varied discourses on power, the novel combines the savage political force of Trujillo's regime, the helplessness of its innocent victims, the gender relations and the power domains of the church. This chapter focuses on ideas like sovereignty, authority, control, domination, repression, and resistance. The chapter argues that Trujillo's dictatorial power falls under the concepts of power outlined by Michel Foucault, Niccolò Machiavelli, Thomas Hobbes and Max Weber. However, as all kinds of power are subjected to resistance, the second part of the chapter focuses mainly on Michel Foucault's concept of 'Resistance'.

In his works, Michel Foucault has studied the different types of power and has presented its various theoretical and practical analysis related to the society.

According to him, power can be classified into three – the sovereign power, the disciplinary power and the biopower. He considers sovereign power as the traditional kind of power and the disciplinary and the biopower as the modern forms of power. Sovereignty, repression and domination are the essential ideas in the traditional or the historical form of power. He studies the historical forms of power and understands how they have evolved into the present form over the centuries. Foucault observes that it was in the medieval society that the sovereign power was exercised in the most dreadful manner. The medieval society has witnessed the presence of a sovereign supreme authority which practised the methods of terror and violence in order to control its people. However, this chapter argues that such all-powerful supreme authority can be found in the modern society, as portrayed by Mario Vargas Llosa in *The Feast of the Goat*.

The central character of the novel, Trujillo, is based on General Rafael Leonidas Trujillo Molina, also known as ‘The Goat’, ‘The Chief’, and ‘The Benefactor’, who was the real dictator of the Dominican Republic from 1930 to 1961. He was the official President of the country from 1930 to 1938 and 1943 to 1952. The novel, which is concerned with the element of torture, has multiple story lines. “*La fiesta del Chivo* operates through three distinct narratives whose respective chapters follow each other like clockwork” (Lifshey 439). The first plot is about a New York lawyer, Urania Cabral, who had fled the Dominican Republic at the age of fourteen and returns in 1996 at the age of forty-nine; the second about Trujillo, the absolute ruler of the country; and the third about Trujillo’s assassins, who were earlier

Trujillo's followers. The three plots put together give different dimensions of power exerted by Trujillo, the brutal despot.

Foucault's view of power as a complex network of relations is helpful in the study of power dynamics in *The Feast of the Goat*. Though the main focus of the novel is on seventy-year-old Trujillo, the story revolves around four young men who try to put an end to the Trujillo dictatorship by killing him; and a teenage girl Urania, who had been emotionally traumatised by the dictator. In the novel, which starts and ends with Urania, Vargas Llosa uses the techniques of flashback and flashforward. The novel is a blend of real and fictional characters which outlines the cruel and the corrupt society of the Dominican Republic under Trujillo.

"The Feast of the Goat, a masterful fictionalized account of the dictatorship of Rafael Trujillo in the Dominican Republic, belongs alongside Gabriel Garcia Marquez's The Autumn of the Patriarch as one of the greatest Latin American novels dealing with dictators" (Paz Soldan 90). The Dominican Republic is a country on the island of Hispaniola in the Caribbean Sea. It was Christopher Columbus who explored and claimed the island on his first voyage in 1492. The Spanish colonial rule in the New World began and Santo Domingo, the capital city of the country, became the first colony of the European settlement in the Americas. The city slowly became the centre of the colonial administration. Slaves from Africa were brought in order to work in the sugar cane plantations and as a result of this, the majority of the Dominicans have a mixed European and African heritage. Though the country declared Independence from Spain in 1821, it was forcefully annexed by the Haitians in 1822. In 1844, the Dominicans declared Independence after their victory in the Dominican War of Independence. However, the post-independence period was not so peaceful in the

country – it experienced numerous civil wars, invasions by Haiti, the US occupation and the cruelties under the revolutionary anarchy and the various dictatorships.

Trujillo's tyrannical rule was noted for its absolute authority, repression, murder and torture against the opposition and several terrorist methods supported by the dictator himself. "He is a Satanic figure and the force of evil that corrupted and terrorized Dominican society during his rule" (Marcus-Delgado 127). Though there was considerable economic growth during the period, a major share of the wealth was taken by the dictator, his collaborators, his family members and other institutions.

Vargas Llosa was fascinated by the dramatic events of the Dominican history and tries to realistically portray those events in the novel. In his interview with Robert Boyers, Vargas Llosa recollects the circumstances that led to the writing of the novel:

I remember, when I was a student at the university in Lima, when there were dictators in place all over Latin America, the emblematic figure of the dictator was Trujillo, not only because he was cruel and corrupt, but because he was very theatrical, even exhibitionistic. He loved to put on big shows, and, in effect, he transformed his country with a farce where he was playwright, director and the main character. ("Exhilaration & Completeness" 222)

Clive Griffin calls the novel ". . . a realist novel depicting historical events" (116).

Vargas Llosa's portrait of Trujillo shows a clever despot, deeply concerned with his self-image and controlling the people according to his wishes. In the novel, Vargas Llosa describes Trujillo as the ". . . master manipulator of innocents, fools, and imbeciles, that astute exploiter of men's vanity, greed and stupidity" (FG 92).

In his work *Society Must Be Defended*, Foucault observes that from the middle of the Middle Ages, mainly after the fall of the Roman Empire, the Western society was essentially centred around the royal power, which exhibited "monarchical,

authoritarian, administrative, and ultimately, absolute power” (*SMBD* 25). In *Power/Knowledge*, Foucault views that in the seventeenth century monarchical society, the king’s presence was a physical reality which was needed for the proper functioning of the country’s political affairs. “In a society like that of the seventeenth century, the King’s body wasn’t a metaphor, but a political reality. Its physical presence was necessary for the functioning of the monarchy” (*P/K* 55). An analysis of *The Feast of the Goat* shows that democracy has been replaced with dictatorship and Trujillo assumes the role of an absolute ruler of the Dominican Republic. He exhibits monarchical power upon the people of his country and it can be observed that the state, led by Trujillo, has the ability to enact its will upon the subjects, whether good or bad. In this view, power is considered as the authority and the rule from the perspective of the state. But from the perspective of its citizens, it operates as the denial of their will, who are forced to submit themselves in front of the state. Sovereign power holders, whether it be the state or certain individuals, have clear preferences and the domination skills by which they make its citizens perform against their choices and desires. Trujillo is defined as “tireless, a rock, a man of iron” (*FG* 309) and exercises authority, power, and oppression in the novel.

According to Foucault, in the monarchical societies, the system “. . . was all about the king: the king, his rights, his power, and the possible limits of his power” (*SMBD* 26). In the later centuries, after the introduction of the democracy, power shifted from the royal hands, and since it is through the collective activities and efforts of the people that a country functions, a monarch is not necessary. However, in the novel, though the country functions on the principles of democracy, Trujillo becomes the king, in Foucault’s words, a “monarchical super-power” (*DP* 80), which is studied in the present chapter. “He was one of the most cynical, sanguinary and

absurdly histrionic of twentieth-century dictators, creating a police state, terrorising his subjects through a network of thugs and informers, and accumulating political, legal, military and economic power that turned the Dominican Republic into his and his grasping family's private fiefdom" (Griffin 116). Trujillo uses his authority to threaten the people around him. He has done nothing for the progress of the country and the betterment of his people. How a single man can acquire such power is still a question. Nicknamed as 'El Chivo' (The Goat), he assumes himself to be the protector of the state and exercises sovereign power over the entire people of the country.

In *The Feast of the Goat*, Vargas Llosa describes Trujillo as a man with a vision, but possessed with an evil mind and the energy and the will to attain anything and everything he wanted. He began his career at the age of sixteen as a normal telegraph operator and was accepted into the Dominican National Guard in 1918. He had trained with the United States Marine Corps and graduated from the Haina Military Academy in 1921 and became an embodiment of militarism and machismo; and was indebted to the military force that had made him. "No matter how badly your country behaves, I bear it no grudge. Because I owe what I am to the Marines" (*FG* 205). He was made the commander of the Dominican National Police in 1925 and in 1928 it was transformed into the Dominican National Army under his command. Later, a secret police force called the Military Intelligence Service (SIM) was established by him to collect information all around the country and to execute torture and murder for him. Higher officials in the military – Colonel Johnny Abbes Garcia, the chief of SIM, Ramfis Trujillo, Trujillo's son and Manuel Alonso, the one-time ambassador to the United States, represent the worst forms of power in the novel.

According to Niccolo Machiavelli a successful ruler is a person who has the skill of managing the kingdom by exercising control and manipulation over its people.

Machiavelli's idea resonates with the practices followed by Trujillo, for whom the major driving force of politics is based on the acquisition of power. Machiavelli views power as a form of control and manipulation, which is achieved through various strategies and he focuses on the interpretation of these strategies in *The Prince* (1532). The whole idea of the Machiavellian discourse is based on the will to control and the formation of a new political structure. He believes that the success of a ruler is based on his capacity to subjugate the people.

In the novel Trujillo employs certain elements of the Machiavellian politics. Similar to a Machiavellian prince, he exhibits limitless power and violence to achieve his goals, which included even the murder of his enemies in the most brutal way. He also used many strategies in order to maintain his power; either through his cunningness or through his impressiveness. In *The Prince*, Machiavelli maintains the view that a ruler should be able to “. . . play both the fox and the lion, animals that, as I said, a ruler must learn to imitate” (77), where the fox stands for deceitfulness and the lion for power. Likewise, Trujillo, who is very crooked and unsentimental, maintained relationships with the leaders of international renown, whom he thought would be beneficial in accomplishing his ambitions. In a conversation with Chirinos, he says: “I won't die yet. I'm going to live ten more years and complete my work” (FG 141). He utilised every situation, economic, religious or political, in order to ensure the effective implementation of his power. He also projected himself as the strongest, bravest and the indestructible entity of power, which made his followers worship him wholeheartedly.

The Machiavellian discourse is based on the idea of a prince, the sovereign and autonomous subject, who can cleverly overcome the socio-political barriers to accomplish success, through many strategies. In *The Prince*, Machiavelli states, “. . .

if a leader does what it takes to win power and keep it, his methods will always be reckoned honourable and widely praised” (71). Trujillo who upholds this view believes that politics is a constant struggle for domination. For Machiavelli, all politics is power politics and he studies how the rulers conquer others. For a ruler, it is better to be widely feared than to be greatly loved. A loved ruler retains his authority by trust and obligation, whereas a feared leader rules by the fear of punishment. The Machiavellian discourse is associated with a non-compromising pursuit for success. He supports the idea of authority achieved through the prince’s control by using fear alone or fear combined with consent or love of the people. Vargas Llosa’s Trujillo can be observed as exhibiting certain characteristics of a Machiavellian Prince.

The novel presents several variations of domination, of which the main concern is the portrayal of the dictatorial authority. “Dictatorship infects its subjects’ intimate lives; it coarsens and perverts language, feelings and relations” (Griffin 127). The narrative clearly shows how the people were abused under the Trujillian regime. In the novel, Agustin Cabral, Urania Cabral, Tavito, the Mirabel sisters, Galindez of Murphy and thousands of Dominicans are the victims of the dictator’s criminalities. “Under a dictatorship, where ordinary people have no political voice, they are marginalised” (Griffin 122). The country faces economic exploitation also through the corruptive means of Trujillo and his allies. However, he justifies all his evil deeds in the name of the prosperity of the country, which parallels with Machiavelli’s view:

And I’m sure we’d all agree that it would be an excellent thing if a ruler were to have all the good qualities . . . and none of the bad; but since it’s in the nature of life that you can’t have or practise all those qualities all of the time, a ruler must take care to avoid the disgrace that goes with the kind of failings that could lose him his position. As for failings that wouldn’t lead to his losing

power, he should avoid them if he can; but if he can't, he needn't worry too much. In the same way, he mustn't be concerned about the bad reputation that comes with those negative qualities that are almost essential if he is to hold on to power. If you think about it, there'll always be something that looks morally right but would actually lead a ruler to disaster, and something else that looks wrong but will bring security and success. (Machiavelli 61)

One can see that in the Dominican Republic, under the dictatorship combined with the military rule, there is no functioning of democratic principles like equality, freedom of speech and expression. The novel asks the question, “. . . would the Dominican Republic finally be a normal country, with an elected government, a free press, a system of justice worthy of the name?” (*FG* 108). Democracy is a form of participatory government aimed at supporting its citizens, which implies that “. . . people in a democracy had to be able to exercise power at the grassroots level” (Clegg, et al. 73), which cannot be found at all in the Dominican Republic under Trujillo. “For Vargas Llosa, democracy is the public exercise of freedom and responsibility” (Griffin 127). Raymond Leslie Williams comments:

Trujillo dictatorship would be better described as ‘imperfect’ – an overtly abusive and violent exercise of brute power with no pretense of democracy – until the dictator was finally assassinated in 1961. The reader sees Trujillo as the prototypical military figure in his best years, and then, with aging, as a decrepit sexual abuser. Covering several decades, the novel shows how the dictator maintains power and abuses power . . . (88)

Trujillo's influence was such that it can be felt even after his death. Clive Griffin studies “. . . the extraordinary power he wielded over his countrymen's lives and minds, even after his assassination” (120). His memories haunt the people of

Santo Domingo even thirty-five years after his death. After his murder, a confused Pupo Roman feels that “. . . although the body of the Chief, might be dead, his soul, spirit, whatever you called it, still enslaved him” (*FG* 376). According to the well-known American literary critic Bell-Villada, this living presence and influence even after death “. . . is an extreme instance of Vargas Llosa’s larger theme: namely, Trujillo’s total sway over his compatriots not only over their conduct but also over their minds and even their dreams” (140-141).

Trujillo’s desire for power in the novel can also be related to Thomas Hobbes’ concept of ‘Leviathan’. Thomas Hobbes, often seen as the successor of Machiavelli in his ideologies, expresses many similarities with the latter’s views on the function and authority of the state. Hobbes is of the opinion that monarchy is the only true and correct form of government and thus he legitimises the sovereignty of the State. The title of Hobbes’s work *Leviathan*, a monstrous biblical creature, refers to the extraordinary important people or things, which is analogous with the state. Just like the fearful sea monster ‘Leviathan’, the state, being the provider of collective security, revolves around claiming legitimacy for all its actions. Trujillo’s regime can be considered as a manifestation of Hobbes’ ‘Leviathan’ which exercises the central authority in the lives of its people. According to Hobbes, the sovereign body, the ‘Leviathan’, can be considered as the embodiment of the state and it functions as the centre of authority in a given state. He upholds the concept of the absolute monarch and believed that it is the king’s legitimate right to exercise supreme control over his subjects. In his view there is nothing wrong in controlling people since it is centralized and focused on sovereignty. Hobbes believes that the individuals in a state give up some of their natural rights to enjoy security and freedom from an anarchic state to an orderly state by agreeing on a social contract. In the novel, Trujillo acts as a

sovereign king of the Dominican Republic, whose government deals with corruption, state control and the institutional application of violence. The Trujillo government is a totalitarian government, the worst form of authority. “The most extreme form of authoritarianism is totalitarianism, a political system designed to achieve complete control over people’s inner and outer lives” (Johnson 17).

The German sociologist Max Weber has developed the concept of Charismatic Authority to define power on the basis of a leader’s exceptional personal qualities. In *Economy and Society* he states: “The term “charisma” will be applied to a certain quality of an individual personality by virtue of which he is considered extraordinary and treated as endowed with supernatural, superhuman, or at least specifically exceptional powers or qualities” (241). According to this view, the leader will be a man of extraordinary insight and accomplishment, by which the followers are encouraged to obey him naturally. It embodies a type of leadership in which the authority derives from the charisma of the leader, “. . . which depended on the personal magnetism of the leader” (Weber 20). In this manner, charismatic leaders are considered to be highly effective in terms of making the subjects submissive and loyal. It can be observed that Trujillo is a charismatic leader, an exceptionally self-confident person, high with self-esteem, who exerts charismatic authority upon his people. Latin American historian Thomas C. Wright observes:

Trujillo ruled with an iron fist, brutally repressed his enemies, and massacred thousands of immigrant Haitian workers in 1937. Part of his success came from the cult of personality that he developed: He made himself the country’s patriarch without whose blessing nothing could be done; bestowed upon himself dozens of official titles, including ‘Great Benefactor of the Nation’ and ‘The First and Greatest of the Dominican Heads of State’; and even

renamed the Western Hemisphere's oldest European city, Santo Domingo, as Ciudad Trujillo. (193)

Trujillo who was often associated with divinity, was worshipped as God-like. His followers believe that "Trujillo could turn water into wine and multiply loaves of bread if he fucking well felt like it" (*FG* 19) and they consider him to be a superhuman. "You have been, for this nation, an instrument of the Supreme Being" (*FG* 267). He was admired as exceptional and heroic by his people. Don Jacinto B. Peynado, who was made the puppet President by Trujillo in 1938, had kept a large sign on the door of his house saying "God and Trujillo" (*FG* 267). In the novel, another puppet President Joaquin Balaguer concludes his speech by equating Trujillo with God, which reasserts Trujillo's omnipotence. Balaguer says: "Until now, the task had been assumed directly by the Creator. But in 1930, Rafael Leonidas Trujillo Molina had relieved God of this arduous mission" (*FG* 266). "God and Trujillo: here, in synthesis, is the explanation, first, of the survival of the nation, and second, of the present-day flourishing of Dominican life" (*FG* 266).

According to Max Weber, the Charismatic authority does not operate based on any written laws or guidelines; instead, it functions on the personal capacity of the leader and his officers. "There is no system of formal rules, of abstract legal principles, and hence no process of rational judicial decision oriented to them. But equally there is no legal wisdom oriented to judicial precedent. Formally concrete judgments are newly created from case to case and are originally regarded as divine judgements and revelations" (*Economy and Society* 243). Since it has no organised form, it often lacks societal obligations and conventional morality. It depended on the personal qualities of the leader, which provide a kind of unique power for the leader, through which the ordinary people become his admirers. This worship is directed not

only towards the leader, but also to the way of life advocated by the person. Though Trujillo's abuse of power has affected the entire Dominican society, the people admired him and were ready to obey his commands. "The decisions of the Divinity are ineluctable" (*FG* 267), says Balaguer. Antonio de la Maza's younger brother Tavito ". . . thought of the Chief as a superior being" (*FG* 95). In *Power/Knowledge*, Foucault states that in the monarchical system of governance, people trusted in the king without questioning him. They believed that the king's existence was ". . . founded in God's will, he was the source of justice, law and power" (*P/K* 158). In this belief, a king is always a good person, if ever he is bad, it is not the fault of the person he is. Instead, it is a punishment by God or an accident.

In the Charismatic authority, the common people consider their leader as possessing the magical powers or the supernatural abilities and thus adore the leader as their hero. They believe that the extraordinary power of their leader makes the person perform miracles which lead to the comfort and security of the citizens and the prosperity of their country. Here the leader is often compelled to prove his/her power; and as long as this power is proven, the authority and power are assured. Apart from considering Trujillo as God, the entire people worshipped him with their whole hearts. Urania Cabral remembers a street in Ciudad Trujillo, ". . . made wary by fear and servility, its soul shrinking in terrified reverence for the Chief, the Generalissimo, the Benefactor, the Father of the New Nation, His Excellency Dr. Rafael Leonidas Trujillo Molina" (*FG* 7). Charismatic leaders often incorporate certain propagandas and promotions in order to ensure their authority. The main aim of such leaders is to build a positive self-image about themselves and to present them as the only saviour of the nation. "Trujillo was heaven's gift to the Republic" (*FG* 95), his followers believed and chanted like a refrain. The charismatic leaders assume themselves

responsible for the good things and the developments that occur in the country. They portray themselves as ‘Inconquerable’ and maintain their power through their skill in public speaking, the cults of personality, the capacity to flatter by the followers and the ability to inspire them, same as Trujillo.

Urania recalls what her Papa, Agustin Cabral, always chanted when she was a child, “In this house Trujillo is the Chief” (*FG* 9). His followers are worried that Trujillo’s sons are not as capable as Trujillo to be his successors. “None of them had a millionth of his energy, his will, his vision. What would happen to this country when he died?” (*FG* 24). This portrayal of the leaders as strong, efficient and unconquerable makes the followers blindly worship them even though they uphold hostile ideologies and destructive principles. The examples of the charismatic leaders are the saints, the prophets and people like Jesus, Mahatma Gandhi, Lenin and Hitler, to name a few. Trujillo had similarities with many other dictators of the world, especially Hitler, in his methods of execution and the embodiment of authority. “Trujillo is one of those anomalies in history. Charlemagne, Napoleon, Bolivar: that breed of men. Forces of Nature, instruments of God, makers of nations. He’s one of them We’ve had the privilege of being at his side, watching him act, collaborating with him. That’s something beyond price” (*FG* 314). Trujillo can be considered as the centre, who turns out to be an integral part of the entire control system and who remains as an important factor in the transmission of authority that operates in the novel.

It can be observed that cleanliness and physical appearance matter more than anything to Trujillo. “Cleanliness, caring for his body and his clothing, had been, for him, the only religion he practised faithfully” (*FG* 22). His dressing style is very particular, fully uniformed even in the heat of the Dominican sun. “Trujillo never sweats. In the worst heat of summer he puts on those woollen uniforms, with a velvet

three-cornered hat and gloves, and you never see a drop of sweat on his forehead. He didn't sweat if he didn't want to" (*FG* 20). Extreme consciousness and cleanliness of the body point to the concept of racial hygiene, which found its most extensive implementation in the Nazi Germany. Machiavelli identifies a ruler as possessing "a strong personality and powerful physique" (34-35), which is true in the case of Trujillo, who has structured his body through a disciplined life, controlled diet and physical exercises. Trujillo recollects, "I owe everything I am to discipline," he thought. And discipline, the polestar of his life, he owed to the Marines During training, half of the candidates were eliminated. He relished every exercise demanding agility, boldness, audacity, or stamina, even the brutal ones that tested your will . . ." (*FG* 16).

Trujillo admired Hitler and the peak of this admiration was seen in his ". . . carefully shaved face, meticulously arranged gray hair, and the small brush mustache that copied Hitler's" (*FG* 102) and this shows Trujillo's racist mindset and his fascination for the Fascist forces. "By 1937 Rafael Trujillo was coming into the plenum of his power, and he was beginning, in that decade of dictators, to patch together a kind of rationale for his regime – a philosophy, if you will, to underpin and justify his total mastery of the Dominican nation. The core of that rationale was race" (Patterson 225). Trujillo does to the Haitians what Hitler did to the Jews. Trujillo justifies his murder of the Haitians: "A small amount to end a problem that might have wiped us out It's true, some innocent people died. But we Dominicans recovered our sovereignty" (*FG* 200). It is apt to quote Machiavelli here, who says: "In fact, the thing most likely to bring about a ruler's downfall is his neglect of the art of war; the thing most likely to win him power is becoming an expert in it" (57). Though Trujillo has not fought war against the Haitians in the traditional sense of the

term, he justifies himself that it is for the safety of his country that he killed the Haitians. “What do five, ten, twenty thousand Haitians matter when it’s a question of saving an entire people?” (FG 8).

Another important feature of Trujillo that maintained him so powerful was his gaze – a penetrating gaze, always demanding fear and submission from his subordinates. Foucault in *Discipline and Punish* formulates the importance of gaze in the exercise of power. He views that “. . . all power would be exercised solely through exact observation; each gaze would form a part of the overall functioning of power” (DP 171). Trujillo’s gaze is important in *The Feast of the Goat*, as it is an embodiment of the power that Trujillo constitutes; and Vargas Llosa has devoted a considerable amount of space to describe this gaze. “A gaze that no one could endure without lowering his own eyes, intimidated and annihilated by the force radiating from those piercing eyes that seemed to read one’s most secret thoughts and most hidden desires and appetites, and made people feel naked” (FG 37). The power of his gaze is evident in the encounter between Trujillo and Urania. She recalls: “At that moment, I knew it was true. A gaze that dug deep, all the way down to the bottom . . . that gaze emptied me, left me a hollow skin. I was no longer myself” (FG 459). Amadito, one of the conspirators, submits to Trujillo’s unflinching gaze: “I’ve never been afraid in my life . . . until that gaze fell on me. It’s true. As if he were digging up my conscience” (FG 38). Trujillo’s gaze is a way of looking at others that demanded unspoken submission, through which he is able to exercise control over the body and the mind of his subjects. According to Patterson, “. . . his presence inspires both fear and revulsion . . .” (229).

As Foucault states, in the novel, power is not the possession of a single individual. It is dispersed through the society and among Trujillo’s followers in the

form of a complicated network. Just like Trujillo, his collaborators too assume authority and abuse the people. It is distributed in a network of relationships, comprising of the military, the bureaucrats, the political leaders, the government and his collaborators. Totalitarianism and the exertion of supreme sovereignty take place through the violent practices of Trujillo's collaborators. Foucault views that power ". . . is never localised here or there, it is never in the hands of some, and it is never appropriated in the way that wealth or a commodity can be appropriated. Power functions" (*SMBD* 29), which is true in *The Feast of the Goat*. Those who escorted Trujillo during his evening walks along the sea were considered the 'privileged people' and were envied by those who had not been granted that honour. He was a man always surrounded by his meek subordinates. Vargas Llosa is concerned with how such men have survived in the regime as the Chief's favourite men – by torturing and killing his enemies and also by making sexual favours for him. A small amount of Trujillo's absolute authority was shared by these collaborators also.

The staff of the authoritative system in the novel demonstrates inhuman practices against the people. They employ techniques so as to control the people and maintain the dominance of the State over them. Colonel Johnny Abbes Garcia, the head of the Military Intelligence Service (SIM), the right hand of Trujillo, who has devoted himself to the Chief, acts as an agent of the dictatorial power in the novel. He says to Trujillo: "Now my twenty-four hours a day are dedicated to keeping our enemies from destroying this regime and killing you I don't admire you, Excellency. I live for you. Through you. If you'll permit me, I am your watchdog" (*FG* 81-82). In an authoritative society, the agents of power exercise extreme surveillance upon its citizens that has the capacity to control even the psyche of the individuals. Trujillo's regime is mainly supported by Colonel Johnny Abbes who is as

brutal as Trujillo, who constantly monitors the happenings of the country. “The colonel may be a devil, but he’s useful to the Chief For a government to last thirty years, it needs a Johnny Abbes who’ll stick his hands in shit. And his body and head, if he has to” (FG 44). Since Johnny Abbes and his intelligence officers are notorious for their violence, other officers do not consider him a true soldier, but just a fighter for Trujillo. He earned his military stripes not by going to any academy, living in barracks or through ranks. “He had his as payment for the undoubtedly dirty services he had rendered to justify his appointment as the all-powerful head of the Military Intelligence Service” (FG 43). In *Economy and Society*, Max Weber studies this practice of favouritism, often employed by rulers. “There is no such thing as appointment or dismissal, no career, no promotion. There is only a call at the instance of the leader on the basis of the charismatic qualification of those he summons. There is no hierarchy; the leader merely intervenes in general or in individual cases when he considers the members of his staff lacking in charismatic qualification” (243).

Along with the concept of the charismatic authority, Weber defines the charismatic community, which comprises of a small group or community, which is subject to the charismatic authority of the leader. It consists mainly of the administrative staff of the leader, who are appointed based on the instincts of the leader. In the novel, the Minister of Foreign Affairs and the president of the Dominican Party, Agustin Cabral, “. . . a man who, for Trujillo’s sake, had renounced pleasures, diversions, money, love, women” (FG 255) belongs to the charismatic community under Trujillo along with Johnny Abbes. His daughter Urania remembers how he was treated by the public during her childhood. “Everybody knew who he was. They would approach him, hold out their hands, doff their hats, bow, and police and soldiers would click their heels when they saw him pass by” (FG 11), which

reasserts the privilege enjoyed by these men in the society. Followers of a charismatic leader are dedicated and faithful towards their leader, who often sacrifice their personal desires and ambitions for the sake of the country and the leader. Cabral, being such a committed person, goes to the extent of not remarrying after his wife's death and his reason for the same is quite surprising. "Was it for Uranita's sake, as he told everyone? No. It was so he could devote more time to the Chief, dedicate days and nights to him, prove to him that nothing and no one was more important in the life of Agustin Cabral" (*FG* 313).

Manuel Alfonso, one of Trujillo's closest collaborators, also has dedicated himself to the Chief. "I owe him everything. What I have, what I became Like our country, I owe everything to Trujillo" (*FG* 311). He even sacrifices his sexual appetites for doing favours to Trujillo. He says, "When I see a beauty, a real woman, the kind that makes you turn around, I don't think of myself. I think of the Chief" (*FG* 315). Though Joaquin Balaguer, defined as ". . . a little man without his own light, like the moon, who was illuminated by Trujillo, the sun" (*FG* 263), was made the President by Trujillo in 1960, he possesses no real authority. Nevertheless, these men were ready to do anything for their Benefactor, to torture, kill, abduct or even present their daughters and wives to Trujillo for sexual pleasure. Agustin Cabral was extremely happy after presenting his virgin daughter Urania to the Chief ". . . simply because nothing would give me more satisfaction, more happiness, than to have the Chief give pleasure to a daughter of mine and take his pleasure with her" (*FG* 314), he thinks. It was only with the help of such men, the charismatic community, who stood firm and worked hard for the regime, that Trujillo survived for more than thirty years. These men, who share an equal amount of authority with Trujillo had ". . . the belief that some countries need a 'strong man' to govern them, militarism with its

attendant machismo, authoritarianism, the arbitrariness of the law, state criminality, cronyism, censorship, nationalism and, in many cases, racism” (Griffin 116-117).

Foucault views that the political body always suppresses the individual. He comments that power must “. . . be analysed, as something that circulates, or rather as something that functions only when it is part of a chain. . . . Power is exercised through networks; they are in a position to both submit to and exercise this power” (*SMBD* 29). It is evident that in the novel, power functions in the form of a network. Though it is vested in the hands of a few, the entire relations that exist among the characters in the novel are primarily based on power. People are abused not only by the dictator but by several other elements of the Dominican State, who are in the hegemonic position, especially the Army, the police and the politicians. Just like Trujillo is favoured by the judicial system of the country, these people are also allowed to justify their actions. The dictator, the military, the police, the church and other institutions form a complex network of power in the novel. It is unable to study authority and control without taking into consideration “. . . the strategies, the networks, the mechanisms, all those techniques by which a decision is accepted and by which that decision could not but be taken in the way it was” (Kritzman 104). The innocent Dominican people are brutally exploited by the forces of the dictator, both mentally and physically. They have no other option rather than succumb to Trujillo’s commands.

As Foucault states, relations can be studied from the perspective of power in the novel, which are deeply rooted in the Dominican society. In *Power/Knowledge*, Foucault imagines the functioning of power as similar to that of a machine. “If the machine were such that someone could stand outside it and assume sole responsibility for managing it, power would be identified with that one man and we would be back

with a monarchical type of power” (*P/K* 158). Foucault observes that countries employ different mechanisms for the effective exercise of authority in the society. They include the use of arms and ammunitions, law making, means of control, surveillance and the economic supervision. All these reduce human beings into just objects, devoid of identity, simply a number in the demographic records, which happens in the Dominican Republic.

Out of the several forms of power, coercive power is that which uses threat, force, or the other coercive methods over a group of individuals. One may confuse coercive power with authority. American Sociologist Allan G. Johnson identifies the difference between authority and coercive power:

Authority is a form of power that is socially defined as legitimate, which means it tends to be supported by those who are subject to it. In contrast, coercive power lacks social legitimacy and is based instead on fear and the use of force Unlike authority, coercive power is particularly unstable, which is why even the most authoritarian government cannot last for long without some degree of legitimacy in the eyes of those they govern. (210)

It is apparent that Trujillo exhibits both authority and coercive power over the people of his country. In his article “The total novel and the novella,” Efrain Kristal points out that in the novel “. . . the dictator plays a prominent role, demonstrating how the agency of powerful men, or of adept politicians who can manipulate political moments of transition, can make a decisive difference in the unfolding of historical situations” (42). According to Machiavelli: “What you have to understand is that a ruler, especially a ruler new to power, can’t always behave in ways that would make people think a man good, because to stay in power he’s frequently obliged to act against loyalty, against charity, against humanity and against religion” (70). In the

novel Trujillo exhibits his authority over the institution of the Church also. In fact, the country witnesses a cold war between the church and the dictator during the period.

Trujillo says to Johnny Abbes, “Our biggest problem isn’t Kennedy It’s the Church” (*FG* 67).

In her essay “Power after Foucault” Wendy Brown, the Professor of Political Science at the University of California, explains the sovereignty model of power which is “the most common political notion of power” (68) and deals with power in relation to “ruling and being ruled” (68). The idea of the sovereignty extends from the subject to the state, that is, from individuals to institutions. It associates power with rule and authority and can be studied as the basic concept of the modern state. It focuses on the sovereignty of the state. Its underlying principle is based on who controls whom, according to Brown, “. . . who does what to whom” (68). According to this view the sovereign individuals or the institutions exercise power over others.

In the Dominican people’s case, their protector becomes the actual villain of their land and the entire country suffers under the hegemonic head of the nation. Vargas Llosa believes that demons exist both in the fictional as well as the real world. “Although Vargas Llosa cautions against allowing demons to participate in politics, he acknowledges their presence. Indeed, demons manifest themselves in the real world, according to the author, as political leaders” (Marcus-Delgado 126). Vargas Llosa’s claim that demons rule the political world is validated through the characterisation of Trujillo in the novel. Though Trujillo is murdered in the middle of the narrative, his presence is felt until the last pages of the novel, through which he is proved to be a real demon. The citizens of the Trujillo Era were denied of their basic human rights, subjected to corruption, harassment, tortures and mass killings under their omnipotent dictator’s uncompromisable charismatic power.

In such a sovereign state, the people are incapable of liberating themselves from the hegemonic relations. Those who employ the sovereign model of domination assume power as a possession held by a group of people or institutions. In this model, since the power of the state is associated with the execution of the law and the rule-making, it is thought as a legitimate form of sovereignty. In this novel the sovereign power of the state is explicit and the characters who maintain it try to exert extreme control both over its people and the enemies of the state. Trujillo is a man, determined to exhibit authority and dominance, in order to make people surrender in front of him. “Sovereignty, which defines political power as a matter of rule, blinds us to the powers that organize modern polities and modern subjects” (Brown 68-69). Until his murder, Trujillo leads the life of a true caudillo, torturing his people with brutality and corruption. Through his actions and appearances, he creates a personality among his people and paves the way to degeneration and demoralisation within his regime. Trujillo, the leader of the Dominican totalitarian institution, symbolizes the ultimate authority, the State.

The novel is an embodiment of tyranny, maintained by the state itself. It is between the repressive, tyrannical regime and its helpless citizens that the power struggle in the novel takes place. The author makes it clear that the dominant people make use of any means to control the subordinates:

So many millions of people, crushed by propaganda and lack of information, brutalized by indoctrination and isolation, deprived of free will and even curiosity by fear and the habit of servility and obsequiousness, could worship Trujillo. Not merely fear him but love him, as children eventually love authoritarian parents, convincing themselves that the whippings and beatings are for their own good. But what you’ve never understood is how the best-

educated Dominicans, the intellectuals of the country, the lawyers, doctors, engineers, often graduates of very good universities in the United States or Europe, sensitive, cultivated men of experience, wide reading, ideas, presumably possessing a highly developed sense of the ridiculous, men of feeling and scruples, could allow themselves to be . . . savagely abused. (*FG* 63)

It is generally assumed that the sovereign model of authority is the sole feature of the monarchical rule, but this chapter demonstrates that even the representative democracy in the novel functions on the premises of the monarchy. Here, power is compared with rule, made possible through the enforcement of law. Thus, “. . . sovereignty is revealed as an effect or emblem of power” (Brown 68). This absolutist, monarchical or sovereign form of authority involves violence and punishment as a ritual. The traditional method of authority, attached with suppression and domination, definitely requires a victim, the entire people of the Dominican Republic, in the context of *The Feast of the Goat*. Foucault in *Discipline and Punish* elaborates on the methods of brutal punishment employed in the medieval society. “The man found guilty of this crime would have his eyes put out; he would be put into an iron cage, suspended in the air, above a public square; he would be completely naked; he would be attached to the bars of the cage by an iron belt around his waist; to the end of his days, he would be fed on bread and water” (113-114). The regime under Trujillo practises such inhuman and savage punishments against the people of the country.

In order to test the commitment and the dedication of his people, Trujillo did many abusive tests, known as loyalty tests for the people, including public humiliations. “The privileged, the elect, the officers entrusted with positions of greatest responsibility were subjected to a test of loyalty to Trujillo before they were

promoted” (FG 41). Out of fear and endless respect for him, his people remain loyal to him, under any circumstance. Maintaining a private life was totally unimaginable under the regime. Trujillo invaded both the public and the private life of his supporters. These invasions of privacy went to the extent of sexual encounters with the wives and the daughters of his colleagues and collaborators. Under the name of his ‘test of loyalty’, Trujillo often went to bed with his ministers’ wives to know if they were loyal at any cost. “Vargas Llosa refers to Trujillo as a ‘chivo’ or goat – the type of cloven-hoofed animal that classically represents Satan” (Marcus-Delgado 128). By inculcating fear and checking the loyalty of his subordinates, Trujillo maintains his patronage, even after his death.

The citizens of the country are silenced to such an extent that they are afraid to react, even open their mouth. The members of Trujillo’s closest circle including Virgilio Alvarez Pina, Paino Pichardo, Agustin Cabral, and Joaquin Balaguer are forcibly silenced and always lived in fear because they knew that they are only safe if they are fully committed to their duties and the orders of the authority. If they ever speak, they are never listened to. There was another sadistic method that Trujillo often employed – to make these people fall into disgrace without any reason. “It cheered him to imagine the sizzling questions, fears, suppositions” (FG 150) he had put into the men’s heads whether they have fallen into disgrace. “Sometimes the Chief does things like this, to test his collaborators” (FG 247). The novelist skilfully portrays a system in which brutality and sadism have become very common.

Another dimension of power that keeps on recurring in the novel is the exhibition of the masculine authority. In the novel Vargas Llosa focuses on the subjugation of the entire society especially the women. The sovereignty of the Trujillo dictatorship is based on the oppressive use of the physical force, using the phallus as a

symbol of masculine domination, in which the connection between the dictatorship and the machismo is evident. Aggressive masculinity became a central aspect of Trujillo's political system, which used the sexuality as a means of oppression. How the sovereignty exhibited by the dictator has penetrated into the most intimate spheres of women's life can be studied by analysing Trujillo's use of the sexuality as a coercive force. He says, "I have been a well-loved man. A man who has held in his arms the most beautiful women in this country. They have given me the energy to go on. Without them, I never could have done what I did" (*FG* 62). Trujillo uses his political as well as sexual capacity to control a whole nation, especially the women and the girls. "He had never tired of it, after fifty years it still excited him, like his first sip of Carlos I Spanish brandy or his first sight of the naked, voluptuous body of a woman he desired" (*FG* 20). In the novel Manuel Alfonso justifies Trujillo's sexual behaviour:

Working from dawn till midnight, seven days a week, twelve months a year. Never resting. Taking care of important matters and trivial ones. Constantly making decisions that determine the life and death of three million Dominicans. In order to bring us into the twentieth century. And having to be concerned about the resentful and the mediocre, the ingratitude of so many bastards. Doesn't a man like him deserve to have an occasional distraction? To enjoy a few minutes with a woman? One of the few compensations in his life, Agustin. Which is why I feel proud to be what so many vipers say I am: the Chief's procurer. (*FG* 316)

Similarities can be observed between Trujillo's sexual violence and the political violence, through which he has politicized sexual violence. Clive Griffin calls Trujillo ". . . a man who used sex as an instrument of power . . ." (123).

In the novel, Urania's inner thoughts reveal more about Trujillo's sexual life. It shows how dangerous a womaniser the dictator was. Urania recollects the life of a young scholar Don Pedro Henriquez, who resigned his job and left the country when his wife was invited by Trujillo, to sleep with him. Trujillo's sexual relation with the wife of Don Froilan (Trujillo's minister, senator, intendant, chancellor, ambassador and even the Minister of Foreign Affairs) is also evident in the novel. Urania even doubts, "Did the Chief visit my mother? Before I was born? When I was too little to remember?" (FG 59).

Urania adds: "At the beginning of the Era it was still possible for a woman to refuse to receive the Chief" (FG 56). But when the Chief became more influential, women lost the freedom to resist his sexual advances. The following sentence shows the fate of the women in the Trujillo Era. "That was the norm, wasn't it? Good Dominican women were grateful when the Chief deigned to fuck them. You think that's vulgar? But that was the verb your beloved Chief used" (FG 59). Urania's words reveal how pathetic a womaniser Trujillo was. "The Generalissimo might be hard and implacable when it came to the country's interests. But at heart he was a romantic; with a charming girl his hardness melted like an ice cube in the sun" (FG 455). Along with machismo and dictatorship, the phallic power of the dictator also characterises the Trujillo Era. It can be demonstrated that Trujillo maintains his political influence through sexual acts and thus *The Feast of the Goat* gives reference to the relationship between sexuality and power.

Under the dictatorship of Trujillo, men were inferior. Even the higher officials in the government, including the President, were Trujillo's puppets. So, they needed some 'powerless other' to exhibit their authority. As the men suppressed all their likes in front of Trujillo, they exerted their control over the 'powerless' women. Pierre

Bourdieu in *Masculine Domination* views that “On top or underneath, active or passive – these parallel alternatives describe the sexual act as a relation of domination. To possess sexually, as in the French *baiser* or the English ‘to fuck’, is to dominate in the sense of subjecting to one’s power . . .” (19). Men in the novel employ the hegemonic masculinity – including Trujillo, Trujillo’s sons, officers and even the conspirators; whereas women are always treated as mere sexual objects.

Trujillo’s son Ramfis Trujillo, the head of the Dominican Air Force, just like his father, was fond of utilising his sexuality over girls, who was even a culprit in the rape of Rosalia Perdomo, the daughter of an army colonel. Trujillo’s second son, Radhames Trujillo, was also a womanizer. Manuel Alfonso’s sexual enthusiasm can be seen in his words when he says: “But I’ve always known how to enjoy life. Even when I was wondering if I would eat the next day, I knew how to derive pleasure from small things: a good drink, a good cigar, a landscape, a well-cooked dish, a woman who bends her waist gracefully” (*FG* 310-311). It is noticeable that the dictatorship forced men to exhibit their sexual authority over women, since they were totally inferior before their Benefactor. The Dominican women were doubly repressed during the Trujillo dictatorship by both totalitarianism and male sexuality.

In the narrative, Urania Cabral returns to the Dominican Republic and reveals the distressing secret that she was sexually molested by Trujillo as a young girl of fourteen years old. Trujillo’s sexual crime still haunts her. She lives in memory and trauma, still incapable of living a normal sexual life as an adult. She recollects her early life in the US, after escaping from the country. “It wasn’t a desire to learn and succeed that kept you in the library but the yearning to become distracted, intoxicated, lost in those subjects – sciences or literature, it was all the same – so you wouldn’t think, so you could drive away your Dominican memories” (*FG* 176). Her desperation

and the sense of failure are deepened by the fact that it was her own father who offered her as a gift to the Chief. She feels that her father is her real enemy, not Trujillo.

The rape of the innocent Urania is “. . . an allegory of the cruelty and mistreatment of the entire Dominican Republic by the dictator” (Sitnisky 208). The elements of trauma and memory form a major part of Urania’s section. A victim of sexual exploitation in Trujillo’s hands, the episode of rape at the Mahogany House has left her life in perpetual trauma. Her aunt is surprised when Urania says: “I remember everything about that night” (*FG* 385). Before coming back to her mother land, she was in a state of emotional and psychological vacuum:

Urania is credible, disturbing and ultimately unfathomable character, but she also symbolises the dictator’s violation of the Dominican Republic, all Trujillo’s subjects who were the victims of his abuse of power, and especially the women, who were particularly vulnerable to the machista depredations of the dictator and his family. Trujillo’s brutish intrusion into her body and the degradation he forced her to suffer parallel the dictator’s irruption into the most intimate aspects of his subjects’ lives. (Griffin 118)

According to Raymond Leslie Williams, “. . . the protagonist is actually Urania, the one who suffers the most from the abusive power of the regime” (118). Trujillo exerts his phallic authority and her father his paternal authority over her. “She is an alter ego of the novelist” (Griffin 119). She is treated as a commodity, a victim of political exchange between her father and Trujillo, and the incident illustrates the relation between the political and the sexual repression during the Trujillo regime. Her rape is a reassertion of his sexuality for Trujillo, whereas an example for the repetitive

sexual violence during the Era. Urania, who is betrayed by her father, is an allegory of the country that is destructed by its 'protector'.

It was Manuel Alfonso who suggested that Agustin Cabral gifts Urania to Trujillo to prove his loyalty: "The Chief appreciates beauty He's a true gentleman, with a tremendous sense of honour. His heart will be touched. He'll call you. He'll return what's been taken from you. Uranita's future will be secure" (*FG* 314). Vargas Llosa shows that Trujillo was very much obsessed with the female virginity and always thought of a virginal girl as the proper exchange value in his patriarchal, male-centred society. "Breaking a virgin's cherry always excites men" (*FG* 464), Trujillo says. In order to prove their respect to the Chief, the Dominican people offered him something, which was of great value. However, some of them gifted him the virginity of their daughters, the most valued in their patriarchal culture. The practice of gifting women in patriarchal cultures is in fact sexual oppression. During his visits to rural areas, local farmers often approached Trujillo to gift him their own daughters, thereby demonstrating gender inequality.

Through the novel, Vargas Llosa comes out as a politically committed writer by writing boldly about the exploitations of the political institutions of the country. He portrays the entire population of the country, even from the President to the common man, as the victims of this coercive authoritative structure. However, there is an equally influential medium of oppression in the novel, which makes its people obedient and submissive in front of it – the institution of the Church. In the novel, the church is another medium of power, which makes its followers hopeless and helpless, by controlling them spiritually as well as socially. The church is an equal opposite to the Benefactor in the possession and execution of authority. Through the characters

like Salvador Estrella Sadhala, it can be observed that the believers are considered as worthless machines in front of the absolute power of the institution of the church.

By providing the story of one of the conspirators, Salvador Estrella Sadhala, also known as the Turk, the novel narrates how the church as an establishment indulges in the lives of the believers, through hegemonic relations. Like many others, the Turk believed in the supremacy of the Church and remained obedient towards the priests like Monsignor Lino Zanini and Father Fortin. The spiritual domination of the Catholic Church is an important aspect of the dynamics of power in the novel. It influences its believers in such a way that the people are emotionally and morally dominated by its doctrines. Sadhala, who wanted the church to be more influential than the dictator, considered Father Fortin his “spiritual adviser” (FG 33) and even thought of Monsignor Zanini as a real prince. Being a witness to the conflict between the regime and the church, Sadhala felt like killing the dictator and asks permission to the Monsignor. “I’m going to kill Trujillo, Monsignor. Will there be forgiveness for my soul?” (FG 219). The Monsignor justified Salvador’s thought of the murder by quoting St. Thomas Aquinas: “God looks with favour upon the physical elimination of the Beast if a people is freed thereby” (FG 219). It was with the support of the church that he took the initiative for the conspiracy against Trujillo, which eventually kills him. Sadhala thinks: “He would kill the Beast, and God and His Church would forgive him; staining his hands with blood would wash away the blood the Beast was spilling in his homeland” (FG 219-220).

It is worth noting that the church has clear agendas in silently supporting the conspiracies against Trujillo, in order to achieve social control. Trujillo was once advised, “Be careful, Excellency. With the Church you can’t win. Remember what happened to me. It wasn’t the military that overthrew me, it was the priests” (FG

219). Balaguer states: “He always maintained that the regime had to get along with the bishops, priests, the Vatican, for pragmatic, political reasons, not religious ones: the approbation of the Catholic Church legitimized the actions of the regime to the Dominican people” (*FG* 264-265).

Sadhala convinces his friends to join the conspiracy: “Killing just anybody, no. Doing away with a tyrant, yes. Have you ever heard the word ‘tyrannicide?’ In extreme cases, the Church allows it” (*FG* 33). Machiavelli provides an instance of the conflict between the empire and the church in Italy, which can equally be applied in the Dominican Republic: “The Church supported the rebels to increase its own political influence” (52). Similarly, in the novel the church offers assistance to the conspirators because it wanted to overthrow the government only to become the superior body of the country. Even Trujillo’s puppet President Balaguer is an ardent believer. He says that at times he doubted God, but never Catholicism. “And, in the Dominican Republic, as a constituent force for nationhood, equal to the Spanish language. Without the Catholic faith, the country would fall into chaos and barbarism” (*FG* 274). In the prison, when the jailer asks the murderers if they wanted a priest for confession: “They all raised their hands” (*FG* 398). It shows the power of the religion – how the principles of Catholicism have influenced their minds. At the prison’s torture chamber, when several conspirators committed suicide, Sadhala did not think of ending up his life because “He had reconciled himself with God – he prayed day and night – and the Church forbade suicide” (*FG* 399).

Power is accompanied with violence and repression in the novel. It is through the continuous repression that the people realise their subordinate position; and the awareness of this creates a feeling of inferiority in them. Through the methods of hegemony, domination, suppression and prohibition, the state led by Trujillo

subjugates the individual's freedom. Repression is seen in its most brutal form in the novel, where the state consciously exercises threat to control people, often accompanied with direct punishment and torture. Foucault differentiates between the traditional and the modern methods of exerting power over individuals or a nation. In the traditional method, power is used in its most severe way, either leading to discipline or to the death of the individual. It tries to impose severe punishments, tortures and even death penalty. In *Discipline and Punish*, Foucault traces the history of torture and punishment from the Ancient Roman Period and finds that during the period the convicts were brutally punished, either by plucking out their eyes or suspending them in air. In the same way people were punished under the Trujillian dictatorship. There was no uniformity in punishment and no criteria to judge the intensity of punishment according to the crime. The authoritative system in the novel imposes the traditional forms of punishment over its subjects. Vargas Llosa identifies that ". . . the dictatorship superimposed on its crimes, like a sarcastic supplement to the tragic deeds it was built on" (FG 104).

Wendy Brown's 'the repressive model' gives the idea that the function of domination is essentially restrictive and oppressive, in which the relation between the dominant and the dominated is such that the superior agent represses the inferior one by defeating the latter's wishes and desires. According to this model, the dominated individual finally surrenders to the sovereign subject as the result of repression. In the novel the state entity under the leadership of Trujillo controls its citizens by force for various reasons, particularly by restricting the citizen's freedom to take part in the political and societal activities. Trujillo has adopted many repressive methods in the country. The author defines, ". . . everything mortified him – the assassinations, the disappearances, the tortures, the precariousness of life, the corruption, the surrender of

body, soul, and conscience by millions of Dominicans to a single man” (*FG* 94-95). Authority and silence run parallel in the novel, which traumatised the people psychologically. “The repressive model of power is the most common psychological notion of power” (Brown 70). In the novel, Trujillo exerts a kind of psychological power over the Dominican people, whereby they remain submissive and obedient in front of the State. British political philosopher Barry Buzan’s question is very relevant while analysing *The Feast of the Goat*. “We are led by these questions to inquire into the nature of the State itself for, if the State becomes a major source of threat to its citizens, does it not thereby undermine the prime justification for its existence?” (21).

According to Foucault, societal relationships do not involve just repression and submission; instead, they produce resistance, which simply means an attitude of opposition to the subordination aiming positive social changes. Foucault’s theory views that power cannot function without resistance and in *The History of Sexuality*, he states that “. . . where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power” (*HS I* 95). Foucault’s observation that all relations are power relations in which resistance is intrinsic is helpful in analysing the interpersonal relations of different characters in the novel. By exerting ultimate repressive methods, the dictator plays an important role in corrupting the whole society. Such acts of humiliations and tortures ultimately lead to resistance. The novelist portrays many anti-government rebellions, protests and political rallies against the regime, depicted from the perspective of both the major and the minor characters in the novel. Since such minor resistances were in turn repressed by force, the rebels came to a belief that overthrowing the regime is the only way for individuals to acquire freedom.

It is evident that the use of power is subjected to encounter resistance.

“Resistance is not seen as external to but as immanent within relations of power: transgression and its limit, the transgressor and that which is denied, rejected or opposed, are premised upon, and even owe their very existence to, each other, affirming and negating each other in a perpetual but productive paradox” (Deacon 114). In the novel a group of people, who became fed up with the cruel policies of the dictator has united and engage in a conspiracy and finally decide to kill Trujillo. They include Salvador Estrella Sadhala, a religious man, known as the ‘Turk’, Amado Garcia Guerrero, known as Amadito, an army lieutenant, Antonio Imbert Barrera, a former political figure and Antonio de la Maza, Trujillo’s bodyguard, in the forefront and several others in the background. “The plan to kill Trujillo was made, unmade, remade, with a different form and a different date every month, every week, every day” (*FG* 107). The initial planning of the murder was made on 1957 January 7, and it was executed on 1961 May 30. As Foucault envisaged power as always in a state of flux, it became difficult for the rebels to bring the resistance into work.

As Foucault notes, repression can be considered as power and resistance can be considered as counter-power. Through the acts of resistance, an individual opposes his/her subordination and tries to create a new identity for himself/herself. Resistances are of different types, individual and collective, passive and active, violent and non-violent, to mention a few. Individual resistance represents the individual’s everyday struggle to overcome the hegemonic practices; in which the participants do not intend to alter their subordinated position, but simply to assert their individuality in the existing societal structure. Whereas collective resistance happens when the people come together to resist oppression, with a common aim and the intention to change the existing societal structures.

While analysing the story from the perspective of the assassins, it can be understood why these people became a part of the conspiracy. Even the genuinely religious person Salvador Sadhala, and the loyal soldier Antonio de la Maza, the man who married Trujillo's niece Pupo Roman, come to the conclusion that Trujillo must die. They believe that once Trujillo is killed, peace and order will be restored in the country. A similar but futile attempt to kill Trujillo was made two and a half years ago, known as "the June 14 movement" (*FG* 160). "Such measures taken in advance may be justified as forms of resistance; they are, nevertheless, an example of an exercise of power, albeit by a nominally subordinate group" (Deacon 128). Similar to Foucault, Vargas Llosa maintains the view that the omnipresent suppression makes the possibility of freedom more difficult. For the assassins, killing Trujillo is a revenge as they were exhausted with the continuous implementation of power over their lives. It is revealed that many people are involved in the conspiracy, who helped in the planning and the execution of the assassination, secretly. It was on 1957 January 7, four years and four months ago, that the actual planning for the murder was started. "Trujillism is a house of cards. It'll collapse, you'll see . . . and tomorrow this will be a different country" (*FG* 167), Antonio de la Maza hopes.

Foucault states that power does not exist without the possibility of any opposition or revolt. Just as power exists in every aspect of society, resistance exists as well. He states: "These points of resistance are present everywhere in the power network" (*HS* 195). His study on resistance points out that every individual agent in this network of power has the capacity to act and react against the suppression they face. Since Trujillo's government is a demonstration of coercive power, like any other authoritarian system of governance, it had faced several episodes of resistance from the people, which finally led to his assassination. The conspirators perceive their

country as beautiful in spite of everything and by putting an end to the Trujillo regime, they hope for a better country. “It would be even more beautiful after they had killed the devil who in thirty-one years had violated and poisoned it more than anything else it had suffered in its history . . .” (*FG* 89). However, the assassins pay a very heavy price for their resistance against the dominating principles of Trujillo and his collaborators.

It was only after numerous defeats the conspirators were finally able to achieve their dream of terminating Trujillo, which resulted in various public consequences. Robert A. Baron observes:

Deciding to resist the commands of people in authority can, of course, be highly dangerous: They usually control most of the weapons, the army, and the police. Yet history is filled with instances in which the authority of powerful and entrenched regimes has been resisted by courageous people who ultimately triumphed, despite the long odds against them. (299)

Through such an act of resistance, the conspirators wanted to reinstate “. . . what Trujillo had taken away from the Dominicans thirty-one years ago: free will” (*FG* 170). “The assassins reassert their freedom to take decisions, and so are in a position to liberate their country. The novel uses the term ‘freewill’ to describe their flexing of their resolve . . .” (Griffin 125).

Foucault finds multiple points of resistance in the network of power. Critics have explored the aspects of repression and resistance in different contexts. Foucault asserts that “. . . resistance to power does not have to come from elsewhere to be real, nor is it inexorably frustrated through being the compatriot of power. It exists all the more by being in the same place as power; hence, like power, resistance is multiple and can be integrated in global strategies” (*P/K* 142). Barry Buzan observes:

Unstable institutions do not normally achieve orderly mechanisms for the transfer of power, because such mechanisms require general agreement on principles of continuity which do not exist where the idea of the State is weak. Because they rely on coercion, unstable institutions are themselves vulnerable to the use of force, whether within themselves, as in the tradition of Latin American coups, or externally in the domestic political arena of the State as a whole, as in mass rebellions against the institutions of the State like that in Nicaragua. (61)

In the third narrative thread of the novel, the author rightly captures what goes in the minds of the assassins as they think about their past, while waiting in the car to kill their Chief. Many of them had once supported the Trujillo regime. Salvador Estrella Sadhala's (the Turk's) brother General Guarionex Estrella Sadhala was the head of Trujillo's military adjutants and the commander of the second brigade in La Vega. The Turk had attempted a conspiracy against Trujillo earlier, and on knowing this, both the Turk and his innocent brother were tortured for months by Trujillo's men. Eventually the regime began torturing his family.

Vargas Llosa says that like any other Army officer, Amadito was a loyal officer of the Trujillo's regime. He had proclaimed ". . . a blind, visceral loyalty to the Maximum Leader, the Benefactor and Father of the New Nation, who for three decades had controlled the destiny of the Republic and the lives and deaths of all Dominicans" (*FG* 35-36). But things changed when certain misfortunes happened in his life. It was compulsory for the military officers to get authorization from the commanding officers of the military adjutants to marry someone. Amadito was a victim of Trujillo's 'test of loyalty' as he was forbidden from marrying his beloved Luisa because of her brother's anti-Trujillista activities. "There are a lot of women in

this country. Find another one” (*FG* 38), Trujillo tells him. Later on, Amadito was forced to kill her brother as a proof of his loyalty to Trujillo. As a reward he got promoted eight months before he could even apply for a promotion. He thinks, “I thought it was a consolation prize because I was denied permission to get married” (*FG* 41). It was his hatred with himself and the regime that led him to resist the authority by killing the Chief.

Tony Imbert was the Governor of Puerto Plata, who became disappointed with the cruelty and dishonesty of the Trujillo regime. His brother Major Segundo Imbert, a dedicated, fanatical, Trujillista once, had been imprisoned by Trujillo. Imbert had realised that the only way to end the despotic rule was by killing Trujillo. “You had to eradicate the person in whom all the strands of the dread spiderweb converged” (*FG* 154). It was only when he became anti-Trujillistic, he recognised that the regime was corrupt and cruel. “When he understood the kind of regime he was living under, the kind of government he had served since he was a young man . . . he felt like a prisoner His disenchantment with the regime was gradual, long, and secret . . .” (*FG* 165). For the past twenty-five years, he and everyone around him had been Trujillistas thinking that “. . . the Goat was the saviour of the Nation” (*FG* 165). After the murder of the Mirabal sisters, Imbert sums up: “They kill our fathers, our brothers, our friends. And now they’re killing our women. And here we sit, resigned, waiting our turn” (*FG* 137).

Antonio de la Maza, a member of the de la Maza family in Moca, is an “. . . athlete, a tireless horseman and a passionate hunter. He is high spirited, bold, and in love with life” (*FG* 90). He belonged to a revolutionary family, who fought against Trujillo, with his father, brothers Ernesto and Tavito and uncles. After a turmoil, he was once taken to the government house in a military vehicle, where he met Trujillo

for the first time. Trujillo liked him and at the very moment, Antonio was made a Lieutenant. “We have to rebuild the country, which is falling to pieces. I need the best men beside me. You’re impulsive and you know how to fight, don’t you? Good. Come and work with me. You’ll have a chance to do some shooting. I’m offering you a position of trust in the military adjutants assigned to guard me” (*FG 92*), Trujillo says and from that moment onwards he became Lieutenant Antonio de la Maza. Later Tavito and his friend pilot Murphy were involved in the murder of Jesus de Galindez, a Spanish Republican and an American citizen, who wrote against the Trujillo regime with the help of the Dominican Exiles in New York. The murder of an American citizen on the American soil soon got international attention, thus making Tavito’s and Murphy’s life under threat. Murphy disappeared three days later, after which Tavito had been arrested by the SIM. One day, the SIM carried his dead body to their home claiming that he hanged himself in the jail. Also, they managed to publish a letter, which was allegedly been written by Tavito, explaining his suicide and saying that he killed Murphy. Tavito, who was very much loyal to Trujillo, never imagined that Trujillo will do him any harm, who in the end was killed by Trujillo, after making him a killer. Antonio wanted to take revenge for the murder of Tavito. While waiting for Trujillo’s car to pass by, Antonio discloses that he had never been a heartfelt Trujillista. Vargas Llosa writes, “. . . just as he had corrupted and brutalized this country, the Goat had also corrupted and brutalized Antonio de la Maza” (*FG 89*). The novelist articulates the bad fate of the men of that period – there is no other way other than to obey what the Chief says. Antonio, who was not even a soldier, became a Lieutenant all of a sudden and in Vargas Llosa’s words, “. . . he had never been able to stop working for him. As a soldier or as a civilian, for more than twenty years he had

contributed to the fortune and power of the Benefactor and Father of the New Nation. It was the great failure in his life” (FG 95).

Foucault claims that if moments of resistance and opposition are absent in the given relationship, that is not actually a power relationship. In every conceivable relation of power, the possibility for resistance is a basic condition. Resistance is an unavoidable factor in the functioning of such relations. If the analysis of such a relation gives no room for the presence of resistance, what remains would be total dominance, submission and subservience. In order to have power, there must be resistance. In Foucault’s concept, the ideas of freedom and resistance are central to the power relations. Resistance is power’s internal property. Just like power, resistance is present everywhere and at every level. He sees freedom as the capability to behave in whatever ways one wants to. Without resistance freedom cannot be achieved. In the novel the option of freedom is eliminated through servitude and violence. It is clear that each assassin has his own specific reason for the vengeance against the dictator and thereby involving in the assassination plot. Everyone has been a victim in this circle created by Trujillo. Though Vargas Llosa elaborates only about four conspirators, it is hinted that there are many others who are involved in the conspiracy. In the article “Vargas Llosa’s Self-Definition as ‘The Man who Writes and Thinks’” Sabine Kollman observes: “In *The Feast of the Goat* the subliminal theme of revenge, retribution and poetic justice emerges as a disturbing but basic characteristic of human nature” (184). Foucault talks about the diversity of resistances in *The History of Sexuality*:

[T]here is a plurality of resistances, each of them a special case: resistances that are possible, necessary, improbable; others that are spontaneous, savage, solitary, concerted, rampant, or violent; still others that are quick to

compromise, interested, or sacrificial; by definition, they can only exist in the strategic field of power relations. But this does not mean that they are only a reaction or rebound, forming with respect to the basic domination an underside that is in the end always passive, doomed to perpetual defeat. Resistances do not derive from a few heterogeneous principles; but neither are they a lure or a promise that is of necessity betrayed. They are the odd term in relations of power; they are inscribed in the latter as an irreducible opposite. Hence they too are distributed in irregular fashion: the points, knots, or focuses of resistance are spread over time and space at varying densities, at times mobilizing groups or individuals in a definitive way, inflaming certain points of the body, certain moments in life, certain types of behaviour. (*HS I 96*)

In the novel, the most submissive of all the characters, Joaquin Balaguer, the puppet President and poet, manages to somehow unify the country after Trujillo's assassination. He wanted the country to make a turn to a governmental authority in a more democratic manner. The author shows that after Trujillo's death, Balaguer, the President tries to implement many changes in the governing body to maintain peace and order and thus appoints Abbes Garcia as the ambassador of the country to Japan. Knowing this an angry Garcia replies: "You believe you've won, Dr. Balaguer, you're wrong. You are as closely identified with this regime as I am. Nobody will swallow the Machiavellian ploy of you leading the transition to democracy" (*FG 422*). This explains how democracy is treated in the military regime. However, one cannot hope for a fully democratic system in the country since Vargas Llosa depicts President Balaguer's greed for power towards the end of the novel. Though everyone compelled Balaguer to resign after the murder, he remained adamantly in his decision that he would not resign.

Following Trujillo's death, Balaguer's seemingly innocent character changes and it is he who handles the situation of the country. Joaquin Balaguer is the silent hero of the novel, who, after the assassination, takes advantage of the situation and utilizes it with utmost courage and skill. His successful occupation of the vacuum created by the death of the dictator is the most ironic moment of the novel. Juan E. De Castro and Nicholas Birns in the "Introduction" to the book *Vargas Llosa and Latin American Politics* comments on the characterisation of Balaguer. "Vargas Llosa's portrait of Balaguer – the calculating, methodical sidekick who slickly moves into the Number One slot after the overweening tyrant has gone down in flames – has the impartiality and fascinated contempt that Shakespeare might well have exerted if the English playwright had found such a subject available to him" (10).

His transformation from a puppet President to the ultimate head of the state is really shocking and it demonstrates how the acquisition of power can change people's behaviour and thought processes. The moment he knew about the conspiracy and the murder of Trujillo, he went out from his house and asked his guard to wake up his driver. As they were going to the National Palace, he foresaw the next few hours in his life. It was from that moment onwards his post became something decorative. "But with Trujillo dead, it was taking on reality. The transformation from mere figurehead to the authentic Head of State of the Dominican Republic depended on his conduct. Perhaps without knowing it, he had been waiting for this moment since his birth in 1906" (FG 408).

Machiavellianism refers to a personality trait that shows the manipulative skills and the cunningness through which a person utilises every means necessary to gain control over others. A Machiavellian hero is someone whose only aim is to utilise and corrupt others for personal gain. Personal success and glory remain the basic

preoccupation of a Machiavellian subject. Vargas Llosa's characterisation of Balaguer towards the end is influenced by the Machiavellian discourse. Vargas Llosa is concerned with how such a greed for authority affects the individuals. Till the final moment, Vargas Llosa cleverly maintains Balaguer's image as a man with no ambitions. "You don't have a man's natural appetites. As far as I know, you don't like women and you don't like boys You don't drink, you don't smoke, you don't eat, you don't chase women, money, or power. Is that the way you really are? Or is it a strategy with a hidden agenda?" (*FG* 262-263), Trujillo once asks Balaguer.

Mario Vargas Llosa takes the title of the novel from a popular Dominican merengue 'They Killed the Goat', which refers to Trujillo's assassination on May 30, 1961. The 'Merengue' is a type of music and dance which originated in the Dominican Republic. Inscribed in the list of the Cultural Heritage of UNESCO, it is created by Nico Lora in the 1920s and was promoted by Trujillo himself, which is now considered the national music of the Dominican Republic. The novel begins with this popular merengue: "The people celebrate/ And go all the way/ For the Feast of the Goat/ The thirtieth of May" (*FG* 1). Usage of this merengue has another intention – to underline the fact that it was the secret wish of the entire Dominicans to get rid of their master dictator Trujillo. Vargas Llosa has portrayed this in the novel: ". . . young people decapitating statues of Trujillo and tearing down plaques with his name and the names of his family, of some exiles returning. Wasn't this the beginning of the end of the Trujillo Era? None of it could have happened if they hadn't killed the Beast" (*FG* 402).

Thus, Vargas Llosa argues that nothing changes through resistance. Freedom is not achieved. The only change that resistance brings is that the regimes are substituted. In the Dominican Republic, earlier it was Trujillo's regime, which was

followed by Balaguer's. Pupo Roman after Trujillo's murder forecasts this: "An invisible force was distancing him from power" (FG 377). It is justified by the statement: "In this country you never know what can happen" (FG 417). Sometimes, the attained power is not really attained. It is apt to recall the following idea from *Power Politics and Political Definitions: A Global Map for the New Millennium*: "What about the rest of the non-revolutionary and now democratising Latin America? In most of these countries, a change of government has not necessarily meant a change of regime. The 'new democracies', be it in Chile or Argentina, or even in Brazil, are still beholden to the 'old military'" (157).

Since he is a Latin American, Vargas Llosa clearly knows the nature of power and how the people in dominant position abuse it. He was curious about its tactics and policies that were happening in his background. During the 1960s, he was a Marxist who supported the Cuban Revolution whole-heartedly. But he became disillusioned with the Marxist ideology in the 1970s, after witnessing the autocracy and authoritarianism of the Cuban government under Fidel Castro. In 1990, Vargas Llosa was defeated in the Peruvian presidential election, and he left politics, returned to writing and started exploring the relationship between politics and literature. By then, Alberto Fujimori who won the election had overthrown the Peruvian democracy with the support of the military. Vargas Llosa's hatred of the military dictatorship and his personal experiences in Peru resulted in the composition of this novel, which illustrates the horrors of the dictatorship and its consequences in the individual lives. Institutions play a crucial role in determining the exercise of authority in a society, especially the political institutions. Dictatorship, with the aid of such political institutions, marginalises its citizens and they are deprived of any political voices. The author remarks:

I wrote *The Feast of the Goat* not only because of Trujillo, but also because of the dictatorships of my own country, those I had experience of in Peru, the Odria dictatorship, for example, and all the various military dictatorships that we experienced in Latin America since the 1950s. In a way, all these experiences come together in the novel, *The Feast of the Goat*. (“Exhilaration & Completeness” 212)

In the novel Mario Vargas Llosa sums up how such supreme sovereign regimes continue to exist despite resistance from its people. Thus, *The Feast of the Goat* can be summarised as an embodiment of power manifestations made possible in the hands of a repressive authoritarian institution, the state. The author presents the images of the state terror, dominance, repression, murder, sadism, and the exploitation forced upon the people by an authoritarian system. “*La fiesta del chivo* tells the story of a mid-twentieth century dictatorship from a present-day perspective, travelling to the past and seeking validation from classical and Christian sources. It is a novel about a particular tyrant in a specific country, but it is simultaneously a powerful condemnation of totalitarianism in a universal context” (Marcus-Delgado 132). The novel is a graphical description that combines the different relationships of power. It is a blend of fact and fiction, where the novelist intertwines the names of the actual participants with those of the fictional characters. However, the chapter claims that Vargas Llosa’s idea of the sovereign power can be understood not only in relation to the State, but the Church also. Both the State and the Church are presented as power domains in the novel.

The absolute domination over the people compelled them to resist the system and find their voice. The novel also demonstrates how the people try to resist the state’s autocracy towards its citizens. Due to the overwhelming control, even

resistance fails to make an impact in the novel. The novel is a good example in which the state restrains its citizens. It shows how the resistance is severely crushed by the discourses of power. By focusing on sovereignty, torture, repression and resistance, the writer presents how the ordinary people were tormented by the dictatorial regime in their everyday life. He articulates the impact of power and the violation of the basic human rights of the common people.

The Feast of the Goat is a political novel with disturbing manifestations of power. The members of the Cabral family, the conspirators, their families and several other nameless characters and their families in the novel are affected by Trujillo, who is in command of them. He tortures not only the common people, but also his supporters, the collaborators. Vargas Llosa depicts the confrontation between the most powerful and the most powerless people. Since power is omnipresent and omnipotent in the novel, nothing can stand against it. In the novel a masculine authority and power structure tortures its citizens, especially the females, both physically and sexually. Thus, the authoritarian system in the novel uses force to make its subjects submit to the authority of the dictator, in the most violent ways.

It shows that the authorities exercise the traditional mode of power which tends to torture the people for controlling them and shows how the exploitative use of oppression in the Peruvian political life caused imbalances in the public and the personal lives of its characters. Vargas Llosa tries to depict the power relations that exist between the individual and the state. Both Foucault and Vargas Llosa are concerned with the effect of power on common people. Foucault maintains the view that the individuals are suppressed by the state and the other political bodies. In the novel Vargas Llosa too expresses the same opinion where the people are manipulated cruelly with the help of power. Vargas Llosa shows that the totalitarian system has

turned the people into nothing and have zero involvement in the process of power sharing. The incidents in the novel point out the loss of their identities. The novel also depicts the difference in the power relations between the dominant and the subservient characters. The superior characters have specific views and values, different from those of the subordinate characters. They assert power and live a fearless life, always in support of the authority. People like Johny Garcia and the collaborators have no problems with the laws and the rules implemented by the State. But the inferior characters who are always in a fight with the dominant authority, are unwilling to surrender to the power principles.

The novel is an illustration of the sovereign as well the masculine power of the dictator, implemented with the assistance of the state which generates fear and submissiveness in its people. *The Feast of the Goat* presents the sovereign authority of the dictator and his people on the one hand, and among the men themselves on the other. Vargas Llosa draws power in terms of the relationships that consist of domination and resistance in the novel.

Conclusion

The thesis titled “Cartographies of Structures of Power: A Study of Select Works of Mario Vargas Llosa” has discussed the major elements of power in the social, political, familial, and the religious spheres of life as portrayed by Mario Vargas Llosa, mainly through the Foucauldian perspective. The thesis has also applied the theories of Niccolo Machiavelli, Thomas Hobbes, Max Weber, Antonio Gramsci and Pierre Bourdieu in order to accomplish the objectives. In the light of the findings of the study, it can be demonstrated that the concept of power is a very intricate process that is embedded in the entire spheres of human life.

In the research, Vargas Llosa’s early novels are selected for the analysis of the theory of power. Michel Foucault’s theory of disciplinary power is applied in *The Time of the Hero*, the theories of gender and biopower are applied in *The Green House*, the theories of family, habitus and hegemony are applied in *Conversation in the Cathedral*, and the theories of sovereign power are applied in *The Feast of the Goat*. In all the novels, the concept of resistance is manifested by the author.

In his fictional world as well as in his Nobel acceptance speech, Vargas Llosa addresses the different kinds of power structures that he had experienced in his native country of Peru. Being a politically active Latin American writer, he is concerned with speaking the truth of his native land, which has driven him to become such an outspoken intellectual. The analysis of the select novels has revealed that the institutions in power exercise supreme power and control over the dissidents, which brings forth the omnipresent as well as the omnipotent nature of power. The thesis has addressed the issues of power and its dynamics with the help of the concepts like surveillance, the panopticon, gaze, gender, hegemony, masculinity, repression, and resistance.

In the select novels, Vargas Llosa has portrayed the everyday life of his characters and has shown how they are crushed by the systems of power. These novels focus on the abuse of power, the power of the totalitarian regime, exploitations, dictatorial power, military power, power exerted by the religious institutions, gender issues, male domination, female domination, and the different types of violence like the sexual abuse, verbal abuse, psychological abuse, physical abuse, domestic abuse and the emotional abuse.

The research statement, the objective of the study, methodology and the hypothesis are stated in the “Introduction” of the thesis, along with a general background of the research. The first chapter “Envisioning Power: Evolution and Strategies” has outlined the theoretical background for the proposed study. By providing a genealogy of the theory of power, the chapter has also discussed the idea of power as formulated by the major critics and the thinkers.

The second chapter “The Military School as a Panopticon Schema: Disciplinary Power in *The Time of the Hero*” has focused on the hierarchical power structure of the institution of the military as portrayed in the Leoncio Prado military school. In the novel the military school acts as an instrument of power where the students are subjected to the disciplinary power of the institution, and eventually lose their individuality, only to become mere objects of power. An investigation into the functioning of the military school has proved that it operates similar to Jeremy Bentham’s concept of the panopticon. In order to achieve strict discipline, the authority has implemented methods like the hierarchical observation, normalizing judgement and the continuous examination over the students.

The chapter has examined how surveillance as a tool of power is utilised in order to curb the identity of the military cadets. The students of the military academy

are subjugated under the strict surveillance of the higher officials, thereby entrapped in the vicious circle of power. The institution has exerted its control and dominance over the cadets and tries to subordinate them through the disciplinary practices like confinement, punishment and rigorous routine. The chapter also explored the army codes as well as the strict military hierarchy and has found that it acts as a form of 'conditioned power', as explained by John Kenneth Galbraith.

Michel Foucault's observation that the extreme surveillance and the panoptic gaze produce docile bodies can be applied in *The Time of the Hero*, where the students eventually lose their capacity to resist against the structures of power. The students who question and resist the malpractices of the military organization are either silenced and kept in the confinement rooms like prisoners, or frightened by the punishment of expulsion from the school.

The third chapter "Masculine Dominance and the Objectification of the Female Body: Biopower in *The Green House*" has investigated the theme of gender conflict and the male-female struggle. By scrutinising how the characters attempt to overpower each other on the basis of gender, the chapter has proved that the men in the novel never allow the women to be in the dominant position. Apart from the constraints of the patriarchal hegemony and the masculine sexuality, the women in the novel also fall victim to the dynamics of biopower, where the female bodies are made objects of the mechanisms of power and the principles of male gaze.

It can be observed that the institutions like the military, religion, the state and even the business sector have employed power upon the innocent lives of the female characters, who are exploited physically, economically, sexually, and emotionally by their counterparts. The male sexuality has victimised the women by utilising sex as a tool of power, which gets unravelled by the instances of rapes occurring in the novel.

Passion and lust are the emotions that dominate the men, who use them as the mechanisms of power, both in the brothel and in their marital lives.

Given the male-female power struggle, this analysis has also proved that it is upon the female characters that the practice of injustice and inequality is inflicted upon. An inquiry into the relations between the men and the women has pointed to the fact that the women are always given a subordinate position, whether inside the family or outside their homes. The men in the novel never understood the feminine needs of the women, be it their wives, girlfriends or daughters. They tried to exercise patriarchal customs and rules over the females. The men constantly and mercilessly affirmed the fulfilment of their own masculine desires and aspirations, without thinking about the women. The women in the novel are sexually exploited by their husbands and the other men in the society, including the military. It can be summarised that in the power struggle between the men and the women in the married life, the roles played by the husband and the wife are placed within a paternalistic power structure, where it is the husband who acts as the decision-maker and the wife remains in an inferior position.

However, towards the end of the novel, a kind of shift in the power position has happened with Bonifacia becoming a prostitute and Lalita eloping with Adrian Nieves. The research unfolds that Bonifacia's prostitution is an utmost kind of reaction against the masculine power of the men around her, including her husband and his friends. For her, prostitution was a way of freedom and escape from the moral judgements in a society. For Lalita, starting a new life with Adrian Nieves was a liberation from the earlier imprisonment of marriage with Fushia. It is clear that the suppression of the women in the novel makes them resentful against the masculine roles by which their husbands try to overpower them.

The fourth chapter “Habitus and Hegemony: Parental Power in *Conversation in the Cathedral*” has studied the patterns of power within the domain of the family in the novel. The chapter has placed the family as a social institution that is patriarchal and hegemonic, which upholds the ideas of the parental domination emotionally, economically and ideologically. By following the practices of the normalisation and the surveillance and giving rewards/punishments to the children, it has acted as both a disciplinary and sovereign institution.

The protagonist Santiago has challenged the power structure of the family through passive resistance. Since the institution of the family has exercised the non-violent method of hegemonic power upon him, his resistance was also in a non-violent manner. He never participated in any kind of violence; he never joined his hands with the revolutionaries while in the university. In the novel, it is clear that power represses the individual in many ways, both physically and mentally. Repression is dangerous than death, which Santiago suffers in the novel. Foucault argues that power produces knowledge, which is true in the case of Santiago, who finally acquires the knowledge about his own self, as a victim of power exhibited by the institution of the family.

The chapter also studies how Santiago is traumatised under the emotional, economic, ideological and the psychological power of the family. Psychological power makes impacts on his adult life in the form of repression and the denial of his desires. The chapter has also analysed how the characters Sparky, Tete and Popeye have become the targets of the symbolic power, explained with the help of Bourdieu’s concept of habitus.

The fifth chapter “Torture and Punishment: Dictatorial Power in *The Feast of the Goat*” states that the traditional as well as the modern methods of power can be

articulated in *The Feast of the Goat*. The research has explored the authoritative principles of the state under the dictator Trujillo and how it has affected the ordinary people, particularly the middle-class families like that of Agustin Cabral. In the novel Vargas Llosa has presented a totalitarian regime that cannot tolerate any disagreement or disharmony from its citizens. With the help of his powerful agents, the SIM and the ministers, Trujillo exercised brutal power, and the strategy of corruption and exploitation. Trujillo's method incorporates the disciplinary methods of modern power and the tortures of the traditional power.

Foucault argues that resistance is a form of power, which can also be called 'counter-power'. When people challenge the practices of power upon them, and finally oppose it, they create counter discourses of power which lead to new forms of power. In *The Feast of the Goat*, the revolutionaries as presented by the writer, fight against the dictator, which leads to a new government. But this new government eventually takes the form of an authoritarian rule, similar to the earlier one. The people are never free from this oppressive power system, held by successive governments whose ultimate aim is to protect their political interests, which Vargas Llosa finds problematic, especially in the case of the Latin American countries.

The Feast of the Goat has depicted the silent encounter between the most powerful and the most powerless people. The analysis of the novel emphasises that the powerless people use the method of resistance in different ways. Resistance is used either to escape from torture or to achieve some kind of power. All the powerless characters in the novel are presented in this manner. Resistance can be seen as active and passive in the novel. The study supports the view that the submissive characters lack confidence and self-assurance when they confront Trujillo. Trujillo, who is the head of the corrupt state, implements the most remorseless and brutal power over the

people. As the authoritative head of the state, Trujillo and his men practise the most inhumane punishments and even kill the people who are against him. Women in the country are raped and killed, without any specific reason. The study concludes that the kind of power employed by the dictator upon his people, especially upon the Cabral family, fits into the traditional method of exercising power; because of the torture, rape, murder, punishment and the psychological pressures inflicted by his agents of power.

Analysed from this perspective, it is true that Lieutenant Gamboa and the military cadets in *The Time of the Hero*, Santiago in *Conversation in the Cathedral* and the conspirators and the majority of the people in *The Feast of the Goat* carry within them the capacity for resistance, revolt and protest against the power structures of which they are a part. While analysing these novels, it can be concluded that Vargas Llosa has tried to portray the depth of the organised crimes sanctioned by the institution. In these novels, with its utilization of power, the repressive authority tries to nullify its subjects as submissive objects, who can be exploited and dominated. The authoritative power uses practices like the surveillance, gaze, punishments, and the like to make its citizens submit to the rules of the power system.

It can be inferred that the powerless characters resist the exertion of power either in the form of a revolution or through the method of silence. The cadets in the military school in *The Time of the Hero*, the students at the university in *Conversation in the Cathedral*, and the conspirators who murdered Trujillo in *The Feast of the Goat* resist the power structure in a violent method. Whereas the resistance of the characters like Lieutenant Gamboa in *The Time of the Hero*, the women characters in *The Green House*, Santiago Zavala in *Conversation in the Cathedral*, and Urania Cabral in *The Feast of the Goat* are mainly through their silence, in a non-violent fashion. They

become non-conformists in a societal system where they never get adjusted to the norms of the power structures.

Mario Vargas Llosa is a prominent figure in the literary world, especially in the Spanish speaking Latin American world. He is a person who is engaged in active politics and his works contain political stances, which he propagates through different literary genres. The style of his writing and his experimental narrative technique make his works the artistic pieces of exceptional quality, though it has strong statements of politics in it. The parts of his novels contain the elements of his personal life. He focuses on the plight of the Latin American people, especially the Peruvians, in his works. An analysis of the novels shows the hierarchical power structure prevalent in the Peruvian society.

The findings of the study surmise that in the literary oeuvre of Mario Vargas Llosa, the powerless people are controlled by the strategies of power including discipline, surveillance, normalisation, hierarchical observation, habitus and the biopower. The characters also adopt varying mechanisms like threat, torture and force with an aim of acquiring and maintaining power. The research has revealed that in the battle for power, the characters in the dominant position participate both as independent individuals and as part of the system of power. And it is the strategies these power systems employ that determine their success or failure.

In a nutshell, Vargas Llosa's fiction can aptly be called an articulation of the Foucauldian notion of power, which contains the Foucauldian overtones of the concept of power relations present in the society, through various institutions. Power and resistance do not lie outside the discourse of the social body here, instead, power, the ability to influence or control the behaviour of the people, becomes the reason behind every social act in his fictional world.

In the different chapters, the analysis has discussed that power is omnipresent and thus it is unavoidable. It is a network in the form of a circuit and is not dependent on any group or any single individual. It functions with the systematic utilization of several strategies and forces. This study has proved that in the works of the novelist, it is not the individuals that succeed at the end of the power struggle, but the institutions that employ power. The research has brought out the several strategies by which characters try to achieve power. It is clear that the authority in power always inflicts torments and tortures upon its people.

The research has brought forward the inevitable reality of the presence of power in the personal and the public realms of life, as studied by Michel Foucault. For Vargas Llosa, the struggle between the powerful and the powerless is an important one, which forms an essential element in his works. The study has focused on Vargas Llosa's portrayal of the different social institutions as cartographies of power, which exploit their people, irrespective of age, gender, colour and ethnicity. Furthermore, it has explored how the constant exposition to power structures dehumanises and isolates the people, by making them the objects of power; and compels them to lead traumatic lives, always striving for freedom, happiness and recognition.

The findings of the thesis can be listed out thus:

- ❖ The thesis has tried to examine the select fiction of Mario Vargas Llosa by applying the theories of power.
- ❖ In all the four selected works, the writer has portrayed the different dimensions of power pertaining to various social institutions including the school, the military, the family, marriage, religion, patriarchy, gender and the Church.

- ❖ The study has primarily identified traces of the Foucauldian concepts of the disciplinary, sovereign and the biopower in these writings.
- ❖ The author's representation of the disciplinary power has been analysed by taking into focus the aspects of the hierarchical observation, normalising judgement, examination and the constant surveillance.
- ❖ In the confrontation between gender and power, the institutions of the family and the marriage act as instruments of power.
- ❖ Within the institution of the family, it is the patriarchal hegemony that triumphs by exerting power and influence upon all the other family members.
- ❖ The characters are also the victims of the psychological power propagated by the exponents of these power mechanisms.
- ❖ In the political front, the men utilise both the authoritative and the masculine power over the people, especially the women. Thus, the women in these novels are subjected to double oppression.
- ❖ Even though the author formulates the social/political life of the protagonists, he is more concerned with their inner psyche.
- ❖ Owing to the constant surveillance and dominance, Vargas Llosa's characters are traumatised and lead a life of seclusion.
- ❖ It is evident that power is always accompanied with resistance, whether passive or active.
- ❖ In the context of the select fiction of Mario Vargas Llosa, it can be surmised that even the individual 'body' has become an object of the practices of power, as propounded by Michel Foucault.

To sum up, Mario Vargas Llosa's fictional world is linked with the presence of the patterns of power structures. The thesis has made possible the understanding of the

tactics of the different mechanisms of power. The importance of the research lies in the fact that it could locate the best evidence of Michel Foucault's sociological theory of power in the sphere of literature, in the form of the novels of Mario Vargas Llosa.

As the Indian subcontinent has many similarities with the Latin American continent, in terms of its colonial background, the history of imperialism and the struggle for freedom, the study of the theories of power is very much relevant in the present-day scenario in India. A country with a huge colonial past, India, is colonised by the Portuguese, the Dutch, the French, and the British powers, which has made impacts on the political, geographical, economic, cultural and the linguistic spheres in the Indian history. In addition to the foreign powers, there are many internal conflicts in India – namely the Varna (caste) system, which is a hierarchical social structure that considers some sections of the society as 'upper-caste' and the others as 'lower-caste'. There is another social evil – the untouchability. Despite many efforts to wipe out this oppressive system, it still continues in the social sphere, which points to the significance of the study of power in the Indian context. The Emergency era in India (1975-1977) has proved how “. . . power tends to corrupt and absolute power corrupts absolutely” (Acton, Letter to Bishop Mandell Creighton, 1887). Corruption is another evil that has engulfed the political sphere of the present-day India, where the abuse and the misuse of power are very common. Thus, similarities can be traced between the Latin American and the Indian backgrounds that make the study of power a highly relevant one, which proclaims the universality of the literary themes of the Latin American-Peruvian writer, Mario Vargas Llosa.

Recommendations for further research

The present study has paid attention to the aspect of the power-discourse in the select novels of Mario Vargas Llosa and has attempted to explore the different patterns of power and its repercussions in the lives of its protagonists. The research has been carried out by primarily focusing on the perspective of power; however, owing to its fluidity, as literary texts are subject to innumerable readings and interpretations, there is scope for further studies within a wider framework. The intention of this chapter is to propose recommendations for future research. Possible avenues for further research are listed below.

❖ A postcolonial reading

Since Vargas Llosa's novels portray the undecipherable experiences of the indigenous populations of the Latin American countries, especially Peru, a postcolonial analysis of his works serves as an area of academic interest. It would be interesting to study the aspects of colonialism, the impacts of imperialism, the formation of hybrid identities, the instances of marginalization and the resistance of the indigenous communities in his works such as *The Green House*, *The Storyteller*, *Death in the Andes* and *The War of the End of the World*.

❖ Gender studies

Analysing Vargas Llosa's works from the perspective of the gender might be a useful one for further researchers. Since both masculine and feminine power can be found in his works, a detailed study on the topic may provide insights regarding the portrayal of the patriarchal society, gender roles and the formation of gender stereotypes in his novels.

❖ Queer reading

Though he does not explicitly write about the queer relationships in his novels, Vargas Llosa's characters often engage in secret homosexual intimacies. An analysis of the representation of queer identities can be a relevant area of study; and can be carried out by making an in-depth investigation of the relationship between the military cadets in *The Time of the Hero* and that of Don Fermin and Ambrosio Padro in *Conversation in the Cathedral*.

❖ Psychoanalytic reading

An interpretation of the novels of Vargas Llosa based on the parameters of the psychoanalysis is an innovative area to explore. His characters often undergo a repression of their unconscious desires which causes the psychological impacts throughout their lives – the cadets in *The Time of the Hero*, Bonifacia in *The Green House*, Urania Cabral in *The Feast of the Goat*, to name only a few. The study can be performed by taking into consideration their dreams, ambitions, behaviours, fantasies, relationships and the failures in life.

❖ A Marxist reading

The application of the Marxist theories in the works of the author provides a fertile area of future academic study. The research can be accomplished by bringing out the perspectives of the class struggle, oppression, economic power, social inequality, capitalism and the working-class revolts in his works like *The Time of the Hero*, *Conversation in the Cathedral*, *The War of the End of the World* and *The Notebooks of Don Rigoberto*.

❖ Application of the theories of trauma

As Vargas Llosa has laid keen interest in demonstrating the effects of the Peruvian social and political circumstances in the psyche of the common man, it is relevant to

study his novels based on the theoretical framework of trauma, put forth by the theorists including Cathy Caruth and Geoffrey Hartman. Such a study would open up new vistas in looking into the reverberations caused in the individuals and their communities by the traumatic experiences caused by violence, oppression, dictatorship, physical and psychological torments, especially in Peru as well as the whole of the Latin America. It must be noted that the writer has captured both the individual and the collective trauma in the novels like *The Feast of the Goat*, *The Green House*, *The War of the End of the World*, *Death in the Andes* and *The Storyteller*; which constitutes the focus of future research.

❖ Exploration of the existentialist themes

Vargas Llosa's protagonists are often caught in the existential dilemma of finding the meaning of their own lives. In the novels like *Conversation in the Cathedral* and *The War of the End of the World*, the protagonists are doomed into an inescapable sense of loneliness, the fear of failure, the inability to maintain relationships, the predicament of moral responsibility and the anxiety about societal commitments. Studies in this manner can initiate new pathways in the understanding of the novelist's fiction by making his writings close to that of the French philosopher Jean-Paul Sartre and the German novelist Franz Kafka.

❖ The theories of memory

A study of the author's novels from the perspective of memory studies is highly relevant, as Vargas Llosa has incorporated the device of memory throughout the narrative in almost all his works. The study should be focused on how the past memories create the present and how it leads to identity formation in the characters' lives by utilising the theories of the German psychologist Hermann Ebbinghaus and the French philosopher Maurice Halbwachs, the pioneers of memory studies. Novels

like *Conversation in the Cathedral*, *The Feast of the Goat*, *The Green House* and *Death in the Andes* employ the techniques of flashback and intertwined dialogues, which can be analysed through the lens of these theories.

❖ A feminist reading

Another scope for further reading is to evaluate the fiction of Vargas Llosa from the feminist point of view. Vargas Llosa has given birth to strong female characters like Bonifacia in *The Green House*, Hortensia in *Conversation in the Cathedral*, Urania Cabral in *The Feast of the Goat*, Aunt Julia in *Aunt Julia and the Scriptwriter* and Dona Lucrecia in *In Praise of the Stepmother*. A detailed analysis of these women characters can be conducted, to find out their similarities and differences, which may provide an exploration of the feminine psyche in the writer's literary canon. Similarly, a parallel study can be conducted between Vargas Llosa's female characters and those by other Latin American female writers like the Chilean novelist Isabel Allende and the Mexican novelist Elena Poniatowska, to discover the traces of feminism in his works. A comprehensive examination can also be executed by reading these women characters along with the unforgettable women characters in the literary history – Jane Eyre from Charlotte Bronte's *Jane Eyre* (1847), Anna Karenina from Leo Tolstoy's *Anna Karenina* (1878), Tess Durbeyfield from Thomas Hardy's *Tess of the d'Urbervilles* (1891) and Scarlett O'Hara from Margaret Mitchell's *Gone with the Wind* (1936).

❖ As a modernist writer:

Since the writer has employed several modernist techniques in his fiction, an analysis of his literary techniques and writing style is worthy of academic investigation. It would be thought-provoking to evaluate his non-linear narrative methods, telescopic dialogues and multiple voices in storytelling; and to explore in what ways they

contribute to the development of his themes. In this manner, a comparative study can be conducted between his fiction and that of the modernist novelists like Virginia Woolf, James Joyce and William Faulkner.

❖ Comparative study with other Latin American novelists

A comparative study of the novels written by Vargas Llosa and other Latin American novelists such as Gabriel Garcia Marquez, Carlos Fuentes and Alejo Carpentier can be carried out to understand deeply about the sensibilities of the Latin American political history, culture, society and literature. It also unravels the broader dimensions of the Latin American literary devices, techniques and themes. In this context, it would be insightful to evaluate the works of other Latin American authors from the view point of the dynamics of power. Also, it is recommended to analyse Vargas Llosa's relationship with these writers, most importantly Garcia Marquez, to find out whether it has caused any impact on his writing.

❖ Comparison with Indian English writers

A study can be attempted by comparing the fiction of Vargas Llosa with that of Indian English writers like Salman Rushdie, Arundhati Roy and Shashi Tharoor, mainly using the theoretical background of power. It may widen the perceptions about both the Indian and the Latin American political scenario, both its similarities and the differences.

❖ As a playwright

Apart from being a novelist, Vargas Llosa is an illustrious playwright, who has written plays like *La Chunga*, *Kathie and the Hippopotamus* and *The Young Lady from Tacna*. Since a detailed exploration has not been conducted on his dramas, an investigation of his dramatic oeuvre paves new pathways in the Vargas Llosa scholarship. Also, a study can be conducted on his dramas based on the concept of power, to understand

whether he has portrayed the oppressive power structures and the inadequate social principles in them, just like the novels he has written. In addition, a comparative study can be conducted between his novels and dramas, to explore the similarities and differences between the two genres, in terms of characterisation, narrative themes, cultural, political and the social context.

❖ The depiction of Indigenous culture

Since Vargas Llosa is a scholar of the Latin American indigenous tradition and culture, especially that of the Peruvian Amazon, he has given voice to the experiences, customs, complexities, identities and the struggles of the indigenous community through different characters in his novels such as *The Green House*, *The War of the End of the World* and *The Storyteller*. Thus, it would give insights into the different ethnic communities that are present in the Latin American countries.

❖ A study of the historiography

It is often compelling to realise that Vargas Llosa has attempted the formation of new historiographies while recording the complexities of the social and the political lives of the Latin American people, dominated by the elements of terror, violence, cruelties and the social injustices. He has incorporated episodes of history in his novels, but in a distorted fashion. The method by which he uses historical persons and events as a *mise-en-scene* to create the alternate versions of history by intermingling fact and fiction in novels like *Conversation in the Cathedral* and *The Feast of the Goat* would be a promising area of research in the future.

❖ The impact of Latin American politics

During the first phase of his literary career, Vargas Llosa had been a leftist, gradually shifting his political ideologies to liberalism, then neo-liberalism and anti-socialist principles. In this regard, a research can be conducted on the impact of his association

with the Peruvian politics in his intellectual life especially as a writer. It would also be thoughtful to analyse the influence of the Latin American political movements like the Cuban Revolution and the principles of Fidel Castro in his writing. It is also recommended to evaluate his perceptions on Latin American politics and its authoritarian dictatorship in order to understand his vision on politics and ideology. Santiago in *Conversation in the Cathedral*, which came out during his leftist phase, has visible inclinations towards the leftist ideologies. Thus, it would also be interesting to perform a comparative study of his characters to find out whether they exhibit different political ideologies.

❖ Latin American Culture

It would be a topic of academic relevance to investigate the impact of the Latin American, especially the Peruvian Machu Picchu culture, in the author's literary oeuvre. It would be helpful in broadening the spheres of knowledge about the region's culture, heritage and traditions. It is also interesting to analyse whether these features have influenced Vargas Llosa's characterisation and thematic concerns.

❖ Universal acceptance of Mario Vargas Llosa as a novelist

A study on the influence of Vargas Llosa as a globally renowned writer is a pertinent one, especially in the context of his recent death. It is worthy to explore the reasons behind his international reputation and the widespread audience in the different parts of the world including the Latin American, European and the Asian countries, especially India, which made him probably one of the most read Latin American writers. It would also be helpful in understanding the universality of his themes and its everlasting significance.

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