



RESEARCH PAPER

Tracing Haunting Shadows of Spanish Conquest in Chicano Culture: A new Historic Study of The Rain God by Arturo Islas

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ABSTRACT

Mexican society follows patriarchal trends that can be observed in Mexican “Chicano” culture. The present research focused on the patriarchal nature of Chicano culture with the help of novel *The Rain God* by Arturo Islas; it also traces the elements responsible for the construction of patriarchal behaviors in the 19th century Mexican society. Banking on the review of non-fictional works in the present realm, this research explores the construction of patriarchy from a post-colonial perspective, with the help of New Historical lens, to spot the prominent features of the rise of patriarchal behaviors in Latin American fiction. The relationship that men and women enjoy in Chicano society always suffers with power irregularity, which this research suggests has deeper roots in colonization of Latin America.

Keywords: Chicano Culture, Colonization, Latin America, Patriarchy

Introduction

Literature “Civilized Man says: I am Self, I am Master, all the rest is other — outside, below, underneath, subservient. I own, I use, I explore, I exploit, I control. What I do is what matters. What I want is what matter is for. I am that I am, and the rest is women and wilderness, to be used as I see fit.” (Ursula Le Guin)

Woman/ Wilderness, in *Dancing at the Edge of the World Thoughts on Words, Women, Place* (1997:161)

These words by Ursula Le Guin (1997), American novelist known for her writings where she presents alternative worlds in politics, gender and religion, reflect the true picture of a patriarchal society: a society where women are extremely compliant. *Patriarchy* refers to a social system in which men are dominant and exercise more authority and power than women do. The term is derived from two Latin words: pater (father) and arch (rule), so it is basically the rule of fathers or any male in this case.

Many studies conducted by the anthropologists around the world (Darwin, 1871; Omvedt, 1987; Smuts, 1995; Potts et. al., 2008; Facio, 2013) suggest that at different times in history, societies have been predominately patriarchal. Hélène Cixous, the author of *The Laugh of the Medusa* (1976), the article that earned her the title of the mothers of post-culturist feminist theorist, calls history a “chain of fathers.” Many claims have been made about the presence of matriarchal societies, however, these claims are yet to be proved. According to Sherry Ortner, American anthropologist and author of award winning book *High Religion* (2020:70), asserts, “The search for a genuinely egalitarian, let alone matriarchal, culture has proved fruitless”. *Patriarchy* provides the model for power relation between two genders, i.e. assigning men more power and dominance (Nash, 2009).

History of Patriarchy

Men's dominance over women has a lengthy history that dates to the days of the Mid East about 3100 BCE. According to archaeologist Marija Gimbutas (1991), the advent of primitive farming civilizations in southern Italy, the Albania, and the Mediterranean region of Old Europe resulted in the establishment of patriarchal structures that eventually contributed to the creation of patriarchy in Western society. According to Gerda Lerner (1987), Aristotle, an advocate of patriarchy who believed that females, the fair sex, were intellectually, morally, and biologically lesser to men, preached that women's roles in society were to procreate and serve men in the home, and that women were as much a man's property as his home, his cattle, and his land. According to Lerner's research (ibid), Aristotle believed that males were the only whole and superior gender, and that women did not naturally develop into men because of their cold blood. His ideas about hierarchical structures of authority led people to assume that women are inferior to women.

Gender is the social construction that helps society to define and regulate femininity and masculinity; however, in *patriarchy* gender is used to reinforce gender inequality. Gender cannot be defined as the biological contradiction between the genders; rather it is a cultural ranking established in a gendered distribution of labor (Firestone, 1970). This unnaturally dictated sexual distribution of workforce led to subjugation of female, legalized disparity and helped the discriminatory formation of gender. As Friedrich Engels in his book *The Origin of the Family, Private Property and State (1884)*, writes "In the family, he is the bourgeois, the woman represents the proletariat." Where this division of labor created classes; it also became the basis of women suppression by establishing the institution of *patriarchy*.

Sylvia Wallaby, in her groundbreaking work *Theorizing Patriarchy 1990*, identifies *patriarchy* as an institutionalized exploitation and subordination of women. She considers *patriarchy* "a system of interrelated social structures which allow men to exploit women" (Wallaby, 1990:51). Furthermore, she identifies six overlying constructions that define *patriarchy*:

1. The state: Representation for women in leadership roles is unlikely to exist
- a. 2. The home: Usually it is considered women's duty to take care of the children and perform the housework.
2. Abuse: Women are more likely to experience violence.
3. In paid jobs, women have lower income than men.
4. Sexuality: Women are more likely to experience sexual harassment.
5. Cultural: Popular culture and the media tend to portray women more inaccurately.

Patriarchy can take many shapes and forms and has many definitions. Karl Marx (1964) asserts that relationships between people are determined by production. In the pre-historic societies women were capable of combining their productive and reproductive roles, so both males and females were considered productive, ruling out any gender inequality (Bahsin, 1993). However, with the change of mode of production (from production for use to production for exchange) more demand for labor was generated that needed women's reproductive potential to be maximized. This agricultural society that made men central to production kept women limited to reproduction and home (Engels, 1884). Furthermore, According to Engels (ibid), as agrarian society developed, the domain of production materialized and gained value; the household, on the other hand, was never monetized and fell in value, changing how people saw and treated both men and women. In light of this, Engels (ibid) draws the conclusion that patriarchy, which derives its power from the family, state, society, and religion, relies on institutionalized control and is not just an individual behavior.

The Relation between Colonialism and Patriarchy

Gender Parallel Society of Pre-Columbian Era

History demonstrates that the colonizers, who came from Western Europe, had no clue that the majority of the Americas (Latin and North) had gendered parallel systems (Gruber et. al, 2014). In the pre-colonization era of these gender-parallel societies, both men and women were acknowledged to be equally indispensable for the betterment of society. Long before the Spanish and Portuguese conquest, women in the new land had very active and diligent roles in their regions, specifically in the southern area of the continent. Although those societies already practiced patriarchal structure to some extent, “women participated in military affairs, government, administration and ownership of property, and they had authority over their own bodies” (Aquino, 2002).

Women’s status as mothers helped them get more respect in their communities. Pre-Colombian society was organized by ideas that were entirely opposite from those the Spanish colonizers had back home. Andean peoples considered themselves as an offshoot from 2 different ancestors: women from a line of women and men from a line of men (Silverblatt, 1987). These gender-parallelized views strengthened the societal and religious institutions to give men and women freedom over their own affairs.

Religious Status of Women

In both Aztec and Inca societies, women enjoyed both religious and secular offices of government, and also owned and inherited land and estate along with having complete authority over products of their own labor (Nash, 1980). Incan mythology had parallel gender system where males prayed to the sun ; whereas females worshipped the moon and were considered moon’s offspring ; both genders had distinct rituals (Clayton, 2019). Aztec cosmologies had male and female deities and were present in different religious positions (Phillip, 2006).

Women were housewives, although, “it cannot be assumed... that these activities were considered in any way trivial or marginal in relation to the male domain” (Nash, 1980). Sadly, the idea of gender equality and corresponding organization of native Aztec society were to be deteriorated with Spanish conquest that in turn declined the women status.

Colonization of America: Onset of Patriarchy

The widely practiced patriarchal system in Europe drove Spaniards to establish administrative coalitions with the men only, disregarding completely the authority women had (Williamson, 2015). Spanish male-dominating society brought a bitter change in the status of women by restructuring the legal system, that took away women’s right to represent themselves in court and required women to have men as their representative in legal proceedings. Spanish colonizers made native women lose their overt legal system by reducing them to jural minors; whereas the same system gave limitless powers to men, bringing a complete shift in the society from parallel gender society to a patriarchal society. Colonization affected the status of native women in countless ways; noble native women were presented as presents to Spanish colonizers to establish alliances while middle and lower-middle class while women were reduced to laborers with no legal and religious rights (Milanovic, et. al., 2011).

Nash (1980) argues that during the colonial era, the state encouraged creation of gender and honor that asserted male supremacy and admittance to estate on bravery and performance in wars with locals. This construction of *patriarchy* by the state related the male honor to the defence of “civilized women of Colonizers” against the barbarians’ natives; they introduced male honor to new dimensions that required careful management of what

was his. Women were treated as property and were largely restricted to the home, women's public appearances were reduced significantly and their sexuality was suppressed by asking them to cover themselves with shawls "their clothes dragged on the ground so that nothing could be seen except one eye." (Nash, 1980:137). Domestic violence was used to correct their wives "that he only did it to maintain the *legitimate right* that he who commands has to repress in the home and in private the *faults of his wife*" (Nash, 1980:138, emphasis added).

Economic Exploitation of Women during Colonial Times

Inca's tribute system demanded only married people to offer their skills to the state as they had both males and females, so they could afford to help the state and contribute to their household simultaneously. The Spanish tribute system used the system that made all adults pay the tribute. This new Spanish tribute system made men abandon their communities rather than to be the subject tribute demands. Silverblatt (1987:170) asserted, "Since the tribute quotas were not readjusted to account for demographic changes, the increased burdens in effect were met primarily by women (aided by the elderly and children)". They had to work more to meet the demands of tribute.

State and Patriarchy

The theory of post-structuralism is very pertinent in analyzing the patriarchal system in Mexico, as *patriarchy* is constructed, reconstructed and reinforced by individuals and the State. Foucault (1998) explains how the discourses are used as mechanisms of normalization by state, he further asserts that it is the state which administers what is normal and what is not, in case of transgressing from this normality may put the whole system on hold. *Patriarchy* is entrenched in societal ties, in a patriarchal structure, it is normalized and people are prepared to accept gender inequality. Once patriarchal beliefs are internalized; questions like why are women wages less than men? Why are women supposed to leave the work after giving birth? Why domestic chores performed by women remained unpaid? Who gives the right of regulating the behavior of females to a male, and why it's not vice versa?, lost their significance. As asserted by the post-structural feminist theory, a state is comprised of a different level of agencies, organizations and narratives which are shaped by the society in specific social, historical, and political backgrounds (Waylen, 1998). Sonia M. Fraix (2009:30) quotes Bourque in her dissertation "The legislation, policies and actions that the State adopts relative to women's issues must be understood in conjunction with the ideologies of elite State actors".

According to its definition, a state is a place of conflict where interests are constantly formed rather than set in stone beforehand. Sometimes the state may be advantageous to women or other oppressed groups; however, state functions within the society so it cannot be completely devoid of societal trends of gender inequalities. Feminist scholars have observed that in Latin America, presence of patriarchy in the household constructed the nation-state. The 19th century state formation is a lengthy process in which the family was considered the public good. Since family presumably surpassed and overlooked the ethnic, religious and class differences so it offered more passive and orderly foundation for the development of a more comprehensible national identity.

Constitution Enforcing Patriarchy

The Constitution of 1857 of Mexico indicates no citizenship rights for women, unquestioningly stating citizenship a privilege of an adult man; it also refused women any right to vote. The reform law and civil law codes were not of much help in the miserable plight of women as both laws reinscribed women's submission to men. The Civil Code of 1870 declares that the responsibility of the husband was to provide for his wife, while the wife has "to obey her husband as much in domestic affairs as in the education of the children

and in the administration of property.” A legal self-representation of women depended on her husband’s permission. Her husband could stop her from presenting in front of a court of law or could present on her behalf. Legally speaking, husband had the right to carry out any joint property of a married couple even the property that was brought by the wife into marriage. Female adultery was always punished by divorce, however, male adultery could end at the separation of bed and board that keeps a marriage intact, it only suspends some of its obligation for women. Mexico (1876 -1910) witnessed the patriarchal absolutism under the dictatorship of Porfirio Diaz.

Patriarchy that delineates the status of women inferior to male gets the strength by legal, economic, political, and ideological structures, as well as draws its acceptance from clergy (Dobash and Dobash 1979; Moghadam 2004). These constructions assert and defend the ideology of men’s authority over women. Dobash (1979:23) asserts:

“In order for the Western State to emerge as the dominant institution of power in society, it had to control the large feudal households, which hold political and economic power. The state deliberately increased the power of the husband and father in the family, strengthening patriarchy, as a way of creating loyalties and reinforcing hierarchy, both within the family and in the society giving a central position to the State in society.”

For the state, the development of patriarchy inside the family was unavoidable since it proved that social life would follow the same hierarchy and order of obedience as the family. Dobash (1997) refers to the family as "the most patriarchal social institution," whereas Foucault (1965) said that the family served as the cornerstone of patriarchal society and that other social organisations served as examples. He thinks that the structural disparity in the family frees men from providing childcare and makes males aware of their differences from girls. Men have a strong urge to set themselves apart from women through the adoption of specific gender-discriminatory legislation since they hold the majority of positions of authority and power in society.

It can be safely concluded that *patriarchy* in Mexico owes its origin to Spanish Conquest of the continent. Using Church and European family system, colonial powers strengthened the *patriarchy* to help their cause. In this region, *patriarchy* was the main cause of female suppression; to overpower the women. Unfortunately, the decolonization of Mexico could not bring much change in the status of women; the culture of domination of men was so well ingrained that even the changes in the constitution could not help women to achieve equal rights.

Post-peasant society of 19th century Mexico made women more dependent on their husbands, separating male and female spaces. Women found themselves submissive and vulnerable and confined to homes. Men, on the other hand, were forced out to external arena that inevitably demanded a strong show of authority, assertiveness, and aggression thus making them *Macho*. Many writers (Moor, et. al., 2010; Buvienic, et. al. 2004; Dominguez et al, 2010; Fergoso, et. al., 2010) argue that *patriarchy* gets strength from economic insecurities; however, many studies suggest religion and even the state strengthen the *patriarchal* behavior, for instance Melanie Byam (2008:16) writes in her article *The Modernization of Resistance Latin American Women since 1500*:

“Beginning in the late fifteenth century, European nations began colonizing Latin America. By instilling a strong patriarchy over the inhabitants of the nation, and manipulating gender roles, the European conquistadors formed a central government that was not defeated for over three hundred years. Women found many ways to resist this patriarchy including maintaining indigenous culture, witchcraft, and religion. By the sixteenth century, the formation of a Spanish colony in Peru had destroyed Andean complementarity and culture in an attempt to “civilize” Peru to fit European values.”

Latin American women of that time exercised many options to resist the *patriarchy*, Silverblatt (1987:2) identifies that while few native men managed to climb to the higher ranks in colonial hierarchy, indigenous women who were doubly marginalized fled to mountains to escape the *patriarchy* as an “attempt to re-create the ‘female component’ of Andean life ways, as well as the social relations and ideology which governed their [ancestor’s world]”. Even witchcraft was used to resist the Christianity and *patriarchy* that came with it. This struggle of Latino women has been captured in the fictional work of many writers all over Latin America: writers like Alfonsina Storni and Norah Lange from Argentina, Carmen Boullosa from Mexico, Cristina Peri Rossi from Uruguay, Gabriela Mistral, Maria Luisa Bombal and Marcela Serrano from Chilli, Sônia Coutinho from Brazil, Excilia Saldana from Cuba are a few to mention.

García García Márquez, a Colombian novelist and winner of the Nobel Prize for Literature in 1982, is an extremely popular writer from the Bloom Age, his work, *One Hundred Years of Solitude*, has sold over 10 million copies. *Chronicle of a Death Foretold* is also one of his best-known pieces of work. It revolves around basic concepts of *machismo*, shame, honor and honor killing, present in Latin American culture, borrowed from Spain during colonization. *Machismo*, as presented by Marquez, is a magnified sense of manliness, right and sense of power to dominate the women. He linked Latino concept of *machismo* to a moral responsibility with an emphasis on male pride. Men are believed to be superior to women and women as daughters and wives are their possessions.

These stereotypes have representations in electronic and print media. Many writers from Latin America make *patriarchy*, *marianismo* and *machismo* as main focus of their work. These include Pablo Neruda, Gabriel García Márquez, Gabriela Mistral, Octavio Paz, Isabel Allende and Arturo Islas.

Theoretical Lens

In this research, the text has been analyzed via new historical school of thought comparing the fiction with non-fiction to understand how patriarchal behaviors influenced the Chicano society and how far Islas has been successful in presenting the true picture of Chicano culture. New historicism holds the belief that literary and non-literary texts are inseparable, i.e. one provides the context of interpretation for other. Conway (2009:91) in his article “*Future Conditional: Feminist Theory, New Historicism, and Eighteenth-Century Studies*” argues,

“My attention here [are] on two features of new historicist practice that contribute to the attenuation of both theoretical and political references: its suspicion of master narratives and its critical aesthetics. Both in terms of the objects it studies and the academic discourse it maintains, new historicism has fostered a critical interest in power - the operations of containment, the possibilities of subversion, and the individual and collective acts that together shape the meaning of cultural artifacts and their circulation in the world.”

Qualitative approach is adopted to explore the historical context that is presented in the novel by Arturo Islas. Exploiting non-literary text of the time with the novel would render the authenticity to the research; however, the research would be purely subjective in nature.

The research examined the causes of male domination and women subordination at two stages; at micro stage it evaluates the characters of the novel *The Rain God* and their relationships, at macro stage the social and religious structures that define *patriarchy* and the way state respond to it are discussed. The research considers how patriarchal behavior present in Mexican society widens the gender gap, where women are considered submissive, soft hearted and vulnerable; men are assertive, dominant and competitive.

The socio-economic settings of any work of fiction are taken as the set of institutional arrangements that support the way a society behaves. *Patriarchy* is a social system that diffuses through social institutions and becomes part of everyday reality and it shapes the way individual behaves in a particular situation (Miroiu, 2007). The research looks into techniques employed by the author to create a fictional text that is true to its times, this aim will be achieved by analyzing the different characters of the novel.

***The Rain God* by Arturo Islas as a true portrait of Patriarchal Mexican Culture**

The Rain God by Arturo Islas is a novelized family portrait of a Mexican “Chicano” family living in a town on the US-Mexican border. *The Rain God* shows the characters struggling with their identities as Mexican, as men, as patriarch and women playing instrumental roles, supporting *patriarchal* behavior, to keep this struggle alive. The skillful fusion of fictional and non-fictional elements in the novel *The Rain God* makes it difficult for the reader to distinguish between the two. This displacement of gender does not make its place in Chicano literature only but it has always been a much talked about subject in post-colonization age. In this research, *The Rain God* is taken as a fictional account that traces the presence of *patriarchy* in Chicano culture. It not only confirms the presence of it but also helps to find the characters that support the *patriarchy*. The story of *The Rain God* by Islas is told through the “saint and sinners” of the Angel family. The novel deeply reflects patriarchal nature of Chicano culture, as a novelized family portrait of a Mexican “Chicano” family. The misguided construction of masculinity and the expectations associated with that lead to the sense of duality in the characters of the novel. Islas very skillfully reflects the stereotypical characteristics associated with the Mexican gender roles. *Patriarchy* is explored with the help of different institutions that bolster it i.e. religion, church, marriage and family.

Family and *Patriarchy*

The Rain God tells the story of the Angel family, and shares the lives of Miguel Chico, his father, Miguel Grande, his uncle Felix, and his cousin Joel. Characters are divided among sinners and angels, men of the family are troubled by their duality, having their shares of lies and secrets, concurrently, the males and female roles of the novel, trying their best to meet the expectations of masculinity that surround their culture and family. The family portrait is shown through the eyes of Miguel Chico, who leaves home to continue his education. His life is hidden by a sickness that he develops, causing him to never fully disclose his feelings behind the turbulent relationship with his father and Mama Chona and the rest of the family have conflicting feelings for him. Since he did not get married and did not visit his family regularly, they believed that he, too, fall into the list of sinners, his father “ a big man whose presence dominated all family gatherings even though he was Mama Chona’s youngest son (Islas, 2020:4)” and “whose sins the family chose to ignore because it relied on him during all crises”(Islas, 2020:4) Miguel Grande a true patriarch and Macho, splits his time between two women, his wife, Juanita, and her friend, Lola. Falicoy, author of *Latino Families in Therapy* (1998) in her article *Changing Construction of Machismo for Latino Men in Therapy: “The Devil Never Sleeps”* (Falicoy, 2010:17), attaches following characteristics to a Macho man in Latino culture:

“the better is the one who can drink the most, sire the most sons, defend himself the most, dominate his wife, and command the absolute respect of his children and having mistresses “while being possessive and jealous toward the faithful wife.”

These patriarchal traits are instilled in a male through different means. When the book opens, we find out that Miguel Grande is scolding Miguel Chico for his incorrect gender practicing as he plays with dolls:

“He and Maria spent long afternoons cutting out dolls and dressing them. Miguel Grande would scold Maria for allowing his son to play with dolls. “I don’t want my son brought up like a girl” (Islas, 2020: 15).

Gender identities are manifested in young boys and girls by using very meaningful props, for example, newborn are given gendered names, toys and clothes. According to Cahill (1986:17), whole parental policing is involved in this gendered identity and fathers who are heterosexual would usually “eject and devalue...symbols of female identity” in order to “confirm their identities as boys”. As Miguel Grande’s ‘parental policing’ can be seen on many occasions in the novel; he called his son “Joto” (queer) for playing with the dolls, disliked him for being “too delicate and effeminate” and his sensitivity towards life and people is being made fun of (Islas, 2020:94). When Miguel Chico visits the graveyard as a 5 years old boy he was told by his father to protect his adult grown-up mother. Although he himself was scared of death and of the dead, his father repeatedly instructs him “to be a man” (Islas, 2020:10).

To be a man also includes subjugating “weak” feelings of anxiety or distress, and Miguel Grande teaches this well to his son Miguel Chico when at the funeral of his brother, he denies any kind of show of love from his son, Miguel Chico tried to console his father. Miguel Grande who was only a child but when he saw Miguel Grande weeping he had reached out to comfort him.

“Don’t do that,” his father had said, pushing him away. “Men don’t do that with each other. Let me cry by myself. Go away.” The rebuff had hurt him and he had remembered the lesson. (Islas, 2020:93)

McGuffey and Rich (1999) consider keeping a check on the display of emotions as an important trait of manhood since parents feel answerable for their male child’s behavior to other males; they consider it their responsibility to police the expression of emotion, lest it should undermine a manhood act. Same lack of empathy of a ‘true man’ towards others helped Miguel when he discloses his affair to his faithful wife of 25 years “He felt only his pain in having to hurt her when Miguel told about his affair with Lola” (Islas, 2020: 99). He sees and feels only his pain and thinks about his pleasure as on his 25th wedding anniversary when he sees his wife and mistress, he was unable to prefer one over the other “I love them both so much, I want them to be one person” (Islas, 2020: 95). Miguel Grande is having an affair with Lola, Juanita’s best friend, but he never regrets his infidelity; his disloyalty is forgiven on account of his being a man.

His wife is submissive and is good for his ego as his sister-in-law, Nina, observes, “How protective she’s always been of his fat ego” (Islas, 2020:91). As when he met his wife she was naïve and innocent and in order to satisfy “his own desire to teach her about the world” (Islas, 2020:99) he married her, he was quite happy of “her lack of worldly wisdom”(Islas, 2020:61). On the other hand, his mistress proves a continuous challenge for him, however, overpowering her gives him an opportunity to assert his manliness. When he finds her flirting with other men, “it’s turning my guts out”, he gets furious when she is outgoing and bold, however, making her submit gives him satisfaction “He could not understand how she dared speak to him like that. He wanted to kill her and felt she should be begging him for mercy” (Islas, 2020:71). He is disloyal to his wife but “Since he meets his cultural expectation of masculinity, this allows his family to choose to condone his affair” (Islas, 2020:75).

On the other hand, his brother Felix fails miserably to fit in the frame provided by patriarchal society. He is a loving father who allows his sons to sing and dance and unlike his younger brother Miguel Grande who believes “All good (male) dancers are queer” (Islas, 2020:19), Felix is proud of his son’s talent as a dancer. He cries and lets other people see that man is capable of having emotions and expressing them well. He is the sinner of the

family although he quit his school and started working as a boy after his father's death to support his family, being the eldest son, he is never considered the right person to lead the family because he was "too vulnerable" for that. These unbending borders on women's sexuality are especially ironclad in the *machismo* of the Latino patriarchal order, appraised by a long history of colonialism and racism. The machista ideology sustains itself by strictly upholding explicit gender and sexual roles, as described by Elizabeth Garcia in her essay *Degrees of Puertoricanness: A Gendered Look at Esmeralda Santiago's When I Was Puerto Rican (2004:3)*:

"Latina womanhood and sexuality have consistently been defined within the parameters of the virgin/whore dichotomy. This dichotomy stipulates women's roles in relation to men's roles and desires as dictated by machista ideologies [...] In addition to being linked to concepts of respect, dignity, and honour, machismo also defines Latino manhood through his dominance over women, both physically and sexually. Men are believed to have a strong [...] drive and are therefore allowed to express these desires [...] the Marianas are to be submissive wives who take care of their home, children, and husband."

The whore/virgin dichotomy is not limited to machista ideologies but has a long history of agonizing women in Latino culture (Garcia, 2004). Women have often been negatively expected to be pure, a biogenetic angelic being, which denies all worldly pleasures to her and produces family heirs too. In her book *The Meaning of Wife (2004:10)*, Anne Kingston asserts that "containment and control of female sexuality was one of the foundations of Western marriage [...] it was regarded as non-negotiable well into the second half of the twentieth century". In the Latino community, these expectations are very strong, and women more often have to cede their own freedoms in order to confirm the machista social order. The Angel family depicts how a chicano family life peaks and valleys with agonizing recollections and even more agonizing choices of colonialism. Cotta (2013) reviewed the novel as "already a South-western classic" and a "masterwork of contemporary literature," she further asserts:

"I find myself feeling fragmented and needing to re-read parts of this story to temper my own thoughts about the impact of this tale on my Mexican-American psyche. This is complex and nuanced, and the reader will need to work for closure."

Conclusion

It can be safely concluded that through his book *The Rain God* Islas traces the elements that play an instrumental role in creating *patriarchy* and keeping it alive. Islas very skillfully introduces the role that a woman plays to endorse the *patriarchal* behavior in his characters like Mama Chona, Juanita and Nina. Frequent references to religion which was used during colonization made it a noticeable element in generating *patriarchal* behaviors. Wright et al. (1993) asserts that religious influences governed colonial interactions with the natives in Latin America, how the land rights are obtained, and how sovereignty of the land wrested from the inhabitants. Furthermore, Tindall, et. al. (1993) suggests that there is little question that one of the most compelling motivations for Europeans to colonies America was their desire for religious authority. The Europeans saw the traditional religions in the area as being extremely naive and barbaric, therefore they tried to alter their practices with Christianity. Mama Chona's desire to see Virgin Mary, Juanita's decision to ignore her husband's infidelity and to suffer in silence and Nina's decision to act like a martyr all take inspiration from religion. In the novel, women are shown taking refuge in religion from their sufferings but men are portrayed more logical as they take practical steps to end the problems. Islas maintains that Latino women take pride in sufferings because the suffering of Virgin Mary, consequently, a deep religious affiliation can be felt with these sufferings of women. Surprisingly, no religious connotation can be found with the sufferings of men in the novel, they take practical steps to handle the problems. Since patriarchy has a long

history and strong past so this research was not able to come up with a definite solution, however, it opened new horizon for new researchers in the field. This research will help to develop and mature the understanding of construction of patriarchal behaviors in Chicano culture. It will also boost up future researchers' knowledge about the history of *patriarchy* in the region. This study provided an opportunity to apply New Historicism to explore the Islas' depiction of construction of patriarchal behaviours with the different historic accounts discussing the same. As *patriarchy* is an institutionalized tool of control that derives its strength from different institutions, this study can set the new directions for the future researchers who want to study the role that these institutions play in construction of *gender biased* behaviors in their particular region and history. The study will be beneficial for Pakistani researchers as Pakistani society is mainly a male-dominated society and has been a former colony of Britain, so it would be interesting to use this study as a preliminary research. Future researchers can investigate the construction of patriarchy through colonization of sub-continent.

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