

Chapter – 6

Conclusion

Isabel Allende is the most acclaimed woman writer of Latin America. She has such a large readership that her fame rivals that of Nobel Laureate Gabriel Garcia Marquez. To label her exclusively as a Latin American woman writer, however, is to encase her in a category that her life and work far surpass. She is read throughout the world. Her books have been best sellers in the United States since 1988, and her fiction interests in both North and South American culture. A full length study of her work in the Twayne-World Author Series bears proper tribute to a writer whose contributions to both contemporary Latin American literature and world literature have resulted in so many international prizes. Some critics have consistently that her quality writing is incompatible. This research work pays particular attention to Allende's craftsmanship which informs her public about important historical events. This suggests an agenda of social and political change.

Allende has not deviated from the distinctive endeavour since her first novel. She has continually traversed both ends of the Pacific in her life and her writings and has provided readers with compelling renditions of Latin American history and the shaping of North American individualism. Her novels, *Daughter of Fortune* and *Portrait in Sepia*, are situated, in fact in both North and South America, a tribute to her ability to navigate with ease ideological and national divides. This breaking down of barriers is a constant presence in all of Allende's writing where the boundaries separating the real and magical, the historical and imaginative, the wealthy and dispossessed, the serious and the comical, the male and female, and the different nationalities are continually eroded as new realities are born from the fusion of opposites. The creation of a hybrid and utopian realm, where entrapment is replaced by freedom, is Allende's gift to her readers. It not only gladdens our hearts but offers us a powerful antidote to fossilised discourses of power that permeate public life. If by her own account, Art is an act of alchemy. It is an effort to take the evil of the world and by internalising it. Transform it into opposite: hope, love, friendship, solidarity, generosity. Isabel Allende might rightly be called a master alchemist whose writings transform the dark side of the humanity and illuminate the potential for goodness in the world. Her profound sense of optimism and spirituality infuses her countless protagonists -female and male -who have such a sense of vitality and passion that they are rarely defeated by overwhelming social and political realities. They subvert cultural norms, they fashion their own identity, and they celebrate sensuality

and love. In this way they make us believe that we too can do the same and that oppressive notions of gender, class, race and ethnicity are not fixed in stone but can be transformed through individual acts of will and communal support. While her endeavour encompasses all of humanity.

Allende has made a special contribution to cotemporary Latin American literature through her portrayal of pressing historical concerns and all refashioning of such genres as the historical novel and the buildings roman. Infusing her fiction with her underlying feminist convictions she situates her female characters smack in the middle of difficult historical moments and enables them to skirt the minefields of convention and tradition. Allende's highly accessible narrative style has enabled her to reach a vast public that far surpasses the reading audience of any other Latin American woman writer. In this way she has familiarised readers throughout the world with the Chilean history in the nineteenth and twentieth century the struggles of the guerrilla movement in Venezuela, and the vast landscape of Latin America. Her extra ordinary ability to seamlessly blend together history and fiction enables her to create a literature that has tremendous educational value for her readers at the same time that it entertains them. If readers have gained similarly insights into the complexity of Latin America through the writings of Gabriel Garcia Marquez and Mario Vargas Liosa, they have yet to understand the potential for individual and collective acts of feminism until they read Isabel Allende.

It is not only her uplifting message that accounts for her appeal. It is also her extraordinary talent as a story teller, her gift of weaving a narrative of epic proportions that encompasses historical moments, past and present, but that never loses sight of individuals who populate it and make it real. Allende's fiction however is not designed for passive readers. In the tradition of the best story tellers who actively engage their public n the experience of listening. Allende's tales demand an active reader willing to participate in her narrative adventure and to complete her stories and accept their very inconclusiveness as emblematic of life itself. Her readers, in fact have often been so intrigued by the open ending of some of her works that they have written her letters about the fate of her characters. As she herself recounts. That is one of the reasons why she wrote *Portrait in Sepia*, thus demonstrating how authors not only influence the readers but also readers similarly propel and fuel their favourite authors imagination. Allende does offer her faithful readers playful nods of recognition as familiar characters and places reappear in several of her works, most notably *The Stories of Eva Luna* and

Portrait of Sepia, in addition to her memoir, *Paula* which reads like creative bend of Allende's life and fiction.

Despite the relationship that exists between Allende's different works and most notably, *The House of The Spirits*, *Daughter of Fortune* and *Portrait in Sepia*, Allende is not intent on creating a self contained narrative world that reproduces itself. Much as she challenges her readers to think about difficult questions fraught with political meaning, she challenges herself to expand the limits of her art. In a 1991 interview, Allende explained that "every writer of fiction should confront these three challenges: write short stories, an erotic novel, and children's literature" (Allende 1991c:198). Nearly a decade later, Allende has indeed written a collection of short stories, numerous erotic passages interspersed throughout her body of fiction and tantalising cookbook complete with countless titbits on aphrodisiacs that may have satisfied in some measure her desire to write an erotic novel. No she reports in a recent interview this author that her next literary project is young adult literature for children ten years old and above (allende2000b). It is tempting to say, Harry Potter and J.K Rowling, beware but for now, both can rest easy.

A final ward must be said about Allende's personal involvement with her reading public, for that, too, is part of the Allende's mystique. She answers every latter her readers write to her on textured paper engraved with a forget-me-not. She creates a tremendous sense of intimacy in her public speaking engagements by sharing with her audience details of her personal life, real or imagined, that alternately make them laugh and cry. She recounts with great humour family anecdotes that make their way into the fiction, among them the popular story of her great Aunt Rosa, who appears with green hair in *The House of The Spirits* because she was considered as beautiful as mermaid. If the erasure of boundaries is driving force in the narrative, she achieves that same end in her life by breaking down the barrier between author and reader. Allende's readers not only love her fiction, they also love her, and allow her personal journey through despair and death to unleash similar moments in their own lives. Many in fact, consider her memoir, *Paula* finest piece of writing and spiritual work.

Allende has stated on many occasions that it is too early to judge the impact of her work, that only time will tell if she endures as a writer of note. I would argue that her extensive body of writing produced over two decades gives he critic ample criteria to evaluate the long range significance of her work. Her distinctive voice will continue to occupy a prominent place throughout her native Latin America, throughout her adopted country, the USA and throughout Europe and Australia as transmits her hope for a

'society where those who have too much will learn to have less'. The author and journalist, Pete Hamill, pointedly noted when he presented Allende with the Dorothy and Lillian Gish Award in 1998, fine literature can also find a wide popular audience. This indeed explains the magic and the legacy of Isabel Allende.

This thesis is based on different chapters whose findings are given as under:

Chapter 01 gives the introduction of thesis. It further shows the authors specific use of nature and her mention of its supreme characteristics are striking notes to the human beings who have made a quod of materialism around themselves. The busy scheduled life stands aloof from nature thus neglecting simple pleasure and even human relations sometimes. Mental tensions, disparity and other vicious forces start dominating man. When drifts away from nature and from its simple course. Suffering is outcome of misdeeds and sometimes it paves the way for understanding the so far misunderstood or unknown things to create awareness and to raise the level of conception. Right from the ways of leading life down to realisation of the ultimate nature plays a vital role in the evolution of man taking proper indication from nature. The recurrence of incidents would never make the emotions immune but it rouses wild imaginations to bring one to the normality. Nature acutely provides an emotional shock to root out the emotions from its core.

Chapter 02 finds how Allende emphasises freedom at every opportunity. She is provided with and apart from its literal significance. She soars to indicate the necessity to conquer the abstract hurdles, the first and foremost being fear. Be it fear of death, torture or suffering. Fear has always the capacity to annihilate self-confidence thus mollifying optimistic thought and effect. Allende's words throb to overcome the confines of fear. She strives to point the negative forces which originates from fear and its traumatic effect. Allende roots out personal and societal fear along with the fear o misfortune. The death from her characters affirming her penchant for resistance and resilience.

The chapter sums up as: Racial prejudice is found among ethnic groups. In *My Invented Country*, Chilean dismisses the class system which is offshoot of racism. Class system is seen in subclass of Arabs, Chinese, Jews, Arymara, Mapachu etc. Clara del Valle in *The House of The Spirits*, witness racial hypocrisy while her inner eye make her to highlight the wrong doings of her husband Estaban Trueba a sexual predator. Allende condemns the social predominance in *Daughter of Fortune*. The enslaving in *Island Beneath the Sea*, opens a run of a mill and detachment of classes . a multilayer

social structure. In the *Ines of My Soul*, Allende highlights how Spanish conquistadors dehumanise the indigenous people in Latin America. Allende works in different conditions as with Haracio Fortunato's charming of haughty Patricia Zimmer man in "present for a sweetheart" and the social rebel against pilgrims in *The House of The Spirits* and trouble created by phallogocentric characters Estaban Trueba in capitalist society.

In Allende's own words "the world was run by men and written about by men who, consequently wrote us (women) our role and our place in their world. The result was crude patriarchal myth reinforced by separation mutual ignorance and machismo" (Short Story 05).

She is conscious of her responsibility to help her define the characteristics of women in Latin American literature: only recently have women stormed the literary bastions en masse and seized the right to write themselves to define themselveswriters passions and anguish emerge from the darkness to which they were banished, redefined femininity in a welter voices striving to create in letters women we can all recognise (short stories 5-6).

Allende speaks about gender issues as men who rule and control over women as business as usual which Stephen Hart calls it patro-centric political mistreatment. Allende presents the thundering manliness of the womaniser and strong men in two words. Critic Donica Radulescu advocates that the more harsh of women in a given society or group is, the more women set up permanent contacts with each other and figure out how to stick together. Allende work creates procedures for adapting to a residential and legislative oligarchy inside a macho culture. For example the scorn of the female dream, the limitation of women, instructions and oversight of mail to women in *Daughter of Fortune*. A significant decrease of women, the marriage facilities by religious administration. In *The House of The Spirits*, Estaban Trueba embodies the man centric belief system of the dictator husband, a characterising nearness in his home manor and group. Trueba wraps himself in the male mantles of family homeland private property and church. Referring to novel *Eva Luna* Allende stress the energy of Spanish monarchs over the vagrant Consuelo. When she achieves adulthood at the age of twelve, the men appreciately limit her and five local young women to the convent of the little sisters of charity before the six vergins can express their womanhood and convey licentious disgrace to the mission. The immurement of females starts with a pious devotee locking them into a shelter from figuring out how to read to cooking for the group as a signal of

kinship, she frees herself of paternalism that had kept Consuelo from forming into an entire individual.

For *Island Beneath the Sea*, Allende draws a prompt difference between prostitute Violette Boisier, a 15year old Spanish excellence who complies with her touchy sibling Sancho in the issue of romance. Allende recognises offshoot of as prostitution, where women have no option other than getting to sexual slaves of men. Finally we can say that where ever Allende finds the women folk booted down at various terminals of life. She brings the cognisance of their trouble in her stories to bring them to lime light.

Besides other problems Allende highlights military troubles in her novels as well. Her first book *The The House of The Spirits* is record of the diary of tyranny and sufferings as she is herself product of that turmoil. This novel centres around the impact of history and legislative issues on culture and writing particularly aftermath of the Pinochet tyranny in Chile. During which Marxist president Salvador Allende on September 11, 1973 was ousted out. This novel investigates the association between enchantment, family and gentility in an anonymous Latin American nation. From the societies of Incas and Aztecs to the Spanish king crown of king Ferdinand and Queen Isabel. The real fighters for serving Christ were trained conquistadors who were well trained after 100 year war with moors. They went to new world in order to Christianise them with an intention of 2nd coming of Christ. Chilean attack on neighbourhood Bolivia in 1879 for its rich nitrate assets support by British financial greedy specialists with the rest. Peru and Bolivia was completely annihilated. The chapter covers the good portion of history and military terminal by referring to history and Allende's fiction. Allende fiction gives the picture of 20th century Spain especially Chile while as history takes us back to 18th century.

Chapter 3rd finds out the role of protagonist as writer, mother nurse and lover in her novel *Paula*. *Paula* is a novel based on the life illness and death of Allende's daughter in her young age. Allende writes this autobiographical master piece after her demise. She was suffering from a dreadful disease called porphyria caused by medical negligence of doctors. Her disease lead her to comma for about a year before her death. This novel has an elegiac form on the separation of daughter from her mother. In this novel Allende points out how painful the disease was and how unbearable the pains of death are? *Paula* uncover that being a mother involves lost distinction that is hard to survive. The mother who star in this novel gets her own particular character from that of her kid. Parenthood decides all the essential choices of its way, daughter's death and outcome of her life. The

feelings of misfortune that originates from the deplorability of the passing of a daughter in the same paying little heeds to social contrasts.

Further Allende uses sex and love interchangeably in her other novels as:

Allende pictures her work station as a private temple a sacred place to perform ceremonies or sexual love of writing. Allende explores variant forms of sex from the lesbianism of Ferula Trueba to the Estaban's tumbles with Transito Soto at the red lantern. In *The House of The Spirits* to the Rosa's baby. Allende's lively interest in coition infuses the post Boom literature with such satisfying romps as the naked groom chasing his bride. In *The House of The Spirits* powerless patriarchal society the del Valle women surrender themselves to passion and commitment but elude the traditional life in domestic chain. In *Eva Luna* narration of the childish story by Eva Luna. The protagonist turns her into place of parties and good times, the child sized vision by selling ice cream, by the age of fifteen Eva outgrows sexual fantasy. Finally due to sudden mishap in her life she was sent to police station where she was introduced to collateral damage of adultery.

By summing-up it comes to forefront that be it lesbianism or heterosexuality, in both the cases love takes the first place depending upon the conditions. At times because of poverty women have to market themselves before males. Rape, torture by military or drug addicts is usual case where women are subjected to forced sex. The tail piece of the chapter gives detail of how Allende brings herself out of chaos and quagmire by writing. Similar is her characters doing in various novels to earn respect in society. Allende moved away from Chile to Venezuela finally to USA for saving herself from being killed. She left journalism and started fiction writing. From the beginning of *The House of The Spirits*, *And of Clay We are Created* and her carrier, the author foresaw the humbling of great plans by orchestrating diabolical situations that placed her nation in peril. Allende writing is always about freedom about owning your own life. The title character in her third novel, *Eva* yearns for belonging which she achieves in *Agva Santa*, when she redefines the extended house hold "my patron were my family" (Allende 1987:157).

Eva understands her limited position and depends only on herself and her writing abilities to gain financial and emotional independence. In *My Invented Country* Allende develops the notion of reclamation through creativity a method adaptable to repressed and inarticulate. Allende triumphs over violence and war through different characters in *Ines of My Soul*, *Island Beneath the Sea* and in *The House of The Spirits*. The author has great regards for Haiti's freedom fighters such as Gambo, Martyred Macandal, Bookman who

fought against white planters and supremacy of imperialists. In nutshell Allende not only herself struggled and succeeded in earning respected place in the world literature but also her characters did the same in her fiction.

Chapter 4th findings are as follows: Allende is considered to be the most widely read Latin American writer whose delicate portrayal of the wide ranging aspects of life like love, adventure, politics history and philosophy places her in the series of popular writers recognised in international literary arena. Though she was influenced by host of Latin American writers and the women writers of united states. Allende's means of implementation of literary device and demonstration of theme pronounce her individuality, and voice her dimensions of life. Allende consistently reminds that she does not belong to any literary tradition in an announcement of her stance in the world in general and literary world in particular, indicating one of her desired issues- the fusion of opposites belong nowhere and belong everywhere. If this broader outlook narrowed down to her writings, astonishing they too reflect Allende's poise of blending. The contradictory features by weaving the threads of reality and fiction which after indistinguishable overlaps form a colourful cloak into which majority of readers perfectly fit in a comfortable feel. Allende's writing has the magical power of entrancing the readers at the same time. It is an exposure to the luminous thoughts which animate the world there by prompting her audience to have a radical outlook for bringing the transformation in the society. Further the chapter sums up as follows:

Since the dawn of the civilisation there had have been social and political conflicts leading to violence. Allende's life is the product same violence as is expressed in her novels. In *Eva Luna* raids on prostitutes by fraudulent police. In *The House of The Spirits* the devolution of husband Esteban Trueba for Clara del Valle into physical violence destroys marital relation while foreshadowing a national political disjuncture. The *Ines of my Soul* shows the Latin American colonial era. In this era downfall of infamous conqueror Francisco Pizarro and the trickery of Pedro-de-Valdivia in swindling Santagians of their gold. In *Island Beneath the sea*, on historical level the Haitian emancipation struggles from 1791 to 1804 incurs a series of shifts in loyalty as black Maroons determine whether to ally with the French or Spanish or continue to fight alone for freedom. Events of restriction afflict Allende's characters, offering them periods of safety and contemplation as well as obstacles to personal liberty and intellectual curiosity.

Limitation appears as the rainforest shelter that confines a perspective of the Brazilian sun in *City of the Beasts*, the hallways of the Red Fort and the social

immurement of ranks in India in Kingdom of the Golden Dragon, and the "instinctive fear" that overwhelms photojournalist Rolf Carle on survey Avucena's submergence in mud in "And of Clay Are We Created". In Eva Luna jobs equate with boundaries and containment of her natural exuberance. As helper to a maid, Eva ranges no farther than a garden where sounds from the streets cause her mind to wander from work. In novel *The Infinite Plan* study of male chafing at social and institutional confines beginning with the coming of age of Greg Reeves in a Latino barrio where he contends with differences of race and custom. As an army reserve officer during the Vietnam war he affirms "my friends, my brothers all united in the same fraternity" but regrets the merge of "blacks and poor, whites, country boys, boys from small towns from the worst barrios" it doomed combat (Allende 1993:183,191).

Evil in Allende's works abstruse enemy of good. In stories like Eva Luna the author is free to avenge offences as with the coma, she inflicts on the plotter Mauro Carias in the *City of The Beasts* and the fiery helicopter crash that burns Tex Armadillo in the Kingdom of The Golden Dragon. In the House of The Sprits a re-enactment of Allende's country's suffering under colonial masters and dictator Augusto Pinochet.

Allende's writings give the detail of hypocrisy, in *Paula* is a lengthy discussion of authors innocence at the age of twenty. She tackles the subject of hypocrisy. In a few sentences she captures the absurdity of sex education in 1960's that introduces young males to condoms but conceals birth control pills and other methods of contraception from females. Allende recalls how girls are advised and rebuked by parents on exposing or fulfilling of sexual instincts. Allende's historical fiction discloses the false attitude and principles that began during colonial times. The life of Ines in the *Ines of My Soul* provides the author with details of a nation founded on usurpation, cant, and sanctimony. From the beginning Spanish who colonise tribes in order to so called civilise or Christianise them, raided Indian villages to steal grain birds blankets whatever come in their way.

Allende surveys much of the world's wrongs as a landscape on which to set such stories as the suffering of the Palestinian Kamal at the hands of Israelis in Eva Luna, the caging of Juana La Triste by judge Hidalgo in the prophetic fable "the judge's wife" and the horse whippings and hangings perpetrated by vigilantes in *Daughter of Fortune*. The survey of inequality throughout The House of The Spirits worsens when allied with greed. The first text depicts miner Esteban Trueba's intent to colonise both land and

peasants and force his workers what Amy Shifflet calls a "commodity for personal gain" (Shifflet, 2000:15).

In *Island Beneath the Sea* the injustice of colonisers in barbaric form of slavery. Slave holder Toulouse Volmorains reliance on overseer prosper cambray exonerates brutality to pregnant field hands most of whose pregnant field hands most of whose children succumb abortion or death in infancy. In *The Infinite Plan* Allende organises the psychic preparation for Gregory for law, thus explaining his peculiar skill at rescuing illegal aliens from unjust regulations. Allende has chosen to elevate peripheral or minority figures the socially unacceptable who struggle for respectability as she herself is marginalised as Latin exile with a US citizenship as she claims mixed heritage of Spanish, French, Mapuche Indian.

Allende yields a consistent doubt about the worth of organised faiths such as anti women Dutch Lutheranism and the wisdom of the Quaker and Buddhist philosophy in *Daughter of Fortune* eccentric holy men and cows in *Kingdom of Golden Dragon* and the staunch catholicism of the title figure in the Clarisa. In an interview with Jonathan Richards for the Santa Fe New Mexican, Allende expressed a wry scepticism about orthodoxy, the scripted religious purity that balances the upper-class taste for perverted sex. World is bent to greed and brutality Allende writes of violence and redemption as a means of exorcising residual harm she chooses scenes of cruelty or mayhem to heighten character traits. For example a police lieutenant's battery of the title in *Eva Luna*. A fight to death of prisoners in *Forest of Pygmies* and the burns that Charles Reeves inflicts on Greg's hands in *the Infinite Plan* as a punishment for stealing pencil. In novel *Of Love and Shadows* the bloodbath sends the journalist Irene Beltran into a faint relieves her with a cup of dark clotted vampires soup simmered from the entrails one of the many illusions to the Christ's martyrdom. For *The Daughter of Fortune* Allende has only to recite the atrocities of Californian history. The scramble for instant wealth exposes characters to the luckless singsong girls abducted from China and the racist backlash against Cantonese and Chilean Labourers.

During the Chilean civil war 1891 episodes of beheading, impaling and cattle slaughter precede arrests sacking tortures and regulations. Further vengeance is openly seen in Allende's novels. For *Eva Luna*, vengeance takes both commonplace and colourful structures, again in the hands of furious guys. The attack of teams of police on a Caribbean demimonde serves the shock of authorities "infamous for slipping weapons

and medications into pockets to embroil the innocent" as opposed to for following the directs of the law (Allende 1987:130).

The racial standoff in *Ines of My Soul* sensationalizes a New World bad dream, the fierceness of locals at the usurpation of their territories. The novel anxieties the seething retaliation of Michimalonko, the Mapuche boss who sticks around for his chance and marshals his powers to incur the most harm. The hero puts her contempt for brutality in the revilement of conquistador Francisco de Aguirre, a "raving and hawkish" military benefactor and pal of Chilean senator Pedro de Valdivia (Allende, 2006,19), War has always created destruction. The conflict of liberal and traditionalist amid the 1891 Civil War repeats the retributions recorded in the historical backdrop of Valdivia's frontier dispute against Lautaro and the Mapuche in *Ines of My Soul*.

More destructive than civil war, the exploding contempt that hues dark white relationships in *Island Beneath the Sea* taints even the quiet situations of labour and celebration at Habitation Saint-Lazare, a more accommodating condition than the hellhole worked by the perverted person Lacroix. Nourished by people in general consuming of maroons, fever for the radical Macandal's goals of dark freedom warms the concealed germ of insurgence. In the section "Turbulent Times," Allende pictures the progressive seed shape moving into "a serpent, a scarab, a monkey, a macaw,... the whisper of the rain" and the mosquitoes that spread disease (Allende, 2010:113).

Chapter 5th finds how Allende exploits magical realism with a purpose beyond its scope as a modern device, to convey the mystique. A scrutiny of all the magical episodes, as handled by Allende, reveals the convergence of three important branches of religions, ethical, theistic, and animistic, resulting in syncretism. This mood of approach underscores her universality in broad spectrum and it is further narrowed down to show her respect or all communal beliefs. The three concepts pervade in the magical realist episode and each is attributed with its individual trait for execution of purpose. Latin America has had been land of magic realistic literature. In magic realism the imaginative position is considered as its trade mark quality since the account mode endeavours to separate the refinement between the contrary viewpoint. Allende uses nature in particular sense, her chief characteristics are striking notes to human being who prefer material gains in their lives. The busy schedule life stands aloof from nature thus neglecting simple pleasures and even human relations sometimes mental tensions, disparity and other vicious forces start dominating man when he drifts away from nature and from its simple course. Suffering of misdeeds and sometimes it paves the way for understanding

the so far misunderstood or unknown things to create awareness and to raise the level of conception. Right from the way of leading life down to realisation of the ultimate nature plays a vital role in the evolution of man. By taking proper indication from nature, awakening is created which prompts the journey inward or vice-versa. Ted Andrews criticises man's negligence of nature in his *Animal-Speak*: the spiritual and magical powers are as follows:

Humanity has lost that instinctive tie to the rhythms and patterns of nature and with that loss has come a loss of reality of magic. Nature tries to show as everyday that all forms of life can teach us. As we learn to listen to nature we break down our outworn perceptions. We find that magical creation is the force of life inherent in all things and it is this above all else nature teaches to those who learn from her.

The elements like phantoms, marvels, odd gifts or occasions, sudden appearances or vanishings and add air which run in accordance with regular talk of the story. It is comprehended that unless the magical realists are acknowledged as a piece of regular reality all through the talk the written work cannot be recognised as obvious mysterious pragmatist commitment. This has its offshoots in 1920s but started as viewed tool in literature from 1940s Franz Roh is of greater credibility in this field. Alejo Carpenters book *Kingdom of this World* is chief example to this field. As per Latin America it has witnessed turbulent history, brutality, killing, torture has been day today routine there.

Allende utilizes the magical realistic strategy to reflect different social viewpoints and singular impacts. With Isabel Allende, as with all real Latin American journalists memory assumes a urgent part in the entire specialty of narrating Unlike the Anglo-American novel that takes after a direct way this inversion of artistic facilitates by which we perceive our narrating has real ramifications in the feeling without bounds the thought of that which is yet to happen—is set at back of the speaker; the past which he or she can utilize in light of the fact that it has just happened, lies all before him or her He or she manoeuvres into the future obscure; memory pushes ahead, trust in reverse,

Magical realism is predominant in every one of the books of Allende under investigation. She has utilized the gadget suiting to the subject of the books and that aides in the improvement of the story. Magical realism is pervasive all through her first novel *The House of The Spirits*. The work of magic realism pinpoints the character improvement of Clara and Alba. Dashes of women's liberation upgrade the measurement of magical authenticity. It is likewise utilized to underscore compassion to increase

perception. In *Daughter of Fortune*, magical pragmatist scenes center around singular survival and mutual survival. The finishing up some portion of the *Forest of the Pygmies* has a frightful air which turns out to be a trademark setting of magical authenticity. The mission of Alexander and Nadia is accomplished toward the finish of the prequels with their courageous strategy in their unique human structures however *Forest of the Pygmies* gives an exciting peak the energized soul of their totemic creatures alongside other supporting powers since the objective of assault isn't a human power yet an astounding magician. Allende gives square with accentuation to normal and magical components; regular things with magical powers and unprecedented things done normally. With an biological brush in her grasp, she illustrates antiquated models at the background of the contemporary world. The Beast which shows up in the *City of the Beasts* and the Sasquatches which show up in the Kingdom of the Golden Dragon are common cases. Not ceasing with these, there are various pictures of impossible to miss creatures and winged animals which make this world an magical pragmatist asylum. The pathway to the Sacred Mountain, the residence Gods of the People of the Mist, is a help of regular scene and is loaded with numerous exceptional animals. Alexander sees a bizarre flying creature like winged reptile which takes after winged mythical serpents. The sensitive soul of Walimai's significant other flies crosswise over and plunges on the back of that weird winged creature, and the fledgling makes an exquisite spin over their heads, lastly settles on a stone of blue precious stone. They go through a maze of passages which associates the outside world with the breathtaking scene inside - El Dorado. Alexander and Nadia's investigation of the African market winds up in a place committed to witchcraft totally. It is a theatrical presentation of a wide range of magical; specialists, soothsayers, fetishists, healers, exorcists, and voodoo ministers. There is a show of a huge scope of outlandish things to relieve the awfulness of life. They go over a voodoo priestess Ma Bangese who articulates her as an ambassador between the genuine and the heavenly world. The environment inside her impossible to miss cottage is a common seat of witchcraft. Mama Bangese calls Nadia magic; her announcements with respect to Alexander and Nadia are valid enough, and they begin trusting her prediction that they are to confront peril lying ahead in the woods taking a chance with their life. The House of The Spirits is set at the background of a scary air which mixes normally with the typical existence of Del Valle family. The spirits are a vital part of their life and their essence is not really taken note. The title implies the part of magical realism in the family unit of the Del Valle, and the story begins with the landing of Barrabas, an phenomenal canine. He is of puzzling family line and offers nothing with the wandering pooches in

the road and the highborn breeds. Indeed, even the veterinarian isn't equipped for distinguishing his starting point attributable to his boundless limit with respect to development. Toward the finish of a year he progresses toward becoming as tall as a yearling. The relatives start to question on the off chance that he is extremely a puppy or some colourful animal got by Uncle Marcos. His crocodile paws and sharp teeth are sufficient to nibble off one's head and eat up a little youngster as Nivea Del Valle fears. Rather than his fearsome outside, he is to a great degree easygoing. Patricia Hart, in her *Narrative Magic in the Fictions of Isabel Allende* sees the novel as a sort of "Magical Feminism" or "magical realism utilized in a femino-centric work" with respect to Clara's part as implicit deprecator of male centric power (Hart 1989:29-30).

The narrative of ants in the nation domain of Esteban is fascinating. Once, a torment of ants assaults the nation domain of Esteban totally eating up the plants first and begins to seek after the creatures next. There is no solution for stop the development of these ants since day by day they continue expanding and attacking even families. The pesticides and the agrarian expert are of no assistance. To spare Tres Marias, the old Pedro Garcia arrives, gathers a few ants in a white tissue, takes them off the fringe, and abandons them demonstrating the exit plan. The following morning, shockingly no subterranean insect is found in the territory. At the point when asked, the old man says that he has conversed with them and has clarified the disturbance they cause in their general vicinity. As indicated by him, they simply comprehend what we say and act in agreement. The old Pedro's movement of minding not to aggravate even the little animal of nature is conversely with the general thought of ownership, control, and different belief systems of colonization that conflict with nature. His activity unmistakably shows the improved level of understanding between people and different species. The set of three, *City of the Beasts*, *Kingdom of the Golden Dragon*, and *Forest of the Pygmies*, turns out to be a fine ground for the scene of magic realism. In light of indigenous Indian convictions and powerful components the stories keep running on the parallel rails of magical and genuine. The psychological forces are displayed such that the occasions continuing out of it appear to be mysterious yet genuine. The titles of the books are so well-suited and uncover the magical pragmatist detects; the city in which the Beasts exist, the kingdom in which the Golden Dragon is kept, and the woods in which the Pygmies live. In the *City of the Beasts*, the accomplishments of Alexander and Nadia are to a great extent impacted by their creature spirits yet in the *Kingdom of the Golden Dragon* and in the *Forest of the Pygmies*, their physical change at the occurrences of emergency add to the pages of magical authenticity. In the *Kingdom of the Golden*

Dragon, Nadia's endeavour to escape from the Scorpion Sect brings about her tumbling down the gorge bringing about the disengagement of her bare bones. Her totem projection is observed by the Lama Tensing and his devotee Dil Bahadur, and they are then guided by the white hawk to the foreordained place just to witness close Nadia a fierce dark panther, which is really Alexander, prepared to spring at them at any minute to ensure Nadia. Through their change, the author clues at the significance of body for the correct execution of activity, regardless of whether genuine or magical. The melting away physical soul of Nadia could extend her totem just to a restricted space while the dark panther floods with vitality inferable from the solid physical make-up of Alexander. In totality magic realism is phenomenon of expression of feeling of pain, suffering, happiness as well as sadness through the things away from normal reality to express real in magical way.

Toward the end Isabel Allende, besides Gabriel Garcia and Pablo Neruda has not just contributed to the Latin American Literature in Particular yet in addition to the world literature in general. Garcia is pioneer of magical realism which has made a simple path for writers like Allende to express her worries in an extremely entertaining manner by utilizing diverse common incidents and natural objects in her novels. Allende raises pen on family issues, psychological issues, sociological issues, financial issues, gender issues, and sufferings made by military tyrants. A few critics named her just as women's activist. This thesis demonstrates that she is voice of each voiceless: be it male, female, youthful or old. It is seen that Latin American writing has her own richness and extraordinary field of presence. I expect after going through this research work, educationists will get inspires to incorporate some pieces of fiction and nonfiction of Isabel Allende in school and college syllabus for study.

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