CHAPTER III
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TURNING INWARD

Man’s quest for conquest is an instinct born with him, and it grows with him. The dimension of quest and conquest varies from person to person. In the physical perspective, it largely depends on power and ambition. In the spiritual dimension, it centres on love, a detached attachment. The conquest in the physical realm, including becoming stronger through the ordeals of journey, leads many times to the growth of vanity and egotism. It is definitely a strong impediment blurring the vision of humanity and reality. The science of believing things as they appear has to be re-sought and re-taught since whatever the eyes behold need not be and may not be true. A distinction between the eye and the mind is necessary to substantiate the scope of the concrete and the abstract respectively. Eyes’ temperament is limited by time, space and person. But mind’s varied dimensions are not impeded by any one of the trio referred to, and it reveals its subtle nature though it has to be acknowledged that a physical medium is vital to comprehend the abstract.

The final destiny is known only to a few of the populace while others are entangled in the webs of their own conceit. Having set goals to win recognition in the mortal world, they overlook immortal ethics. They move towards false destinies with false hopes and believe fake personnel with vague ideologies. As they do not realize that change is permanent in this world, it becomes hard for them to accept what comes on their way. They want to own places and things, even persons, just for the pleasure of
possession. Possession becomes their sole obsession and on the way to it, they lose themselves goaded by desire and passion. The worthy good things and deeds of humanity are of less importance to such people, since there is no profit out of them for those people. Tender emotions are scarcely unaffected by publicity and personal motives. These crazy men who want to earn public recognition by positive ways or negative ways always outnumber the men who want to win hearts without any swank exposure.

The lofty principles of the universe are unveiled to the selected ones who crave for human liberation. Their ways which lead to the ultimate destiny may be different but the destiny is one, God. The principles of ethical value have been taught for centuries but only a negligible number of followers know their worth and real value. Nature proves to be the best teacher always, but man’s pride and ignorance propel him away from the hints. When one starts to take note of the divinity in and around him, his sensitivity to life gets attuned with nature. The notes from nature are from varied dimensions of which experience is one. Experiences are slices of life and they are either incidental or accidental but inevitable when it comes to mobility. So, travel always has something important to impart to wisdom, the spiritual wisdom.

The perspective of a man shelled within a small area is definitely different from the perspective of a man of wide travels. Even a child who is pampered at home should admit that he is one among thousands of students in school. Ego, which always hinders spiritual progress, is shattered with the increase of meeting different persons and visiting various places. Such travels promise inner development culminating in outward expressions. Education may be argued as an important factor for inward journey. But it need not be so always. Great philosophers value good character more than anything,
including education. Character formation may not go always parallel with education. Shri. P.RajaGopalachari makes a note on character in his speech, “Stages of Spiritual Evolution” thus:

Education has never been sufficient to change the character of the human being. In the man of character, education is a good tool, a good instrument. Like everything else. In the hands of a man of character, power is good. In the hands of a man of character, wealth is good. Everything is good in the hands of a man of character. (104)

Human beings have both positive and negative tendencies which form the basis of one’s character. Man’s ego and superiority complex prevent the admittance of his negative tendencies as vice, and this attitude pulls him backward. When one undergoes travel, there comes many instances in which both tendencies, positive and negative, surface. Identification of situations which promote the negative forces becomes the starting point in overcoming them. Reiteration of such instances reduces the intensity of negative emotions resulting in their gradual and total annihilation. When man starts to realize that the unwanted tendencies prove less good for a balanced life, his character formation is channelized towards the right path. If one is not sensitive enough to take the hints for character formation from nature, he is subjected to certain situations which give heavy blow to his ego or negative tendency thereby making him aware of the principle of humility. Travel contributes ample opportunities to understand the principles of balanced life, and it depends on the individual will to accept or to discard them. So, the part played by human mind is crucial in this regard.
External manifestation of any abstract notion shows the inner condition of a human being, though not always. A complete balance between the inner world and the outer world, devoid of pretence, is essential to label a man as genuine. This stature could be achieved only through his will power or mind’s power. Great Masters of profound wisdom have pronounced the importance of mind in one’s progress. Shri. Ram Chandra observes the quality of mind in the *Complete Works of Ram Chandra* as:

Man is nature’s instrument. He possesses immense power and has the implement required for the utilization of that power. That wonderful implement is the mind and it is exclusively the possession of man… in fact, it is the only instrument for bringing things into action. It is the original cosmic power in miniature form which brought into existence the tiny creation of man. It is the same power which is in action at the root of everything. (328-329)

Mind forms the basis of any activity and it plays an indispensable role in character formation also. Isabel Allende discusses the role and power of mind which influences individuals who in turn influence the entire world. The physical journeys of her protagonists bring forth transformation in their mental set-up which promotes their character formation thus taking a course inward. Her characters are not immune to change; they take reformation as an opportunity of showing continual improvement towards the right path. In one of her lectures, Allende says that her goal is “to contribute to the development of a small, spiritual and happy civilization” (15 March, 1993). Her protagonists are standing paradigms for the statement quoted.
Eliza Sommers, the protagonist of the novel *Daughter of Fortune*, gains various experiences through her travel which not only credited her physical ability but also mental stability. At the outset of the story, her position in the Sommers’ household is pathetic with voiceless sufferings. The story of her origin is hammered into her mind at all intervening instances. She has no special attachment to any of the Sommers except Mama Friesa who really cares for her; even though she is obsessed with the thought of belonging nowhere, at least not to the Sommers’. Rosa Sommers’ love for Eliza is comparatively more than the love shown by her two brothers, but it fluctuates owing to the whims and fancies of her mood. The author’s description of Eliza who is sometimes seen in princely dresses and at other times playing with hens and goats with no one to bother about her dresses, brings out her real position in that house where nobody is ready to attend to her with love or at least with duty consciousness. When once asked by Jacob Todd, she readily answers that she does not belong to the family and on her disobedience to her patrons she will be sent to the Papist nuns. Affinity, which Eliza really deserves, is lacking in that household. Rosa wants her to become a perfect English lady for which the piano lessons are important. Eliza’s denial infuriates Rosa who drags her all the way to show the wall of a foundling home indicating that it would be the place where she would have ended up but for the Sommers’ mercy. Thus there are many instances which have created a vacuum inside the heart of Eliza which she yearns to be filled with love. In real the vacuum is a symbol of one’s spiritual evolution.

As a teenage girl, she is caught up in the waves of her passion and when she is sixteen, Joaquin Andieta precisely walks into the life of Eliza casting an irretrievable shadow of love. Thoughts of him soon become an obsession, and the obsession is due to
her longing for possession, both to possess and to be possessed. The void in her heart is filled with this strange desire of possession which forms the root cause of her innumerable sufferings. Till she is wearied of that illusion and possession that filled her heart, she adheres to the fake ideals set by her. When, at last, she is dispossessed of the mirage which blurred the vision of future, reality dawns figuring out the real Eliza. So, Eliza suffers a lot because of her identity crisis set at the fulcrum of possession, and her association with the persons in general and nature in particular changes her attitude bringing out the real notion of life. The identity crisis at various facets owes greatly to her journeys and they enable her to come out of the critical phases successfully however hard her endeavours may be.

Eliza’s first travel from her mother’s womb to her father’s home without any parental identity is itself an exposure of her quest which is an essential parameter for spiritual journey. She grows with her dubious identity without any credentials or credit, a life of detached attachment. Her involvement with the pious world is well evident through her listening to Mama Friesa’s multihued version of the lives of the saints. She also devours the Spanish Bible given by Jacob Todd and examines the episodes carefully. She is entranced by its tales that almost centre on sufferings and divine aspiration. Eliza partakes in the procession of the Cristo de Mayo, the May Christ, which has been brought from Santiago especially since it is believed to be capable of changing the weather prevailing at that time. Spirituality paves the way for the awakening of one’s self actualization and Eliza’s early endeavours show signs of it. But she is not properly led in that way as a result of which she has to undergo misery to understand reality. Her physical features start to show indications of maturity but she remains childish at heart.
Even after attaining puberty she sleeps surrounded by her dolls and sucking her thumb. This is a symbol of insecurity that she feels in life. Eliza tries to get what she lacks by merely imitating Jeremy Sommers and it proves less good for her: “She imitated Jeremy Sommers’ air of ennui because she thought it was a sign of internal strength. As she got older she tired of pretending to be bored, but that training helped her tame her nature” (*Daughter*, 43). Just like the elder brother, the younger one and Rosa also have influenced Eliza in her imaginative and intellectual aspects respectively, and she uses the intellect to pursue her imagination. On the whole, she is like a caged bird which waits for an opportunity to fly with its immature wings to explore the unexplored.

Joaquin serves as the key in opening the door of the cage. He forms a major influence in filling Eliza’s heart with illusory ideas and sowing the seeds of freedom. To her, to be his slave becomes her most cherished intention contrary to his ideas which centre on wealth and Utopian idealism. As a young revolutionist, Joaquin has many innovative ideas of which he loves freedom the most. This trait which has grabbed the precious hours of their love affair establishes itself in Eliza years later. Her mental condition adapts quickly to the moves of Joaquin as she is infatuated with the idea of possession:

She was so befogged by the witchery of that first passion that she did not see that her love was not returned with equal intensity… she had invented a perfect lover, and she obstinately nurture that illusion. Her imagination compensated for the unrewarding embraces with her lover that left her in the dark limbo of unsatisfied desire. (*Daughter*, 115)
It is easy enough to note that Eliza is ready to discard everything, including her prospects of the future, to possess the vague shadow. The love episode forms a crisis in her life since it opens the portals of introspection. If otherwise, normality coaxed by extravagant routine with reality dormant in the heart would have been the schedule of her. The reckless passion she has felt for Joaquin may be a natural instinct but its intensity and need push her towards the trial ground. The girl who has not taken any important decisions so far strongly fixes on searching for her lover whom she believes to be her soul. The search is literal in the physical plane and metaphorical in the spiritual plane. Rosa represents a pragmatic future while Joaquin denotes the luring fantasy. While Rosa is the force who encircles her with domesticity, Joaquin acts as a magnetic energy which draws Eliza away from the circle. The flux in the magnet does not hold her long, and she unfortunately falls down but fortunately into the hands of Tao Chi’en. The episodes of her falling down are filled with threatening, sufferings, and disappointments which mark the advent of her new journey, turning inward.

Tao Chi’en’s part is essential in shaping the destiny of Eliza. He is a man with a past with which he has achieved mental as well as physical constancy. He gains individual identity and knows the secrets of life through his acupuncture master, and his life is flavoured by spirituality. Though marital life has not lasted long for him, the memories of his wife are cherished by him loyally. He also undergoes trans-continental journeys which are sources of practical wisdom in addition to his accumulated spiritual knowledge. As a physician, the sagacious and practical Tao Chi’en intervenes in the life of Eliza only to tow her towards the right path of knowing herself. Tao Chi’en’s attitude towards her stands in sharp contrast to that of Joaquin, and his concern during the time of
her lethal suffering is exemplary. Right from his advice of disguise down to his association in the search for her lover, Tao opens the eye of Eliza to the real world around her. The selfless care showered by him melts the hard layer of meaningless illusion and for the first time she dispossesses the idea of possession for she understands that real love does not possess but gives relentlessly and expects nothing. Mama Friesa can be paralleled with Tao but the former’s motherly attachment is common everywhere and there is nothing to be wondered at. What amuses her is the love from a man like Tao who expects no compensation. Joaquin’s hasty love making and rash departure vanish in the warmth of Tao’s love. Conception of love changes with acuity. Similarly, her sense never fails her. As noted at the outset of the novel, she has an extraordinary talent for smell which has helped her during the periods of trial. If keenly noted, her sense of smell is sensitive to feel the aroma of Tao even in his absence, but this does not happen with Joaquin. Tao becomes the context of illuminating love in which Joaquin merely disappears.

Eliza has not only learnt the real framework of love but also probes into the mystical arena. Tao’s proclamations on philosophies of karma and re-birth deeply influence her thereby dragging her to pronounce words of shrewd insight. From a person who found fault with the devout beliefs of Tao, she emerges as a being who has understood the purpose of her birth. A step further, she also comes to know the ways to untangle the loops of karma which would not have dawned on her but for her association with Tao:

And when the sage Tao Chi’en introduced her to the poetic possibility of reincarnation, she convinced herself that the same drama was repeated in
each of her lives; if she had been born a thousand times before and had to be born a thousand times again in the future, she would always come into the world with the mission of loving that same man in the same way. There was no escape for her. But then Tao Chi’en taught her the magical formulas for untangling the knots of karma and freeing herself from forever repeating the same harrowing uncertainty of love in every incarnation. (Daughter, 81)

When spiritual knowledge flows, intensified emotions involuntarily give way to an even outlook in which it is understood that the idea of possession causes nothing but further sufferings. This stance completely shakes her fake faith uprooting her illusion of passion. Her spiritual evolution impounds the hazy vision with the inner eye. This is the final stage which helps her to go inward. The preceding one is her isolated journey that teaches her to live in the present by not brooding over the past and by expecting the future.

The isolated journeys of Eliza in the promised land of California shatter her convictions of the future. The long travel is the learning ground which trains her to mould her life style in accordance with reality. The purpose of her travel seems futile very soon, and the air of fresh ideas blows into her mind replacing the worthless goal. The people, whom she meets on the way, serve as icebreakers and they introduce various life styles and hazards prevalent in the world. The sharp contrast between the stagnant atmosphere of her home and the radiant light outside drags her to the depth of her soul. She feels relieved and happy to be with nature with all its glorious contents. Her letters to Tao are standing examples to pronounce the depth of her inward journey. Her statement that she has fallen in love with freedom pronounces her liberation from earthly clutches. She feels
that she is no more bound by any worldly codes, even fear. Nature provides to her soul what it has really needed. In contrast to the pessimism that had overwhelmed her on her pregnancy, she now feels that her burning emotions have tempered her and have made her strong. She does not regret anything that has happened in her life or that has changed her life. Instead, she thinks it as a chance of being reborn to begin a new life. Acceptance of reality without lamentation or fear is the one which is needed for internal strength and growth, and its traces could be found in the musings of Eliza. The ecstasy that she feels in the association of nature proves that her mind is attuned with nature.

Eliza has found at last the meaning of the abstract notion which was often mentioned and elaborated by Joaquin during their meetings – freedom. As a passionate lover, she could not even understand what Joaquin had talked at the instances of their love-making. But the individual journey shows Eliza the real taste of freedom. Z. Nelly Martinez makes a critical note in “Isabel Allende’s Fictional World: Roads to Freedom” as follows:

Her journey in pursuit of her absent lover, Joaquin Andieta, turns into a glorious adventure of self-discovery for the young woman; a journey into the vast spaces and open roads of her minds that results in the development of a nomadic subjectivity, her utmost expression of freedom.

(53)

Eliza’s realization of the real significance of freedom is brought to expression during her isolated journeys but she has already become the embodiment of freedom at the moment she steps out of her house. Eliza renounces her home and motherland nullifying her
procured residential phase. According to Homi Bhaba, as mentioned in his *The Location of Culture*, this is the “condition of extra-terrestrial and cross-cultural initiations” (9). As per Bhaba’s statement, Eliza's lack of residential identity is not a negative connotation but a positive one since she can make home anywhere.

Eliza’s association with certain artists draws her on stage to enact the role of a woman. She is a perfect woman artist in drama but she has to play well the role of a man in reality. At those moments, when she often changes her part of a man to a woman or vice-versa, she gets confused at the idea of her existence whether she is a man dressed as woman, a woman dressed as man, or an aberration of nature. This condition puzzles her, and she leaves the place. But in real, she has even lost her individual identity which is a rare condition at the spiritual level. With all these extraordinary experiences she at last gets united with Tao. Her association with Tao marks the cross-cultural initiation as mentioned by Bhaba. Her mind has attained a stable state, not perturbed by her previous experiences. Even the death of her lover, for whom she has dared to sacrifice everything, affects her little. Eliza’s turning inward does not stop with the change of her interior self. She tries to externalize it by helping Tao in saving the prostitutes of the city. The girls on the verge of death are abandoned by their bosses, and their destinies are redesigned with the helping hands of Tao and Eliza. She never regrets helping the prostitutes, and treats them as co-human beings. She really cares for them and plans their future with Tao if they escaped the cruel clasp of death. Linda Gould Levine analyses Allende’s notion of inward journey in her *Isabel Allende* as,

She also makes it very clear that individual journeys have an intimate connection with the broader social sphere. As both Eliza and Tao Chi’en
come to recognize that their life is in California and with each other, an integral part of their relationship is the rescue of Chinese prostitutes from servitude, illness, and death, a concern that is predominant in part 3 of the novel. (149)

Thus, Eliza’s inward journey culminates in the acquirement of the real conception of life and love along with the external establishment of love.

Alexander Cold, a fifteen year lad, is the protagonist of the trilogy, *City of the Beasts, Kingdom of the Golden Dragon, and Forest of the Pygmies*. The physical journeys that he undertakes with his grandmother Kate are the preparatory phases which transform his stance from unawareness to mature wisdom. As the trilogy ends, he is seen with a complete hold on destiny, not only of his but also of others. His journey into self is mobilized by various exterior experiences. With the increase of distance, his transformation takes place in depth. As a baby cries out at the severance of the umbilical cord, he too is shattered at first at the sudden turn of fate separating him from his family. The light of reality does not penetrate him at first. Then slowly, accustomed to the light his eyes open allowing his heart to expand. As his name indicates he becomes the true defender of men both in his mission and vision.

The three important journeys in the three books signify the inner development of Alexander. In the *City of the Beasts*, his act of climbing slippery mountains to reach El Dorado signifies his struggle in exploring the unexplored arena of his interior which is the actual dwelling place of God. In the *Kingdom of the Golden Dragon*, the journey into the secret chamber crossing all illusions on the way proclaims his tendency to listen
to his inner voice devoid of exterior affectation. In the *Forest of the Pygmies*, his travel to the village of the ancestors, as the name signifies, reveals his acquisition of the real nature of inner reality—tranquillity, a voiceless void. Alexander might not have achieved this but for the accompaniment of Nadia who represents nature.

Alexander’s physical journeys to different geographic locations on earth add knowledge and experience thereby leading to wisdom at the end. The first and foremost influence is Nadia who accompanies him in all his adventures. As noted earlier, Nadia represents nature and she symbolizes the connection between human beings and nature. Her special talent of talking with birds and animals, her simplicity, her innocence, her wisdom, and her inner spiritual core animate the spirit of Alexander, and they pave the way for finding himself. She is the one who identifies the totemic animal of Alexander and teaches him about the energy of the animal spirit which accompanies him like a second soul. She brings to his knowledge the essence of the spiritual conversation between him and Walimai, the shaman. By Walimai’s note it is understood that neither does Nadia belong anywhere nor does she have any individual identity:

“Walimai says that I don’t belong anywhere, that I’m not an Indian and not a foreigner, not a woman and not a spirit.”

“What are you then?” asked Jaguar.

“I just *am,*” the girl replied. (*City*, 109)

The conversation explains the stance of Nadia with reference to existence and a still deeper analysis of the statement reveals the stance of every being with reference to the
spiritual context. Nadia’s accompaniment is the indicator of the right turn at Alexander’s cross roads.

During their visit to India, Alexander is shocked at fathers arranging marriages for their children. But Nadia pacifies him emphasizing the truth which underlies any custom or system and adds that her father would choose her the right sort of husband better than she ever could. When he stresses his dislike by pointing out the poverty, she retaliates that she does not want more than what she needs. This reply shows the sharp contrast between need and want. The people who go by need are satisfied with what they have while the people who are always behind want lose the right way and right attitude. So, Nadia’s accompaniment and guidance play a vital role in creating awareness to the real perspective. Not only her attitude towards life and people but also her connection with nature propels Alexander to take the course inward.

Nadia’s ability of conversing with birds and animals is astonishing to Alexander who realizes the endless realm of love. Her communication is modified according to the language code of the species she meets. The code of any animal or bird is easily deciphered by her that she can easily tame even the most dangerous animals. Alexander understands that her peculiar talent attributes greatly to her feeling of oneness with nature. Love is the language of nature which finds an echo in the human hearts. When the heart is in tune with nature, it opens up and the human beings can identify the energy within, with the power of their totemic animals. Alexander and Nadia identify themselves with black jaguar and white eagle respectively. Lisa Hoskins, in her article “Animal Spirit Guides and Totems” mentions the features of a totemic animal thus:
A totem is considered to be a power, also called ‘medicine’ and is capable of walking down our path with us on our spiritual and personal journey in this lifetime. We can tap into the energies of the animal totems for strength, healing for ourselves, and for others. Higher level beings along with Spirit Guides can shapelift, transforming their energy bodies into animals and sending us important messages that will guide us along and teach us what we need to know. (2010)

As mentioned in the citation, at moments of crisis, the totemic animal comes to Alexander or Nadia’s aid directing the course of events to their favour. The moment Alexander realizes the spirit of his totemic animal his power overflows with confidence and courage. The journeys mould the mental set up of Alexander in line with nature, and his ideals of life and truth change at last due to the unification of his self with nature.

The external influences change his internal self right from his conception of beauty down to the core of truth. Within a few days of travel into the Amazon, his concept of beauty changes as he watches the three; his old grandmother, the young doctor Torres, and Nadia with her childish graces, bathing in a river. The change of body with time is pellucid to his concrete eyes but his inner eye provokes the thought that they are equally beautiful, each in her way. Beauty transcends the seasons of life and nature. This broad outlook is the first step towards his inward journey. The statement that the senses are subjective by Kate with reference to the odour of the beast crafts a deep impact on him.
Alexander’s short stay with the tribal people awakens him to two important aspects; the peculiarity of heart, and the need to abandon ego. Languages are man-made for their convenience. The language of heart transcends everything including human language. Alexander’s short stay with the people of mist not only teaches that the language code is unnecessary to communicate but also makes him realize his stature with reference to the universe. He can very well understand the warrior’s whispers in melodious tones that resemble the sound of the forest, the rain, and all natural pronunciations. He does not try to understand it but listens with his heart. The contribution of words in human evolution is nullified there resulting in the expansion of the heart. He compares the independent courses of the senses culminating in different attitudes and the standard course of the hearts beating in unison. The strange sensation that Alexander has felt amidst the Amazon jungle as seeing his mother is affirmed by Nadia who declares that a heart can perform the function of the senses but with a difference - not bound by distance. One can see, touch, and speak with his heart. Nadia confirms to Alexander that she sees her mother sometimes, and she refers to her mother as a person who is sick in soul since she could not reside in a natural environment without any modern facilities. Nadia encourages him further to apply all the sensory attributes to heart thereby allowing it to function in the real way and as a net effect he can see Walimai’s angel wife days later. The opening up of his visionary heart owes to the shattering of his ego.

Alexander’s ego melts at the analysis of his self. He finds mighty differences between cultures, and as a representative of his culture he sleeps at a corner in the dwelling place of the tribal people. He compares the microscopic existence of that tiny
village in this macroscopic astral space. The comparison further narrows down to his prevalent insignificant position in that tiny village. This analysis hits him hard smashing his ego. He probes into his self and finds:

His lifetime was less than a fraction of a second in infinity. Or may be he did not even exist; may be human beings, the planets, everything in Creation was a dream… an illusion. He smiled with humility when he remembered that a few days before he had thought he was the centre of the universe. *(City, 206)*

The tribal people in the Amazon forest, with their beliefs, customs, and tradition, find the place in the mind of Alexander. They are apt to be quoted as the children of nature. The life of the native Indians is not merely associated with nature but blended with nature. Their physical and mental statures quite concur with nature that they either appear or disappear from a place according to their desire. Even their dwellings seem to be in close association with nature since they are roofed with branches and shrubs. The tribal people are neither greedy nor possessive. As opposed to the individual concern of the modern people they always think and act in groups based on communal harmony. Freedom means everything for them. Padre Valdomero, the priest, enumerates:

“They’re good people, and free; for them, freedom is more important than life itself. They can’t live without it. An Indian who is a prisoner is a dead Indian. He turns inward, stops eating or breathing, and dies,” … And he added that the Indians were primitive in terms of material goods, but very
advanced on the mental plane. They were connected to nature the way a child is to nature. (*City*, 72)

Alexander’s short stay with them brings out his innate nativity. His idea about the tribal people changes with his real experiences. He learns to respect their customs and culture that he goes to the extent of discarding his clothing at a certain point. The mental union of Alexander with the tribal people is brought out beautifully by the abandoning of his garb at an earlier stage and the tribal’s acceptance of a dress code later.

The spiritual stance of the tribal people is one of the seminal influences on Alexander. Their beliefs are well connected with nature, and in addition to their ceremonies and traditions they consider all worldly creations have souls. Soul is an important factor to them dearer than life. Death is relative to them. For them, spirit and matter are one and the same. They are not ready to forsake their ideals for the sake of an alien religion. They cannot understand why Christ died on the cross to save humankind from sin because they do not have the concept of guilt. They do not opt to wear clothes in that hot climate since it is unnecessary to do so in such environs. Each move of them is in tune with nature not disturbing it at any cost for their existence. Alexander’s inner acknowledgement of their ideals is established by his initiation ceremony through which he accepts the charge as their negotiator with foreigners. *Rahakanriwa*, the cannibal bird, represents the common fear of death that lays immersed in the hearts of Alexander and the tribal people. It is the representation of a deadly disease which has taken possession of Alexander’s mother and awaits the right hour to usurp the lives of the native people. His recognition of it at the crucial moment saves the lives of the native Indians.
With this primitive intuition, the contemporary scenario of the world becomes a mandatory influence of his spiritual quest. His visit to Asia, particularly India, brings before his eyes the afflicted life of the poverty stricken people. The hammering reality of the other part of the world becomes the root cause for the practical exposure of his theoretical knowledge. As the religion of the Forbidden Kingdom is Buddhism, he learns all about it before his travel. The emphasis on compassion by Buddha might have pierced his heart because as soon as he sees the poor sect of India, his heart overflows with compassion compelling him to share what he has. The decent distance that he maintains in his mother land vanishes in this different atmosphere. He suffocates outwardly but his heart melts giving way to the overflow of compassion. Even his stubborn grandmother is astonished at her grandson’s viewpoint and feels proud of him:

“You are dumber than you look, Alexander. You can’t change everything with a few dollars. India is India, you have to accept it as it is,” was Kate’s comment when she saw her battered grandson.

“Following those guidelines we’d all still be living in the age of the cave dwellers!” he replied, wiping his bloody nose.

“We are, child, we are,” she said, disguising how proud she was of him. (Kingdom, 102)

The people of the Forbidden Kingdom seem to follow the middle path which Buddha has chosen. They live a life harmonious with nature. As they enter the kingdom, Kate remarks that that is the only country in the world which cares for its ecology more than its economy. Also the people have a strong spiritual background. Even the king is
decided by his spiritual aura. The modest and humble ways of living are exemplified by the simplicity and non-modernity not only with the common subjects but also with the royal people. They use the words ‘possibly’, ‘may be’, and ‘perhaps’ frequently since it is a convenient way to prevent clashes of opinions and confrontations. The mode of living of the country people is a perfect example set before the eyes of Alexander, and it is a declaration of Buddhist principle. The acute difference between the luxurious hotels and the poor sect of India hits him hard for which the only resolution will be the modification of their lifestyle as that of the people of the Forbidden Kingdom.

As the tribal people of the Amazon and the atmosphere open up the heart of Alexander, Tensing and Dil Bahadur exhibit to him the power of the mental plane. He is astonished to see Nadia cured from her illness overnight. Their mental firmness and positive thought have drawn Nadia back to a normal position. Alexander could not believe the speed of her recovery and considers it to be something magical. But the real concept is told by Tensing when he responds to Nadia’s eagerness to partake in the adventurous journey. Since her body is not well, it is her duty to take care of it. Neglecting the importance of the body is like overlooking the significance of a neat paper on which a beautiful painting is to be painted. If the paper is not in a good condition, the painting becomes impossible or it loses its value. Similar is the case with the body. Considerable care should be taken to preserve the body because it is the dwelling place of the soul. Need of a physical medium to comprehend the mystic is beautifully exhibited through his speech:

But Tensing ordered her to lie down again on her improvised bed; she was not completely well and she needed more rest, he told her. Her
body was the temple of her spirit, and she must treat it with respect and care. Her task was to visualize her bones in the correct places, her shoulder without swelling, and her skin clear of the bruises and scratches she had suffered in the last or two.

“We are what we think. Our being emerges from our thoughts. Our thoughts construct the world,” the monk told her telepathically. 

*(Kingdom, 253)*

Dil Bahadur’s conversation with the sacred statue in the secret chamber encourages Alexander’s spiritual concept that not everything can be explained rationally in this world. He understands that one need not probe into the how of spirituality in the enlightened path since one life time may not be enough to comprehend it.

In the *Forest of the Pygmies*, Alexander comes to know about the African gods through Angie Niderera and finds that each religion has its own way leading to liberation. All such paths are unique in their customs and traditions but they all lead to the same Almighty. The Pygmies are afraid of the spirits more than their Gods since they have the same defects people have and hence dangerous. Their respect for their elders is what Alexander admires the most. The Pygmies believe that they have greatly offended their ancestors and thus volunteered suffering. When Alexander proposes to the Pygmies to hold ceremony in the village of the ancestors as a preparatory action to fight against the tyrant king, the Pygmy hunters are horrified at the idea as it is an act of disgrace to step into the village of the ancestors. They enquire Alexander about the etiquette of showing reverence to their ancestors in his country but Alexander has to admit that
ancestors hold an insignificant position in United States. Ellis Paterson observes in his article “Spiritualism versus Materialism” as, “The knowledge of our ancestors is rooted in a spiritualistic outlook. It is an intellectual-spiritual science. We are woefully ignorant and egotistical to believe that we are superior to our ancestors” (2010). This comment echoes the manifestation of materialistic prominence in the contemporary scenario devoid of humility and gratitude. Paying homage to the ancestors is one of the important lessons which Alexander learns from his trip.

Alexander’s stay in the village of the ancestors with Nadia is the pivotal moment in his life since he understands the essence which animates everything. He perceives the connection among creatures as a fine network of the currents of energy. Isolation does not prevail in this universe, and the laws of nature make a rapid flow into his mind. He has lost the fear of fear. The stance of a soul and its connection to the Over-Soul dawns on him:

And finally, in the last phase of their fantastic odyssey, they understood that the hosts of earthly souls, along with all things in the universe, are particles of a single spirit, like drops of water in an ocean. One spiritual essence animates all existence. There is no separation among beings, no frontier between life and death… As their spiritual pilgrimage expanded their senses and imagination, tranquility gave way to euphoria, uncontainable joy, a sensation of tremendous energy and force. (Forest, 210-211)
The final stage of his spiritual odyssey comprises of conquering fear which ultimately leads him to see reality from a rich and luminous perspective. He has freed himself from fear including the fear of death. The spiritual union of Alexander and Nadia pave the way for their marital bond, and the holy connection between them can never be perturbed since they know that they are part of a single spirit. An analysis of the extreme qualities of the human beings he has encountered proves to be a mystery with reference to the universal theory but a closer scrutiny provides him the answer:

They didn’t know the answer to this mystery, but they conjectured that the experiences of each being contribute to the immense spiritual reserve of the universe. Some do that through the suffering their evil has caused them; others through the light acquired from compassion. (Forest, 236)

This is a saturation point in his inward journey and his endeavour in the future is only to retain the holy connection with the Over-Soul forever.

Alexander is a strong symbol of virtue winning over vice. In all the books of the trilogy, he becomes the defender of the oppressed and the victimized. His compassion for the suppressed people, whether they are the tribal people of the Amazon or the Pygmies of Africa, pushes him into action both in the physical and mental plane. Mutual trust prevails between Alexander and the victim group and it equally strengthens them making the bond of brotherhood thicker. With love and trust, they march towards their goal with unified vision. This propagates the idea of universal brotherhood which is the utmost need of the hour. This sort of brotherhood, with love, trust, and solidarity, is essential since it would lead us in the right path and would guide us from further pitfalls. Clara
Banu in her spiritual essay, “The Need for Mutual Love, Trust and Solidarity in Brotherhood” states as follows:

Mutual love, trust and solidarity are attributes of relationships. We need these attributes to be able to bring out different tunes together to harmonize in the song of this world. Then we will understand our goal and we will understand our brothers and sisters. We will be in solidarity with them and gradually reveal trust in each other. The way is not easy, life is not easy, but when we recognize our limits we know when we have to seek help and where to find it. (41)

It is obvious that Alexander develops love and trust in the course of his journey which culminates in solidarity, and he turns out to be a strong representative of brotherhood.

With his heart and mind opened to reality, Alexander easily gets guidelines for his future. He realizes that science and technology are not enough to make him a doctor. He is in need of other important factors with which Tensing has healed. He becomes aware of the positive energy which springs from the positive mentality through the deeds of Tensing and Dil Bahadur. He decides that he would go for Holistic medicine and is sure of the success of this method with better results than any other modes of curing. Alexander’s physical journeys have removed the illusions that surrounded his heart and have filled it with the true essence of life. Alexander’s inward journey has not only resulted in the betterment of self but also in externalizing his acquired inner wisdom to humanity in the form of therapeutic service with compassion and love.
In *Zorro*, Diego de la Vega’s spiritual progression owes greatly to his physical movements and heredity. His collective unconscious is filled with the traits of two different races. While his valiant nature and dauntless spirit are credited by his paternal lineage, the thirst for justice, particularly for the oppressed, is provided by his maternal lineage. As seen in the first battle of the novel, Toypurnia, the mother of Diego, breeds in her a contemptuous attitude towards the colonizers of their land. Though she falls in love with Alejandro de la Vega, the father of Diego, it is just a temporary passion which does not delude her from the main obsession. She may be viewed as the voice of the voiceless, and her only aim is to drive away the usurpers of their land thus establishing themselves as the righteous heirs of the mother earth. Though she miserably fails in that endeavour of establishing justice for her people, she succeeds in sowing the seeds of justice in Diego which grows and grows culminating in bringing salvation to the desperate and desolate people. Toypurnia’s justification for the inheritance of loss and trauma of existence is confined to her communal boundary, but Diego’s justification expands transcending boundaries of race, class, and gender. Justice is his essential core which surfaces at times of need and crisis. His collective unconscious which has retained in it the subjugation and ordeal of his maternal lineage has given room for his unquenchable thirst for justice.

Diego’s love for humanity is proclaimed through his deeds of heroic actions centring on rendering help. As acquiring *ohahue* is his sole ambition since childhood he abides by its essential parameter that is to help others which in turn would enable the body to become an apt instrument of executing needed actions and the soul as an apt place for receiving blessings. His heroic actions which are evident from his childhood are not out of an experimental curiosity but incidental demonstrations. Though shades of his
adventurous spirit cannot be denied, the major credit goes to his tendency to help the oppressed.

The will to establish justice may not succeed always if energy is not associated with it. A wise association of the two is the work of nature to maintain equilibrium in any required place. One such rare union is Diego who has been placed appropriately by nature amidst the chaos of the bloody race battles. His stance is in a melting pot since he stands as an amalgamation of two cultures. The adequate energy that he requires to fulfil his mission is initially provided by his Indian grandmother through the initiation ceremony. His grandmother is a shaman of the Gabrieleno tribe whose prediction and healing power have never failed her. It is the essence of her spiritual quality and Diego’s own experiences that animate his life throughout. She teaches him the way to explore the caves nearby with the help of the carved symbols. To her the caves are the natural temples and they are protected by a higher energy. Since ancient times many initiates have gone into it to seek their own centres which should ideally coincide with the centre of the world:

She explained that the caves were divided into seven sacred directions, a basic journey for spiritual journeys … “Whoever goes in with bad intentions will be swallowed up, and after a while the cave will spit out his bone,” she told them. She added that “if you help others, as the Great Spirit commands, a space in your body opens to receive blessings; that is the only way to prepare yourself for okahue.” (Zorro, 37)
The journey into the interior of the caves is the metaphorical journey which represents his exploration of the self. The words of his grandmother persuade him to choose the righteous path. Her description of the cave as a mortal snare for the sinners and his eagerness to acquire okahue that White Owl had promised for the right persons kindle the longing in Diego’s heart urging him to tread the path of the heroes who have fought for just causes.

Rendering help is code action to invoke the divine blessing of the Great Spirit. His innate desire to acquire okahue moulds his actions and thoughts to perfection. His inclination becomes strong as he undergoes initiation. Initiation is a process in which it is believed that the Great Spirit reveals the destiny of the person. If the application of this system to real life is questioned, by knowing one’s destiny one can prepare in all aspects to suit his destined life. Diego’s destiny is prophesied by his grandmother after the ceremonial initiation. Anne Orsi observes in “El Zorro, Romantic and Honourable” thus: “Diego's Indian grandmother, White Owl, exerts as much influence on the course of the boys' lives as do the Spaniards who raise them. She takes the boys on shamanistic journeys of survival and character development” (1). His totemic animal energy which lays submerged in his interior ocean is brought out. It is Zorro, the fox which is a nocturnal animal, and he is advised by his grandmother to imitate its habit; hiding by day, and acting at night. As a boy, he has rare chances of acting accordingly, but at a later stage his vision becomes concrete only by carrying out his mission as his grandmother has pronounced.

Diego’s trans-continental journeys lead him to perfection to fit his purpose. His conception of places and persons changes with his direct encounter with them. The
existing facts compel all his senses to act in accordance with reality. Santiago de Leon, the captain, is one of the determining influences, and he imprints truth in his mind expelling illusions:

With Santiago de Leon he dared for the first time to talk about subjects he had never discussed with his father. He was amazed to discover that there were many ways to think. De Leon opened his eyes to the fact that the Spanish were not the only ones who claimed superiority over the rest of humanity. Every nationality suffered from the same delusion. (Zorro, 105)

His stepping into the other parts of the world such as Spain and Great Islands makes him behold other types of sufferings exclusive to the places and the people. Any kind of violence, verbal, personal, societal, or national, provokes him to action to protect the victim group. His daring spirit challenges dangerous situations not minding the fatal risks of life. His interior energy becomes the basis of his courageous actions.

Diego acquires the name Zorro after the second initiation process undertaken by him to be enrolled in La Justica in Spain. The principles of La Justica underscore the basic duty of any human being. The members of the secret society should help the poor, be courageous, fight for just causes, be compassionate, and should realize that life does not represent only labour and sacrifice but also it is beautiful for which it has to be defended. Diego observes that the principles of okahue are similar to the principles of La Justica. This hints at the similarity of the underlying current in any culture or country which aims at human perfection and emancipation. The second initiation of Diego propels him further inward widening his vision. While the former initiation opens up the
inlaid energy, the latter one guarantees his service for good causes. It is notable here that while the first initiation brings the unconscious energy to the surface of the conscious, the second one fills his unconscious with the energy of the spirit. In short, in the former state the energy of the spirit is represented to him, and in the latter case he becomes the representation of his inner spirit. Being Diego, he has become Zorro not only outwardly but also inwardly. His energy is at its full swing, gratifying his passion for justice. The mask of Zorro is a concrete posture of an abstract notion. As the soul lies inside the mask of the mortal body, the energy of the universal justice lies inside the mask of Zorro. Also, the mask implies Diego’s detachment on establishing individual identity. He does not prefer to perform his heroic actions with his original identity but prefers to perform in concealed identity. He never forgets to carve a Z on his victim’s flesh which is symbolic of virtue winning over vice.

The journey towards the port La Coruna, where the tomb of Apostle James is situated, is undertaken by Diego to protect the two daughters of Tomas, Juliana and Isabel. They all, along with Nuria, travel towards their destination in the disguise of pilgrims in order to avoid suspicion. In reality, it is the journey towards their interior. The pathway which stands as a symbol of promise and hope stirs them and opens their heart:

An unexpected transformation took place among the four false pilgrims. The peace and silence forced them to listen, to look at the trees and the mountains through new eyes, to open their hearts… The journey to the tomb of the apostle James became an exploration of their own souls. They walked in silence, in pain and weary, but content. (*Zorro*, 250)
The passage referred to is an indication of Diego’s courageous endurance. Contrary to the extravagance of his childhood, the present journey is undertaken penniless and is challenging; it makes him mentally strong and tolerant. When his love for Juliana is not reciprocated, he is broken hearted and indeed it is a great loss for him since he has tremendous love for her. He is angry even at Jean Laffite, the man of his beloved, but it is short-lived. Diego accepts daringly the turn of fate, and his acceptance of reality marks another milestone in his character formation. When responsibility starts weighing on his shoulders, his heart automatically turns towards his mission. Diego is seen as a man not controlled by any of the earthly passions. Through his journeys and own explorations, he is able to attain a perfect stature suitable for fulfilling the noble purpose of the universe - establishing justice. A true inward journey is from being to becoming and then unbecoming. The multiples of Zorro - Bernardo and Isabel - as seen at the end of the novel proclaims this idea which sets a being free from becoming thus unbecoming.

Not only the protagonist but also some other characters of the novel undergo inward journey. Alejandro is able to understand the true nature of the native Indians after he has suffered hard in the hands of the people of his race. Padre Mandezo, the priest, discards one of his important religious principles for the welfare of the native Indians, and he is remembered even after his death for his noble behaviour. Towards the end, replicas of Zorro hint about the enhanced voice of justice. A sort of spiritually elevated atmosphere would ensue if persons like Zorro keep on increasing. It is a strong spiritual symbol which would culminate in strengthening the bonds of human relations.

Ines Suarez’ journey inward culminates in service to others. Her roles in the marital and social lives reveal her destiny as the lady protector of the kingdom Chile. Her
marital and social lives are like a double edged weapon whose edges wound her at intervals but provide ample lessons of life. The *gobernador* of Chile is not without losses and trials. All these experiences prove good for her inward stability and courage. The tribal people, *Mapuche* in general and Felipe in particular, redesign her ideals on other religions. Her professional skills become the mode of service at later stages. Helping humanity to the probable extent is one of the established parameters of love. This basic aspect has a regular flow in the life of Ines.

Ines’ search for true love is not fulfilled till she joins hands with Rodrigo de Quirgo, a Spaniard. The passion of her blooming age is projected by her love affair with Juan de Malaga, but it is short lived. She becomes a prey to the illusory world of her husband who leaves her in search of his luck. Senses betray her propelling her to a pathetic condition from which she soon recovers. Pedro de Valdivia’s entry into her life redesigns the course of love. She proves to be a suitable pair to that Spaniard in sharing his dreams and ambitions but as he fails to declare his love at a crucial moment, she has to leave him disheartened. In pure love, there is no place for cowardice. It is Rodrigo who has proved the nature of dauntless love to her. Ines says:

> My love for Rodrigo was different from the desire I had felt for Juan de Malaga and my passion for Pedro de Valdivia; it was a mature, a joyful sentiment, without conflict, that became more intense with the passing of time… until I could not live without him. (262)

Ines’ identification fails twice which costs her dearly. It is the determination of her heart which sustains her throughout her trials of love and life.
Ines is from a religious background and her faith in *Nuestra Senora del Socorro*, the lady of perpetual Succour, is firm. She sincerely believes Her to be her guiding and aiding Goddess, and never forgets to set an altar to Her wherever she goes. When she undertakes the journey to the New World, the first thing she does in the cabin is to set an altar to Her. Ines by no means fails to seek Her counsel at the needed hours. She firmly believes that only She has sent the thick fog to save them from mercenaries during the voyage. When she is to find water in the desert she reiterates the holy name which is a source of hope and energy to her. Not only does she place Her in the forefront during her ventures and projects but also seek Her guidance in miseries. Deserted by Pedro, she suffers pathetically at heart and the love of Rodrigo could not pacify her. Her hatred for and vengeance on Pedro lurks in her heart ready to spring at any moment. Her burning emotions and pounding heart are not mollified with time. Only prayer helps her during that time:

I carried *Nuestra Senora del Socorro* into the garden, settled us both beneath a tree, and told her my woes. She made me see that the heart is like a box; if it is filled with rubbish, there is no space for other things. I could not love Rodrigo and his daughter if my heart was choked with bitterness, the Virgin told me. (*Ines*, 262)

Her hatred for Pedro is cleansed by a terrible dream after which she feels relieved of pain. It is apparent that her devout faith comes to her aid at required situations.

Ines’ understanding of nature and the native Indians owes its origin to Daniel Belalcazar and Felipe. They both open her eyes to see reality as it appears. It is because
of them, she is able to empathize with the native Indians in spite of their fatal animosity. Daniel Belalcazar, a chronicler and sketch artist, is a man of little faith but a practical one who is never afraid of exposing truth. During the travel towards the New World, he draws clear pictures of the native Indians and the Spaniards of the New World as opposed to the common view. He points out the refined culture of certain tribal people like the Aztecs, Mayas and Incas when compared with them. According to him, the evil-spirited primitives are none other than the greedy Spaniards. The entry of them meant the end of their cultures. They thrust their religion on the native people at the cost of their lives and freedom. Philip Wilkinson, in the *Illustrated Dictionary of Mythology: Heroes, Heroines, Gods, and Goddesses from Around the World*, observes about the native Indian religion thus: “The Central and South America had complex organized religions, and worshipped their gods in large stone temples... Weather gods – from the rain deities of the Aztecs to the sun god of the Incas – were important to these people...” (95). The brutal pride and the strange atrocities of the Spaniards have become offensive to the native people since the Spaniards try to annihilate their culture and religion. When on one occasion Ines applauds El Dorado to be a paradise unimaginable, Padre Gregoria, a priest, refutes saying that the way into the jungle only decays the soul of men. This surface level answer is explained by Belalcazar with a deep spiritual meaning:

“But it is a paradise only in appearance, Senora Ines. In a hot, swampy, voracious world infested with reptiles and poisonous insects, things decay very quickly, especially the soul. The jungle transforms men into rogues and murderers.”
“Those who go there only out of greed are already corrupted, Padre. The jungle merely brings out in men what is already in them,” Daniel Belalcazar replied. (Ines, 49-50)

He clearly explains that the fault is with men and not with nature. His short association during her voyage teaches her about nature, tribal people, and their special attributes.

Felipe, a Mapuche boy of Chile, is contemplative and very quiet. He is able to spend hours without moving like an elderly monk. Sometimes he goes on for several days without speaking proving that each person is a master of his silence. Already Ines has learnt a little about the native Indians. Felipe’s acquaintance and his witty remarks about his race bring respect for them in Ines. When Gonzalea de Marmolejo tries to explain the licentiousness of their marriage system, Felipe retorts what Spaniards do on their land is right. They take a dozen Indian girls without paying their parents, and in addition they do not treat them equally. The Mapuche people pay for their brides and treat them with equal care as their other wives. The Spaniards do not care for their code of respect and are becoming notorious for their ill treatment. So, he suggests hell is not only meant for the Mapuche people but also for the Spaniards.

For the Mapuche people, the idea of possession is senseless and also limited with what they can carry with them. They do not know what fear is. They value courage first; the justness of reciprocity next. Punishment is one of the natural laws. As one sows, so does he reap. Their beliefs and customs are in unison with natural laws. Ines is a secret admirer of Felipe whose child-like innocence and saint like maturity draw the attention of everyone. Knowing the characteristic traits of the Mapuche, Ines realizes that it is hard to
subdue them because it is like taming nature. Ines comes to know about them through Felipe who shares with Ines the sacred customs and significant rites of them. Ines’ knowledge on the simplicity of the Mapuche can be known from the following:

They believe that the blessed earth provides; people take what they need and no more and give thanks for it, they do not accumulate goods. Work is beyond comprehension, since there is no future. What good is gold? The earth does not belong to anyone, the sea does not belong to anyone; the mere idea of possessing it or dividing it always provoked waves of laughter from the usually somber Felipe. People do not belong to others, either. (Ines, 217)

When compared with their culture, which is a representation of arrogance in the New World, Mapuche’s culture, which functions by the laws of nature, is impressive to Ines. But as a member of the opposite culture, she cannot appreciate it openly hence furtively admires the remarks of Felipe.

Ines’ journey towards Chile from Cuzco is strongly influenced by Pedro de Valdivia who sows the seeds of an ideal society in Ines. While the concentration of all other Spaniards is on the yellow metal, Pedro likes the poverty of Chile. He opines that gold corrupts and defiles. It is the reason for the prevailing animosity between the Spaniards in Peru. Gold is the reason for all evil effects including the destruction of one’s soul. According to him, Chile which is far from the corrosive atmosphere is an ideal place to build a just society based on hard work and by cultivating the land. Pedro, who has read Erasmus, wishes the religion in Chile should be simple. He would personally
recruit gentle and kind priests who act as true servants of God. There would be no place for corruption and he would like to abolish aristocracy also. The valid titles will be bestowed upon the persons who lead a dignified life with a noble soul. The descendants of Chile would be honest, hard-working, and respectful of law. Pedro’s idealistic utopia reveals his inner thirst for creating a community devoid of corruption and greed. His viewpoints deeply touch her heart and her moistened eyes reveal her aspiration to attain an idyllic society. Ines has a determined heart that she keeps the notion of creating an ideal society, devoid of corruption, still afresh after so many years. Pedro, who was responsible for sowing the seeds of such idyllic society, drifts away from the goal in between but Ines sticks to it firmly till her end. Yvonne Zipp makes a comparison between them in her article “The Mother of Chile, Rescued from Obscurity” thus:

When they meet, Valdivia is an idealist fueled by dreams of glory; when they part 10 years later, he's been consumed by them. Suarez outlives him by about 30 years, going on to become the mother of the country they founded together. (2006)

Ines’ desire to nurture humanity is pellucid through her action of establishing a system in which no one would go hungry. From the time their community has been established in Chile, she saves effort and foodstuffs by cooking once a day for all. Feeding every mouth becomes her sole obligation, and she tries out every way in enriching the meals with the available things. When days move on, the battles with the native Indians become fiercer than the previous ones dragging them from bad to worse condition. An unexpected attack of the Mapuche collapses their community to the core and shatters the very base. The brutal attack leaves hardly any trace of living stock
thereby battering their psychology. The loss of human lives and the woeful cries echo their loss of hope. With the lack of energy and necessary food, their bodies begin to wither off along with their spirits. Hunger penetrates each cell of their bodies and many people starve to death. Other people work hard; men build the city again and women mend the colony’s tatters; but there is an air of disillusion. Ines suffers with all these people but worries at her inability to fill their stomachs. The trials have made her body strong but her heart softens and she dreams of her breast holding enough milk to feed them all. Her selfless love towards humanity is obvious through her actions and words. Neither the ferocious wars nor the frightening hunger drains out her love. She says:

It was painful to see the wan faces of the population, the sunken cheeks, the clawlike hands, the dispiritedness. I was so thin that when I lay on my back in bed, my hip bones, ribs, and clavicle protruded, and I could feel my internal organs just beneath my skin. Outwardly I grew hard, my body dried up, but my heart softened. I felt a maternal love for those hapless people. I dreamed that my breasts held milk enough to feed them all.

(*Ines*, 213-214)

Ines’ interior development becomes stagnant at the point owing to her pride of beauty. Her desire to pose herself beautiful before Pedro reveals her vanity. Though many instances are evident to label her ego, the manifestation of it is best established through her vigorous speech on Pedro’s flight to Peru. The strong influence of him affects her to the core bringing her ego and possession to surface. Her mental impression that she is the main cause for the upshot of their community in the New World can be traced in that speech. That ego is smashed at the turn of events, and it is entirely
dissolved at the proclamation of the royal crown. Ines’ boiling emotions cool down in
due course, and after it she feels tranquillity inside. Years later, she could talk without
any attachment to Pedro thereby proving her loyalty to Rodrigo. But her love for Pedro is
untainted that her soul could empathize with his suffering during his last days, miles
away. The rest of her life is spent peacefully with Rodrigo who is an ideal pair for her.
Rodrigo is known for his noble qualities and generosity that his union grants a suitable
environment for Ines to move further inward. His beliefs like “one has only what one has
given” enlighten her pathway (Ines, 6). As she grows old, she conquers the fear of death.
Her soul’s serenity could be felt by her. Even her attitude towards God changes with time
crossing the boundaries of religions and images, and it is the true symbol of her inward
journey. She says to her daughter Isabel:

I pray out of habit, not as a remedy of anguish. My faith has never failed
me, but my relationship with God has been changing with the years.
Sometimes, not thinking, I call him Ngenechen, and I confuse the Virgen
Del Socorro with the blessed Mother earth of the Mapuche - but I am no
less a Catholic than before, God forbid! It is just that Christianity has worn
a little thin, the way good wool cloth does after a lot of wear. (Ines, 208)

Spirituality may not be condensed only to the realm of religion. The great sages since
ancient times have been emphasizing that spirituality starts where religion ends. This is
not to underestimate any religion or any religious principle but to criticize the blind way
of following the senseless religious ceremonies. Man always follows the traditions of his
ancestors without having a second thought over it. He is limited to his own perceptions
and societal constraints thereby resulting in so many disparities even in a single religion.
Ines’ view on Gods towards the end proclaims her change. The solid symbols of her religion are confused with the natural elements which the native Indians worship. This stage echoes the assimilation of different religious ideologies. Ines’ religious stance reflects the spiritual philosophy of Bhagvat Gita 7.7 which is quoted by Swami Vivekananda in “Paper on Hinduism” thus: “I am in every religion as the thread through a string of pearls” (47). Ines journey from Spain to the New World is full of gains and losses, and towards the end she is seen as a lady with a stable mind overcoming the passionate and possessive Ines.

Esteban Treuba’s world is confined to the unnamed city, perhaps Chile, and Tres Marias. With his hard labour he achieves a lot in his long life but for human relations. Loss of Rosa collapses his dreams, and he vents his disappointment on everybody including his mother and sister. Nature has given him opportunity to understand life and humanity but his arrogance prevents him from realizing the truth. His pride and vague ideologies hinder healthy human relationships. His short temper is the root cause for all evils in his life. He never accepts equality between human beings and always stresses his superiority over the labourers. His newly acquired name and money blindfolds him, and he forgets that he too has risen from a low status. His ego forms a hard layer around his tender inner self.

When Treuba’s economic status keeps on increasing, his self-esteem develops along with it resulting in the arrogant establishment of male chauvinism. He rapes numberless peasant women of Tres Marias. He does not feel guilty for his action, and he never minds about the children he has produced. The narrator hints at a point that after the arrival of Treuba at Tres Marias, numerous babies were born. But nobody dares
oppose Treuba owing to his monetary and growing political power; hence voiceless sufferings ensue at a larger scale in that realm. His egotism subdues in his love episodes with Clara. Clara is the character precisely used by the author for the deliberate smashing of Treuba’s ego. Treuba’s lost passion for Rosa is rejuvenated when he sees Clara. He is so possessive that he even feels hatred towards his sister Ferula for her special attachment to Clara. But Clara does not reciprocate his love with equal intensity and gives hardly any importance to Treuba. Clara’s negligence is the first heavy blow to Treuba’s pride and possessiveness. Clara’s silence is the next step which shatters him absolutely. Reconciliation never occurs between them during their life time. This indicates the failure of his personal life which compels him to accept the bitter reality.

As Treuba has deceived his numerous illegitimate children, his legitimate children disappoint him by acting opposite to his ideas or expectations. His daughter Blanca’s love-making with a peasant man completely upsets him. His rage is counteracted by Clara who hammers into his mind the terrible loveless rape episodes which were also concerned with peasant women. Levine quotes P. Gabrielle Foreman who explains Clara’s stance that she conveys “Treuba’s past from the unspoken to the articulated private” (25). Treuba has always been the subject; and the objects, the raped peasant woman, are unvoiced. The present situation makes him the object at last and Clara becomes his subject, the action being the voice of the unvoiced. He has become master owing to the suppression of the peasants resulting in their voiceless sufferings. But his sense of worth is crushed by Clara and it pulls him down to realize the shady past.

The death of Clara completely isolates Treuba. The house, which once stood as a symbol of his honour, seems to have lost its grace and it appears gloomy. Isolation
compels him to brood over the past but nothing is repairable. Realization is the vocabulary which comes at the last page of his life dictionary. He has produced countless illegitimate children at Tres Marias. Esteban Garcia, one out of the lineage, tortures and rapes Treuba’s granddaughter Alba to avenge the numerous humiliations and rapes of Esteban Treuba at Tres Marias, particularly his grandmother’s. The Military Coup is a favourable opportunity for him to inflict pain and humiliation on Alba. The chaos caused by the Military Coup and its direct impact on his family shatters Treuba to the core. This is the point where he comes to know about the value of human relations and humanity.

The Wikipedia article “The House of the Spirits” observes:

His realization that he desires the love of his family and peace in his country leads to a pivotal change in his character. In his last days, he slowly loses the rage that has been driving him all his life. He confesses to Tránsito Soto that all he really cares about in life is his granddaughter's well-being, and he is ecstatic when Alba is rescued. (2008)

Allende’s intention behind the character portrayal of Treuba may be paralleled with Aleman’s objective which is stated by Close as, “Aleman’s Christian and utopian objective, illustrated by negative examples, is nothing less than the idea of building a perfect man in a just, economically efficient society” (20).

Allende gives her voice against any sort of revenge through her character Alba. Revenge always continues generation after generation sowing hatred deeply in the tender minds. It is like a cyclic motion which has no end. As a continuation of the cycle started by Esteban Treuba, the rape of Alba ensues. But the character of Alba is magnanimous to
forgive the sinners. Despite her age, the situation of the country and her people compel her to take a journey inward. To her, revenge is meaningless since it would be just another part of the same unavoidable practice. She wants to break that chain and so forgives all those who should be avenged. She says:

   It would be very difficult for me to avenge all those who should be avenged, because my revenge would be just another part of the same inexorable rite. I have to break that terrible chain. I want to think that my task is life and that my mission is not to prolong hatred... (House, 490)

The message of the author is clear and loud here declaring disastrous results on any case of violence and revenge. When Alba is on the verge of death during her torturous days in the prison, she eventually loses the hope of surviving. But she withstands all harassments and saves them all in her memory. She thinks that what she records in her mind would become a genuine historical record for the future. So, she decides to survive in order to bear witness to her personal and national tragedy. Her strong will and determination is set forth by the author to emphasize retaining optimistic status even in pessimistic conditions. Alba’s writing would proclaim the painful pages of the Military Coup, and the future generation cannot be misled by other opinions. Reality has to be portrayed as such and true witnesses are necessary for it. History teaches man about his false steps and taking notice of it at the right time would save him from further calamities. Alba is an indication of this message, and her inward journey is what the author expects from everybody.
Clara’s change with time transfers her standpoint from expression to execution. Her part in the spiritual world is limited to prediction in the beginning. For a long period of time, it has been her routine in which nobody intervenes including her parents and Treuba. Silence is her refuge when she becomes dissatisfied with the exterior world. She turns to silence when Rosa dies and it is sort of protest to the way the doctor mutilated the body of Rosa in the name of post-mortem. For the second time, she takes refuge in silence when Treuba strikes her on the issue of Blanca. Linda Gould Levine observes in *Isabel Allende* as, “When Esteban strikes her to regain his power, she turns to silence as a means of voicing her outrage and safeguarding her inner world” (25). Clara’s interior development speaks through her helping deeds at last. Clara’s life in the parental home does not have episodes of journey, but her marital life gives her opportunities to travel between the capital city and Tres Marias. When she starts seeing the outer world with concern, sufferings and other dark aspects of life are revealed compelling her to partake in reality. She becomes committed to her society, and her provision of needed things to the deprived begins to take root in her routine. Personal development promises a placid atmosphere but personal contribution in developing the society paves the way for the healthy growth of the society. Along with her son Jaime, Clara extends her service to the utmost extent. Her enticement in the magical world gets reduced with years and she gives equal importance to her family and other matters concerned with reality. Alba gives an account of her social activity as follows:

Clara became an expert in social benefits. She was acquainted with all the services the state and the church provided for taking care of the disadvantaged. When all else failed, she took them into her own house…
The network of Clara and Jaime’s protégés expanded to the point where they lost count of how many people they were caring for; … (*House*, 255)

Clara’s endeavours do not stop only with predictions. They extend to embrace human beings. Extraordinary powers devoid of service and humanity cannot be addressed as divine. To be called truly holy, the service should be with love and without expectation. Clara’s deeds may be addressed so, and it becomes possible only with her active participation in reality.

The physical movements of the protagonists bring an inward development by their association with people, nature or personal experiences. Through the wide travels of her protagonists, Allende emphasizes the necessity to undergo transformation if it becomes obligatory for one’s inner realization. Her characters assimilate valid and valuable notions of life as a result of which they undergo radical change which is apparent in their character development and outlook. Their levity, hotchpotch ideas, and berserk imagination are replaced by gravity, standard vision, and acute intellect. Not stopping with personal progress, Allende’s protagonists offer their voluntary help to the victim group of any sort. Their hearts expand giving room to humanity in general and compassion in particular. With reference to this Mary Main remarks thus:

Throughout her long career, Allende has always insisted that love, and understanding among all people, are her higher values. Despite the world’s problems, she has hope for the future. Isabel Allende, through her words and her life, shares that hope with readers all over the world. (106)
Beyond merely sympathizing with the suffering people, Allende’s protagonists are able to empathize with them. Each protagonist, confined to the realm of execution of their power, is saddled with social responsibility fraught with immense commitment to the world.