

WINGS OF OPPRESSION: A CRITICAL DISCOURSE ANALYSIS OF POWER RELATIONS IN GABRIEL GARCIA MARQUEZ'S 'A VERY OLD MAN WITH ENORMOUS WINGS'

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ABSTRACT

The study uses Critical Discourse Analysis (CDA) to examine the complex power relations in Gabriel García Márquez's *A Very Old Man with Enormous Wings*. Analyzing narrative patterns, the words spoken by characters and their relations, symbols throughout the text, the research explains how and in what manner language and the use of discourses perpetuate or subvert the power relations within the text and addresses social problems such as colonialism, religion, and social classes. In the events of the story ways of how the villagers dehumanize, exploit and disregard the value of the angel and disregard the plight of such a figure in society is represented. The opposition of religious authority that the character of Father Gonzaga represents is criticized for decisions in the best interest of the institution rather than good-hearted Catholicism; similarly, the angel as a product symbolizes the suffering of the workers under the capitalist system. Instead, the angel presents a subtle defiance to these power structures and the cold shoulder people with suffering receive when attention is momentarily paid to them. Thus placing the narrative in socio-political framework, the study shows how Marquez unmasks system of domination and objectification and the role of language in creating, perpetuating and subverting power relations in societies.

Keywords: CDA, power, societal issues, socio-political realities, language

INTRODUCTION

1.1. Background of the Study

The short story *A Very Old Man with Enormous Wings* (1955) is a master piece that remains favorite to this day for humanity as it rightfully belongs to the world, which searches for answers in Garcia Marquez' unique magical realism and stirs the depth of human passion for defining good and evil and bitter fighting for the RIGHT to power. This short story, included in the García Márquez's collection of the same title as the first

story in the book *Leaf Storm and Other Stories*, has been widely acknowledged for the voices of an innovative narrative technique, delightful symbolism, and suggestive philosophical reflection (García Márquez, 1972/2014).

This story is located in a small, Columbian, seaside village and starts with what appears to be a man, a very old man with wings, found in the mud by a poverty-stricken farmer named Pelayo. In reveal of the angelic figure to the people of the

town, their reactions are fear, hostility and later more exploitation. In this manner, Garcia Marquez poses the essential questions regarding man relations and brings out relationship of dominance and dependency (Bell-Villada, 2010). Some of the issues being dealt with in the story include power relations and the story makes more sense when seen in the light of the Colombia social, political and cultural vistas. In turn, the context of colonialism, political violence and social oppression that characterizes the experience of Colombia, which is shaped the author's portrayal of power and its usage (Martin, 2012). This manner, one can argue that the dynamics of the story mirror and comment upon the cultural processes and historical tones determining people's actions and ethics. Furthermore, it aims to provide a scholarly discussion on García Márquez's works that exists in the literature; the literature focuses on magical realism as pioneered by García Márquez, the portrayal of love, solitude, and death themes and Garcia Marquez, and the Latin American literature revolution (Williams, 1985). Using critical discourse analysis framework, this research will shed more light on the power relations in A Very Old Man with Enormous Wings, and thereby add value to the existing literature on García Márquez's narrative strategies and thematic interests.

1.2. Statement of the Research Problem

The research problem underpins the exploration of how language works to maintain or subvert power relations in the context of Gabriel García Márquez's short story A Very Old Man with Enormous Wings. The study aims to ascertain ways in which the discourses of the villagers and the narrator and language stratifies, others and maintains power over the old man. Besides, it investigates how these discrete power relations comment on other social phenomena like colonialism, religion, and class and are a factor of socio-political realities. This study explores how power-knowledge production functions in the context of language and how resistance to Domination can be identified in the story. This problem is important since it connects literature and language to the social realities contributing to

the understanding of socio-political analyses underlying Márquez's work, as well as offering to the theory and postcolonial studies.

1.3. Objectives of the study

- What is the role of discourse in reinforcing/challenging existing power relations in the short story 'A Very Old Man with Enormous Wings'?
- How do the power dynamics in the short story reflect broader societal issues, such as colonialism, religion, or social class?

1.4. Research Questions

- To investigate how the characters' language and actions reinforce/challenge existing power relations in the short story 'A Very Old Man with Enormous Wings'.
- To analyze the ways in which the narrative reflects broader societal issues related to power and oppression.

1.5. Significance of the study

It is therefore the intention of this study to add to the literary critics by providing an insight on the dynamics of power in the novel A Very Old Man with Enormous Wings by Gabriel Garcia Marquez. Therefore, by analyzing how the story responds to the common discourses of power and oppression it will possible to draw unique conclusions about the role and function of literary texts in recreating social reality. Moreover, the outcome of the current research may have significant implication for social transformation since it is crucial to tackling oppressive power relations to build an inclusive and just society.

2. Literature Review

A Very Old Man with Enormous Wings by Gabriel García Márquez is a clearly defined genre of magical realism that reveals such categories of meaning as faith, humanity and the paradisiacal/prosaic sphere of existence. Talking in terms of critical theories, many scholars have opined over different aspects of this story: it is either seen critically from the religious angle, the social scene angle, or the angle of magical realism.

Indeed, the question of magical realism, a feature that defines most of Garcia Marquez's storylines, has been perhaps the most spirited debated concern. In *Magical Realism*, fantastic and reality coexist in a society to change the reader's belief system about reality. Zamora and Faris (1995) note that the genre is "a formal approach which self-consciously displaces realism through the instantiation of the marvelous" (p. 5). This methodology the author, Garcia Marquez uses to create a sense of ambiguity between divinity and the gross meaning of the old man. Magical realist spirit is vivid in paraphrasing reality as Wey's portrayal of an angel is banal, which makes the audience reconsider the existence of the villagers and their daily lives (Hart, 2010).

The old man with gigantic wings is the symbol of religious and divine archaic figure and combines the human duality regarding the divine. In the same light, Pelayo (2001) pointed out that the treatment given by the villagers to the old man represents all the aspects of human relationship with religion from mere adoration, up to exploitation. The story is a parody of faith as the villagers gain financial benefit from man's presence while they do not care for him (Bloom, 2009). The figure of the old man also thus call fundamentals of the genesis of angels thus eradicating canonic religiosities that still describes them as perfect and heavenly images.

In this discourse, the composition of the villagers themselves serves a larger social commentary. According to the critics, Martin (2011), the villagers are entirely selfish, and they do not care for the old man or anyone else, feral desires, and the human desire to take advantage of the unknown. This interpretation suits the existential approaches to the story hence defining the old man as the mirror of other men's evils and hypocrisy (Williams, 2017).

However, sectarian and social aspects aside, it can be viewed as post-Victorian marginalization of the other as well. The reader sees old man is treated like an outcast which underlines the matter of xenophobia and intolerance on the part of the majority. Lopez (2012) described the old man as immigrant or the outsider which have little or no value in the eyes of society.

Foucault goes against the fundamental concept of power based on dominant/subordinate relations and argues that power and knowledge are two fold concepts. Foucault in his book *Discipline and Punish* (1977) describes in details shows how power relations works in organized formations like the prison and school to produce subjects which are obedient. This disciplining power is built on knowledge regimes which sort, standardize and control people (Dreyfus & Rabinow, 1983). Secondly, Foucault's notion of bio-politics or power over life together with life itself (bio-power) shows how modern states govern through techniques that are given positivist veneer: health (Foucault, 1978).

Discourse is one of the main focal points of Foucauldian theory because it describes interaction in which power and knowledge function. Foucault (1972) in his seminal work *The Archaeology of Knowledge* pointed to the fact that discourse not only represented reality out there, but was actually productive of that reality by prescribing what could be said, thought or known. For instance, discussions such as mental health, sexual desire or criminal elements produce categories and subject positions that shape the perceptions of the self, and their relations with others (McHoul & Grace, 2015).

In Foucault's work the existential dimension is about the ways of subjectification of an individual through different power relations and discourses. Contrary to the conventional theories of self, which externalized individualism, Foucault (1980) separated the self from the power relations. Using the example from his *The History of Sexuality*, Taylor points out that sexuality creates certain subject positions like "the homosexual" (Taylor, 2011). In the later volumes, *The Use of Pleasure* (1985) is also exploring processes wherein subjects are technologies of power that actively participate in shaping their own subjectivity through practices of government and ethicized self-cultivation.

According to Foucault power relations are disseminated throughout society meaning that so is resistance. The Internet in this respect, was described by Foucault (1980) as the 'reverse face of power'. This notion has been used in research on social movements, in which oppressed people

challenge dominant subordination through discursive practices and creation of the other knowledge (Fraser, 1989).

Foucauldian concepts have been successfully employed to understand how power relations are performed. For example, in education, scholars have looked at how Curricula and teaching practice as technologies of power that produced particular subjectivities among students – Ball (2013). On the same note, Foucauldian frameworks have been used by healthcare researchers to examine how discourses in the health domain constitute modalities of health/illness and the body (Armstrong 1995). In media studies, Foucault’s theories are applied to understanding how race, gender and sexual discourses reproduce power relations and relation of power (Hall, 1997).

3. Methodology

As such, this study uses a qualitative research approach with an emphasis on Critical Discourse Analysis (CDA) for the analysis of discursive practices that either reinstate or subvert power relations in *A Very Old Man with Enormous Wings* by Gabriel García Márquez. When it comes to analysing the manifestations of power and control within the discourse as the instruments of oppression, subjugation, and domination CDA will certainly offer powerful theoretical tools for the researcher’s task. Power relations will therefore be explored in this text by analyzing the dialogue, narrative description and symbolism presented in the text. The methodology in this work entails a significant analysis of the villagers’ language and attitude towards the old man, as well as the tonality of the narration invested in the omniscient narrator. Extra care is taken to see how language constructs power relations, how it naturalizes subjugation, and how it can be a means of subversion. Carrying out a Foucauldian discourse analysis of power and knowledge, the study questions the practices of condemning old man as a “fallen” or “imperfect” angel as including the Other – the stranger and dangerous.

Thus, apart from using textual approaches to analyse this text, the study situates the dynamics of power relations within the given story in the

context of colonialism, religious precepts, and social classes. Thus, by putting into practice the postcolonial approach, the research discovers that the villagers’ treatment of the old man resembles such typical colonialist approaches to brutalization and dehumanization of the people with ascribed inferiority. Religious critique is more discerned through language structures and symbols, and with them, the author brings out how faith discourses are used as forms of oppression and objectification rather than care. Additionally, the paper reveals the analysis of social class and power relationship by demonstrating how the poor villagers engage in the manipulation of resources of the old man as well as dominant cultural/moral authority to subjugate him. Original data are complemented by secondary data with interpretations and theories that reveal the dynamics of the language-power-societal critique in the story. Such an approach allows for multiple layers of meaning, which consolidates the text into a rather complex and versatile object, allowing for a focus on how language both mirrors and constitutes and deconstructs society’s power relations.

4. ANALYSIS AND DISCUSSION

4.1. OVERVIEW

Language also emerges a key component in the construction and projection of power relations in which societal, religious and economic structures are manifested. The story shows a social them: how the societies dehumanize the marginalizing positioned individuals such as the angel and use them often exploiting even a chance to make the economic gains, as Pelayo and Elisenda did in terms of using his suffering. Despite being an apparition of an angel, the religious authority represented by Father Gonzaga negates Joseph’s supernatural nature appropriating him as a stereotype of the institution that prefers submission to order, rather than mercy. How the townspeople acted to the angel – curiosity combined with arrogance – presents the unworthy treatment of the inhabitants towards the strange and therefore useless thing. However, through passive submission the angel destabilizes those strata of treasured power roles and thus incites resistance to societal norms. Marquez’s critique

goes beyond the lack of concern by the heavenly realm for earthly affairs, and extends into the transient notice that one calamity receives before another takes over, and the objectification of the angel echoes that of victims and how their distress is just as easily dismissed once another performance catches society's attention.

4.2. The Role of Language in Power Dynamics in 'A Very Old Man with Enormous Wings'

Hence, in the case of characters, their words and behaviors to a large extent either recreate or subvert the power relations in Gabriel García Márquez's short story "A Very Old Man with Enormous Wings" referring to the figure of the "angel". Power relations playing out in the social realm, and via religion and economics are presented through the lenses of social and behavioral sciences.

4.2.1. The Power of Social Class and Economic Exploitation

In the plot of the story Pelayo and Elisenda seem to have compassion over the old man with wings; however, the apparent compassion is inspired by greed. They quickly take advantage of him when they discover that the "angel" is capable of bringing in the bucks. It is done by Pelayo and Elisenda who fence their yard, and then they sell ticket to the visitors to see the angel and allow turn their house into a carnival like place. This is in line with real life power relations whereby the dominant persons, (Pelayo and Elisenda) dominate the vulnerable character, the angel.

"Elisenda, her spine all twisted from sweeping up so much marketplace trash, then got the idea of fencing in the yard and charging five cents admission to see the angel."

This is an aspect of socioeconomic men-women, and more so the powerless being exploited by the powerful in order to gain from their powers. This is backed by the commodification of the angel that displaces the benevolent supernatural being by commodification.

4.2.2. Religious Power and Institutional Authority

Another obvious occupation is Father Gonzaga, who obviously resembles religious and institutional standards. His first response to the appearance of the angel is that he doesn't believe the man is really an angel and therefore asks him to prove that he is actually an angel. Instead of offering hope or moral support the man worries if the angel is genuine at all. This shows the dominance of the church assertive of its dogmatic and irrational power over the angel, and apathetic to his bestial condition or to the fate of people close to him.

"Father Gonzaga... asked them to open the door so that he could take a close look at that pitiful man who looked more like a huge decrepit hen among the fascinated chickens."

The mock devotion and superiority complex of Father Gonzaga then sees him deny that the angel could really be the being with the authority to bring the word of God because based on his appearance, biological exteriority rather than divine revelation, he is an imposter. His reaction is evidence of what many of the church institutions may be preoccupied with power and keeping order more than comprehend and embrace other phenomena or beliefs such as the miraculous or the paranormal.

4.2.3. Human Nature and the Desire for Control

The manner in which the townspeople deal with the angel also presents the townspeople's desire for power and how people confront what they do not understand, but try to 'tame' instead. The people first come peacefully maybe to watch and entertain themselves, but with time become rowdy and violent. Inability to explain the intentions to the people of the town increases their corrupt perception of superiority over the angel. They tease him, physically provoke him and even feed him like someone other than an alien, but almost like an animal.

"The curious came from far away. A traveling carnival arrived with a flying acrobat who buzzed over the crowd several times, but no one paid any attention to him because his wings were not those of an angel but, rather, those of a sidereal bat."

This feature reveals modern people's ignorance and how they downtrend anything they do not understand or do not know because they think they know everything.

4.2.4. Challenging Power Structures through the Angel's Passive Resistance

The angel's reaction to his mistreatment is resignation, which, interestingly, offers an option to rebellion, the way people fight for power in human conflict situations. He tolerates this because being a man, he still does not protest in any way against how he is being taken advantage of. His resignation, despite the humiliations he undergoes, makes him play the insubordinate to the 'human' drive to possess and sell the other world.

"The only supernatural virtue seemed to be patience... They never found out whether it was because he was an angel or because he was an old man that in the end ate nothing but eggplant mush."

His continued existence regardless and suffering and being exploited destabilizes the oppressors or force that should maintain the shape of an angel as recognized by humans. That the angel is able to exist in such a hostile terrain and not actively work against it challenges power relations as have been built.

In parallel to the increasing popularity of the angel among the townspeople, the stories about him only get bigger. The angel, for one, is wished to heal or do other things; and so people build around the angel stories of what he might be able to do. Through this process of constructing myths the town's collective imagination serves as a means of reproducing power relations. The angel is not seen for who he truly is but rather for what he symbolizes to the people: hope, humane wonder and possibility to overcome the material plane of existence.

"The simplest among them thought that he should be named mayor of the world. Others of sterner mind felt that he should be promoted to the rank of five-star general in order to win all wars."

This making of myths around angel is an excellent example of an aspect in which those in positions of authority can use stories to bend people to their willingness and, in the process, generate

something as simple as reverence or as complex as fear, which in no way has any correlation with the truth.

Finally, the angel gets condemned not by any decision but by careless actions of people gradually turning a blind eye to their fellow humans. Thus suffering turns into mere background of the town and when another new comer and a 'real' carnival act as it were, appears on the scene the angel ceases to have any relevance. The fact that human beings are only interested in a miracle when it has not been with them for sometime is very clear in the ability of power structures to dispose off anything that is of no use to them.

"What was most heartrending, however, was not her outlandish shape but the sincere affliction with which she recounted the details of her misfortune."

The coming of the woman transformed into spider, a more credible sign of human suffering, erases the angel out of the performance space. And yet the crowd turns the angel away, choosing instead something that could be touched; this underlines the irrationality of human desire craving for spectacle and an immediacy of moments where value is regarded.

4.3. Power Dynamics and Societal Critique in 'A Very Old Man with Enormous Wings'

In order to examine how this particular fable composed by Gabriel García Márquez is capable of possessing or disputing general social issues regarding power and subjection, it is possible to concentrate on a number of aspects of this story. From caring of the angel and the relations between the characters, Márquez shows the ways in which injustice keeps continuing and oppression is an inalienable part of our world.

4.3.1. Power and the Exploitation of Vulnerable Figures

The gigantic wings that are owned by the angel are the signs of otherness, and this angel is in a vulnerable position in front of these men. Despite being a powerful symbol of authority in the story the figure is unprotected by the Carlists, Pelayo, and Elisenda who use him – a symbol of hope – as a means to serve their own interests. It reflects

social relations of domination and oppression of other people where some sections of the community subordinate other sections to serve their economic or social needs. Instead of perceiving him as the divine or spiritual being they transform him into a mere object—hope to capitalize on. The power dynamic here is one of exploitation: Powerlessness makes Pelayo and Elisenda take advantage of the angel's otherness in an attempt to make some profit from people who want to see him.

"Elisenda, her spine all twisted from sweeping up so much marketplace trash, then got the idea of fencing in the yard and charging five cents admission to see the angel."

This makes a hidden social obligation of exploitation, whereby a vulnerable person comes into contact with a stronger one (in this scenario, the angel) with an aim of benefiting the later economically. The angel is the stranger in the community and the marginalized figure erases their humanity, as do the society where vulnerable groups are objectified and exploited.

4.3.2. The Dehumanization of the Angel

The kind of treatment given to the angel is consistent with structural demeaning processes of dehumanization particularly toward incongruent type roles in society. The townspeople are as a whole not aware of the angel in a divine way but as an entity that they need to joke about or whatever ignore or take advantage of. The angel's look, his stuttering, and his general unfamiliarity with the townspeople make him an easy candidate for this kind of dehumanization. This is similar to how oppressed minorities in society are as well depicted as being stereotypical with no human essence stripped of their personhood to satisfy the mainstream society. As representatives of the weak whose voices are hardly heard, and whose needs are left unmet in the society, his portrayal as an old man who might be fragile and suffering from some sort of disability, explains the heartless ways in which vulnerable people are treated by the world up until they die.

"The angel was an old man with enormous wings... He was dressed like a ragpicker."

The angel looks like a ragpicker and due to his torso and thin limbs, he seems feeble the opposite

of the sensational image one might imagine of a celestial being that is powerful, young, and larger than life. His dehumanization is further compounded by the manner in which people simply look at him and assign him a function, that of being a sexual object of conquest by women or a male prostitute for men, without attributing to him any human value, because he is a person of color.

4.3.3. Religious Institutions and Authority

Father Gonzaga in the story represents a religious authoritarian power that inclines a strong influence on social morality. The reaction he gives when the angel appears—scorn and disbelief—represents the analytics of organizations of worship. Father Gonzaga does not get comfort or safety from the angel, instead he thinks the angel is a con artist and worthy of his ignorance. This draws our attention to how the powerful in our societies perpetuate oppression because they uphold order, standard operating procedures, and weed out the non-conforming than erring on the side of mercy, respect for human differences and care for our fellow human beings.

"Father Gonzaga... asked them to open the door so that he could take a close look at that pitiful man who looked more like a huge decrepit hen among the fascinated chickens."

The priest's behavior reveals the institutionalized forms of oppression that often accompany religious authority, where those in power impose their own standards and judgments, disregarding the individual's experience. Rather than providing support or guidance to the angel, Father Gonzaga contributes to the sense of alienation and misunderstanding that the angel experiences.

4.3.4. Capitalism and the Commodification of Suffering

This way the townspeople and Pelayo, and Elisenda treat the angel as a commercial objectification in relation to what society does, including turning suffering and exploitation into commodities that are consumers interested in. The people pay to see the angel, or, in other words, the angel's suffering, and his otherness as well. Another way to criticize capitalistic mentality is to watch how this extraordinary phenomenon, the

angel is actually converted into the business opportunity. In this sense, Márquez points for the failure of the capitalist process that transforms into benefit the pains or the marginalization of the others.

"But no one paid any attention to him because his wings were not those of an angel but, rather, those of a sidereal bat."

This sums up the fact that the two comprise a hierarchical structure in which everything in society is only valued as far as it can be sold. The very concept of an angel is made suddenly meaningless at the moment when the object in question is deemed unprofitable _according to the existing standards or norms of the society.

4.3.5. The Indifference of Society to the Marginalized

The townspeople lack sensitivity towards the suffering of the minorities, like the general society. In the second part the townspeople get bored because the novelty of having the angel with them is no longer new to them. Something more real than the angel appears at the wedding: the woman changed into a spider takes the main focus once again. This is rather reminiscent of how in a society one group or another is suddenly 'discovers' and then 'discarded,' still no remedy sought for the reasons behind their mistreatment.

"What was most heartrending, however, was not her outlandish shape but the sincere affliction with which she recounted the details of her misfortune."

This comment illustrate that society has become so immersed in the culture of new things who are basically tricks to the eyes instead of sympathy to the needy. The shot of turning a blind eye from the angel, and afterwards, concentrating on the spider-woman – represents how the ruling parties do not fight systemic injustice and instead give attention to fleeting things.

4.3.6. Patriarchy and Gendered Power Dynamics

"She was left with the angel and the enormous wings that had been a burden to him."

Although Elisenda seems to be instrumental within the exploitation of the Angel it could be argued that both figures impose the 'rules of the game' imposed upon by society and genders

respectively regardless of the horrific consequences they do not question their actions. The manner in which she becomes gradually immune of the suffering of the angel shows how society influences personal actions to reproduce domination.

5. CONCLUSION AND SUGGESTIONS

5.1. CONCLUSION

The story *A Very Old Man with Enormous Wings* by Gabriel García Márquez embodies an unmasking of society revealing the functional operation of power, domination, degradation and oppression of the Othered. Despite all violence exerted to the angel, she became the victim of those who guide power relations in religious, economic, or social hierarchy, by exercising authority over the bodies of the weak. Instead of being a magnified subject of culture, worthy of respect and empathy, the angel turns into a mysterious sexual object. This shows how society ends up using the vulnerable in various capacities especially when that vulnerability is seen as 'difference. It is noted that the townspeople are captivated by the angel's pain and they are not able to see him as a holy figure, they are blinded by vices and improper morality and intense materialism.

Power and bureaucracy are under attack, and the church in particular embodies overwhelming authority which does not lead to knowledge or compassion. The church abuses his presence instead of giving him support proving that institutions mainly serve selfish interests rather than solve structural problems. The successful commercialization of the angel portrays the terrible practice that the weak will always be exploited for the benefit of the powerful and then dumped once they are irrelevant.

Nevertheless, the angel continuing to survive despite constant abuse and not rebelling itself is passive proved resistance. His way of accepting the suffering in his life is a form of defiance on the structures that perpetrate exploitive practices in his life. His departure that was inconspicuous left unnoticed and unstated questions the traditional meanings ascribed to power and control. But insofar as the angel represents a more powerful source of strength, one that combats this

sort of dehumanization. His existence jars at a society that has relegated value to the utilitarian and makes the readers recollect the pride of the oppressed and strength in surviving oppression without losing one's selfhood.

The last part of the story where the angel was set aside as being of no use, is further proof of the Society's ability to enslave people over and over. Thus, not recognizing the angel's true meaning is symbolical of continued townspeople's pattern of dehumanizing approach towards fellow human beings. This of course is not an isolated example of how the oppressed society is constantly used and then cast off once they are no longer needed. These violations of human rights make them victims of social injustice for which society becomes responsible and Marquez invites the society to embrace critical reflection and ethical considerations within Apocalyptic potentiality.

Finally, it gives a deep sense of mistreatment and commercialization of pains and suffering, as well as of the prophetic role of an inept and invariably authoritarian establishment. It challenges the way that society turns a blind's eye to vulnerable people while at the same time encouraging the reader to look the systems that let such oppressive patterns occur. The angel's passive acceptance plain represents a passive resistance to these injustices and should be taken as strength of the marginalized groups. However, Marquez's story is not given only to expose the imperfections of societies, but also for the reader to open his or her eyes to the tribulations of the oppressed and contemplate on the facets of mercy, human dignity, and real might.

5.2. SUGGESTIONS

For more analysis of the concepts behind the story *A Very Old Man with Enormous Wings* of Gabriel García Márquez one could start with the analysis of the concept of religion in the portrayed power relations. The church, occupying an overarching position, entirely lacks empathy or any comprehension of the angel's pain—a bitter truth that some authoritative religious bodies contribute to oppression instead of ending it. Other directions which can be considered for further research could look at how Márquez does that when it comes to the relation between faith

and power and whether there are other writers who can be compared to Márquez in the view of the analysis of literature in relation to faith and institutional critique.

Other examples to be examined are related to the inalienable nature of suffering – another significant aspect of narrated story. The townspeople's attitude to the angel – taking him as a laughing stock – evidences how minorities and excluded people are represented and exploited in today's mass media. It might be useful to bring this discussion to today's debate concerning how social media, and the entertainment industry have been using vulnerable populace, turning them into objects of entertainment. Comparing real world media dynamics to what Márquez portrayed would give more meaning to the continued use and exploitation of the vulnerable in today's society.

In a more hopelessly pessimistic note the story also depicts the effect of capitalist economy in society today. The treatment the angel receives and the subsequent devaluation of the character can be related to the class constructs where the oppressed are simply cast off or used for the glory of the elite. A deeper analysis of how Márquez problematizes economic systems could shed more light how literature negotiates class differences in society hence extending our understanding of injustice. Reading could be followed by comparative analysis of other works of Latin American literature or other works of world literature that are related to concepts, such as exploitation and class difference.

The narrative also opens a prism of thinking about the role of silence and perseverance as the ways of protesting against and resisting subordination. The angel just suffers the attitudes of mistreatment from the townspeople and does not interfere of argument against them; this could be seen as the angel rebelling against the oppression system in a subtle manner. In further development of this theme suggestions could be made as to how this passive resistance is depicted in works of fiction and this can be done based upon an analysis of how real life passive resisters or fictional characters have been depicted in literature. Studying this form of oppression may reveal other forms of assertiveness by marginalized people,

which would suggest that power does not have to be assertively demonstrated to have the possibilities of a successful rebellion.

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