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Magical Realism in Isabel Allende's *The House of Spirits*

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PRESENTED BY:

Mrs. Hayat ZAOUI

SUPERVISED BY:

Prof. Mohammed KHELADI

BOARD OF EXAMINERS

Prof. Faiza Senouci	President	University of Tlemcen
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Dedication

I want to dedicate the culmination of this work to:

My father, for giving me the opportunity to become a professional, for teaching me that with effort there will be excellent results.

My mother, for her prayers, her words of motivation and patience.

My sisters, for their understanding and their limitless love.

My children, for being the greatest blessing in my life.

My husband, for putting up with my moods, for being unconditional support.

My dear friends.

The whole family and everyone who knows me.

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Abstract

Magical Realism is a genre of literature that comes from Latin America. One of the most popular authors of Magical Realism is Isabel Allende, a Chilean author. Her first novel, *'The House of the Spirits'*, is a sample of Magical Realism that tells the story of three generations of a Chilean family representing Isabel Allende's family through the 1900s in Chile. Through the study of the characters in *'The House of the Spirits'* and their connections with the members of the Allende family, one can notice that Magical Realism in the novel conveys profound truths from the real life of Isabel Allende. The fictional events of the novel can be seen as literary representations of historical and emotional realities that express the author's experience, as well as his family's experiences during times of political conflict and violence in Chile. The novelist focused on magical events as the effective narrative component preoccupied with the narrative of wonder, and this is what this study tries to discuss, through an introduction, that deals with Magical Realism, specifically its use by the Chilean novelist Isabel Allende in her novel *'The House of Spirits'*, in addition to two chapters, the first one is theoretical, defines the concept of Magical Realism, its presence in Latin America, its characteristics and types. The second one is practical, in presents an overview of the writer's life and her works, as well as a summary of the novel, its social and political contexts, and the main elements of Magical Realism in the novel. And finally, a summary of the most important results that has been reached.

Key words: Magical realism, Latin America, Isabel Allende, *The House of Spirits*, political conflicts, violence, Chile

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General Introduction

General Introduction

Magical Realism has come to combine what is realistic and what is imaginary, between the world of truth and illusions, what is magical and fantastic.

This is through many novelistic creations that emerged from a group of novelists and writers. These narrative works began to create confusion and astonishment in the mind of the reader and recipient because at their foundation they depend on the unfamiliar, the strange, and the unreal. This is what prompted the reader to turn to these creations because they brought a new face and broke Familiar narrative templates. Among the novelists who adopted the Magical Realist trend in their novels is the Chilean novelist Isabel Allende, whose novels gained great fame, perhaps the most prominent of which is the novel “*The House of Spirits.*” This is what prompted me to dive into the world of novels and Magical Realism that went along with various phases, so my choice fell on the novelist Isabel Allende who is considered one of the most important writers in Latin America, similar to García Márquez, who excelled in addressing social, political and psychological issues under the guise of magical imagination. From this standpoint, the topic of the research has been chosen under the name of “Magical Realism in Isabel Allende’s *The House of Spirits* ,” out of a desire and curiosity to reveal the worlds of spirits, which the novel tried to address in a form that combines realistic events with magical imaginary events and this was the aim of our study following an analytical method.

Therefore, this work is designed to find answers to the following questions:

- 1 What is Magical Realism? And what are its major characteristics?
- 2-What are the Magical Realism elements used by Isabel Allende in her novel *The House of Spirits*?

The study consists of an introduction, two chapters, and a conclusion. The general introduction, defines Magical Realism, specifically its use by the Chilean novelist Isabel Allende in her novel ‘*The House of Spirits*, In the first chapter, entitled What is Magical Realism, sets out the concept of Magical Realism, its presence in Latin America, its characteristics and types. The second chapter, entitled “Magical Realism in the Novel *The House of Spirits*,” presents an overview of the writer’s life and her works, as well as a summary of the novel, its social and political contexts, and the main elements of magical realism used in the novel.

Finally, a general conclusion that exposes the most important results obtained in this research study.

Chapter I

Magical Realism

1.1. Introduction:

The literary movement in the twentieth century constituted an important shift and new awareness in the world of literary creation and creativity, as the works of a group of young novelists from various Latin American countries were published. These writers challenged the traditional rules enacted by Latin American literature and their creations were characterized by boldness, ornamentation, and coordination, the word “prosperity” was applied to the large number of important novels produced by these writers. Among the novelists behind this prosperity are Carlos Macías, Julio Cortázar, Gabriel García Márquez, and Alejo Carpentier; who resorted to literary invention in their stories to express their cultural heritage. They experimented with language and the narrative environment, often introducing wild imagination, and this flourishing led to the emergence of a style known as Magical Realism, in which dreams and magic blend with reality. It is a global literary trend known among Latin American writers in the twenties of the last century, and it is indisputable that this trend is one of the new forms of expression, those forms that enabled the creator to transcend the limits of the traditional form of narrative plot. This will be the subject of our study in this chapter, where we will define Magical Realism, its characteristics, its types, and its presence in Latin American Literature. We will try to understand the concept of Magical Realism, as a way of seeing the world that imposed itself on many of the world’s novelists whose countries are subject to conditions similar to the countries of Latin America with their cultural conditions and outcomes; and the countries that civilization has not been able to uproot from their roots and myths, and whose current reality is a reality that can only be described as an enchanted reality.

1.2. Definition of Magical Realism:

The roots of the term as a literary genre can be seen in ancient writings, such as the novel “*The Golden Ass*,” which is historically the oldest novel by its author Lucius Apuleius. It is the story of a person interested in magic and wanted to transform into a bird, so he was transformed into an ass, Lucius (2004,p.41):

...After repeating the formula several times, Then I threw off all my clothes, I examined every part of my body hopelessly,... then I spreadout my arms and

flapped them up and down one after the other, trying my best to become a bird, . . . and saw I was no bird but an ass, and when I wanted to complain about what Photis had done, I couldn't speak or point like a human being.

There are many different terms about Magical Realism, including: Magical Realism (artistic 1924), marvelous realism (Cuban 1949), and Magical Realism (literary 1955). It is as if they all aim to label a literary form of writing despite their historical differences, and the circumstances of the emergence of the three terms. Critics differed in referring to the root of Magical Realism after the emergence of what was known as the Boom in Latin American literature, as Eva Aldea has mentioned in her book, *Magical Realism and Deleuze: The Indiscernibility of Difference in Postcolonial Literature*:

...Since the incredible success of Gabriel García Márquez's 1967 novel *One Hundred Years of Solitude*, and the following Latin American literary 'Boom' of the late 1960s and '70s, Magical Realism has enjoyed attention from publishers, the reading public and academia. Yet while Magical Realism has become a literary genre, its definition has remained vague...

It can be pointed out and inferred that it is an artistic term that was launched by the German critic Franz Roh (1890-1965) in 1925. It is a trend in the plastic art of what is known as the post-expressionism stage, between surrealism and realism, as he considers Magical Realism to be an artistic category and a way to represent reality and respond to it and to depict mysteries that exist in reality, as Erik Camayd-Freixas (2024,p.03) has mentioned:

...The term "Magical Realism" was coined by art critic Franz Roh in 1925 to describe German post-expressionist painting. It was independently applied to literature for the first time, with a diverging meaning, by Italian novelist Massimo Bontempelli in 1927 to characterize modernist fiction. While, soon, the concept was virtually forgotten in Europe, it was resurrected in Latin American literature...

In the same meaning, it is defined in the article, « Magic Realism» (2024,p.01):

...The term was used by Franz Roh in his book *Nach Expressionismus: Magischer Realismus* (After Expressionism: Magic Realism). In Central Europe Magic Realism was part of the reaction against modern or avant-garde art, known as the

return to order, that took place generally after the First World War. Magic Realist artists included Giorgio de Chirico, Alberto Savinio, and others in Italy, and Alexander Kanoldt and Adolf Ziegler in Germany. Magic Realism is closely related to the dreamlike depictions of surrealism and neo-romanticism in France. The term is also used by certain American painters in the 1940s and 1950s including Paul Cadmus, Philip Evergood, and Ivan Albright...

Magical Realism manifests itself in arenas that resonate with contradictions and paradoxes, such as urban and rural, the West, and indigenous peoples. Magical Realism's writings and works involve issues of boundaries, blending, and change. The authors created these literary pieces to decisively reveal the purpose of Magical Realism, to express realism more profoundly and honestly than traditional realism techniques, Márquez says about these texts, Zamora, Lios Parkinson and Faris (1995, p.148), "the magic text is, paradoxically, more realistic than a "realistic" text; and this realism is conjured up by a series of magical supplements — such as those found in his *One Hundred Years of Solitude*." Maggie Ann Bowers and John Drakakis (2002,p.141) mentioned that "Magical Realism, a term introduced in the 1940s referring to narrative arts that presents extraordinary occurrences as an ordinary part of everyday reality." The Oxford dictionary (2000,p.805) also defines Magical Realism as, "a style of writing that mixes realistic events with FANTASY. " Drabble Margaret (2000,p. 629) defines Magical Realism as, A strong narrative drive, in which the recognizably realistic mingles with the unexpected and the inexplicable, and in which elements of dream, fairy story, or mythology combine with the everyday, often in a mosaic or kaleidoscopic pattern of refraction and recurrence. Hus, the key to understanding the works of Magical Realism lies in how to understand how the narrative is formed. Instead of the realistic textual framework in which the magical events are conjured in the imagination, the recipient accepts them as if they were realistic, and therefore Magical Realism is related to realism in that it is a narrative situation. (Maggie Ann Bowers and John Drakakis (2002, p. 20) Magical Realism is characterized in the *Dictionary Of Literary Terms and Literary Theory* (2013,p. 434) as:

...juxtaposition of the realistic and the fantastic or bizarre, skillful time shifts, convoluted and even labyrinthine narratives and plots, miscellaneous use of dreams, myths, and fairy stories, expressionistic and even surrealistic description, arcane erudition, the element of surprise or abrupt shock, the horrific and the inexplicable.

While David Danow (1995, p. 65) categorizes Magical realist texts within a broad, categorical spectrum, from the absurd fantasy to the hyperbolic, and from the impossible to the plausible, Magical Realism offers a representation of life:

... that typifies magical realist texts, extends, within a broadly delineated typology, from the fantastic to the hyperbolic, and from the improbable to the possible...While negotiating the tortuous terrain of credibility, magical realism manages to present a view of life that exudes a sense of energy and vitality in a world that promises not only joy but a fair share of misery as well.

Magical Realism is linked to Latin America and its reality, which is full of different cultures in terms of diversity of races and suffering. Magical Realism embodies both reality and history, and this is confirmed by the Cuban writers Alejo Carpentier, Zamora Lios Parkinson, and Faris Wendy(1995, p.75) "an amplification of perceived reality required by and inherent in Latin American nature and culture." Through these multiple concepts, Magical Realism was formed in the eighties of the twentieth century, and it began to spread in Latin America and started from the field of plastic arts, the most important of which is painting, which is a school that expresses the dreams that go on in the minds of writers. Magical Realism was associated with everything strange and unusual, and sometimes it expressed the supernatural, David Galens(2009,p. 925) «Magical Realism: a form of literature that incorporates fantasy elements or supernatural occurrences into the narrative and accepts them as truth...» It is the embodiment of that creative combination between the familiar reality and the supernatural, which may lead to hesitation and confusion among the reader, and therefore it is difficult to separate reality from non-reality.

1.3. Characteristics of Magical Realism

The Magical Realism movement possesses many characteristics, as it is distinguished from other literary doctrines by a set of features that make it unique in its literary and artistic productions that shape its intellectual structures and connotations. So it was necessary to recognize the basic features of this literary trend, which has taken a global turn; and among the most important of these characteristics:

1.3.1. Dealing with the supernatural as an ordinary daily phenomenon:

The magical element is presented in magical realist novels as an everyday occurrence, similar to the way "Kafka", in his novel "*The Metamorphosis*" and in the "Arabian Nights" stories, Marquez hinted that Kafka's method resembled his grandmother's method of telling, and he described this method of telling as brutal, but when she narrates, she narrates in a very natural vocal tone, Harold Bloom(2007, p.84) «...She told things that sounded supernatural and fantastic, but she told them with complete naturalness. » In the same context, the novel "*One Hundred Years of Solitude*" can be given as an example Ghosts (spirits) live, roam, and interact with the living, and we see how the scourge of insomnia has afflicted the villagers, in addition to magic rugs and magic lamps, all of which are considered normal daily events. Allende also made her characters as “ghosts and Spirits,” and these supernatural events were part of the daily life in the novel “*The House of Spirits.*”

1.3.2. Showing the ordinary as strange:

The familiarity of the unreal or the way fantasy is formulated, as Carpentier says, Zamora Lios Parkinson, Faris Wendy(1995, p. 104)“Here the strange is commonplace, and always was commonplace..” Sometimes when the supernatural is treated as ordinary, the ordinary becomes unfamiliar, and this technique was used by Márquez, who highlighted the modernity of magic in technology and science and described these elements as amazing and misleading, acting as a mirror reflecting the distortion occurring in the modern society that we have become accustomed to, and pushing back the reader to recalculate what is going on around him.

1.3.3. Authorial Reticence:

This characteristic is more closely related to the previous two characteristics, as the author intentionally withholds information and explanations about the supernatural world. Neither the author nor the narrator has the right to provide explanations about the accuracy and credibility of the events described or the opinions expressed by the characters in the text.

1.3.4. The narrator has a childish or mutant quality

It is another characteristic of Magical Realism that transforms the ordinary into the familiar and vice versa. Sometimes the narrator is in the form of a child, and at other times he is in the form of an immature person who can wander through the world with a sense of amazement and wonder at familiar things, in addition to accepting other magical characteristics. In Isabella Allende's novel "*The House of Spirits*," the character "Clara" is considered a typical example. Despite her extraordinary skills, she moves throughout the novel in a manner very similar to that of a young girl most of the time.

1.3.5. Use metonymy and metaphor to describe times or trauma, Physical events

The disturbing, terrifying, and shocking events to the reader in Magical Realism novels are not described directly, but rather use metonymy, and metaphor, to avoid referring to them in a literal way and the reader does not collide with; the writer's ability is represented by accuracy Photography and description when the reader does not feel a gap or an annoying event. In the history of Latin America, famous for colonialism and brutal military regimes, the use of metaphor and metonymy is a mechanism to capture lived experiences without describing torture, bloodshed, and violence to the point of death. The description of the massacre scene in "*One Hundred Years of Solitude*" is considered the best example of this.

1.3.6. Time Distortion

Time in Magical Realism novels is not horizontal, but circular, that is, its end coincides with its beginning, or time is absent. The collapse of time is to create an atmosphere that is repeated in the present and the past so that it is inverted: cause and effect. This flexible perception of time can create a dreamlike or surreal atmosphere.

1.3.7. The political dimension: the critic, the opposition, the resistance

This is what is expressed in the saying, "The revolution was defeated, and literature triumphed." Magical Realism is an implicit criticism of society, especially the elite. Magical

Realism is a common literary device used by authors to criticize politics. Writers can communicate complicated political or social themes in a more symbolic, allegorical fashion.

1.3.8. Hybridity

Hybridity differences indicate differences in definitions, which are the basis of Magical Realism, because the author draws from literary currents (romanticism, symbolism, surrealism, realism), He mixes what he wants from them according to a realistic teleology that appeases his goals with a permanent foundation on reality.

1. 4. Types of Magical Realism

The Guatemalan writer William Spindler suggests three types of Magical Realism:

1.4.1. Metaphysical Magical Realism

It is concerned with highlighting the metaphysical side of things, that does not fall under the senses, which is hidden, so the writer is interested in highlighting it to the public. This form of Magical Realism has appeared in the works of Latin American literature. It is characterized by the use of alienation techniques, which leads to severe ambiguity, and makes the reader seek to attempt a logical explanation, but this is impossible. One of the most important examples of this is Borges's novels, which are characterized by fantasy. It agrees with Franzruhe's definition, where magic element goes beyond nature, as the artist resorts to shaking the certainty of reality through his depiction as something strange surrounded by mystery without resorting to a supernatural element in the work, but rather through Playing with light and optical illusions or adding some mysterious details to the natural element, and in Literature: We find this type in texts that convince the reader that there is something mysterious and incomprehensible surrounding him With the ordinary event described and trying to create a feeling of illusion in the same meeting place without even trying the interpretation of this mystery or illusion surrounding the ordinary event rather creates an implicit, strange, unclear atmosphere It cannot be explained through some stylistic tricks that are similar to optical illusions in paintings Artistic.

1.4.2. Anthropological Magical Realism

This style of Magical Realism is known for the lack of contradiction between what is realistic and what is unreal, and it is the opposite of the basis of the magical realist school, so it presents everything that is not realistic as very realistic. It is linked to highlighting the cultural aspect of different environments, and the goal of this style of Magical Realism is to create a comprehensive national identity and the absence of hierarchy and class in societies, and this is done by diligent work to revive the mythical aspect in popular cultures, and the novels of Gabriel Garcia Márquez are among the most important examples on the anthropological magical realist trend. The magic element in this type is due to the cultural background that believes in magic and the supernatural in explaining all the strange natural phenomena, Sibendels says that in this type the narrator often has two voices, one of which depicts the events from a rational and logical point of view, and the other tells them the point of view of people who believe in magic, this contradiction is resolved by relying on and referring to the myths that exist in the collective unconscious of a particular social or ethnic group, such as the Mazaya community in Guatemala according to the writer Asturias or the black population in Haiti according to Carpentier or the small rural communities in Márquez's Mexico. The magical item in these works is taken in its anthropological sense of the process used to influence the course of events and control the principles of nature, and this type is strongly linked to the Latin American novel.

1.4.3. Ontological Magical Realism

It is also known as existential Magical Realism. This school differs from anthropological Magical Realism in that it resolves the contradiction between the real and the unreal without resorting to anthropology and studying popular heritage, through which the magical and unreal element is presented as realistic and in line with reason, as it is an accepted universal truth. In this style of Magical Realism, the writer exercises his absolute freedom in narrating events and describing characters without worrying about convincing the reader, because he presents them as extremely natural. In other words, this type, unlike the previous type, resolves the contradiction without resorting to a cultural point of view. Rather, the supernatural magical element is presented as a realistic element that does not conflict with reason, but rather is an accepted universal truth. In this type, the writer practices bold

imagination, as he does not pretend to be convincing the reader to present the magical elements as part of normal life.

1.5. Magical Realism in Latin American Literature

Magical Realism spread on this continent by the beginning of the 1950s through the influence of some German novels. The Mexican writer Rolfor Juan Rublo is considered the pioneer of magical realism in Latin America through his novel, *The Only One*, Pedro Bramo. Latin American writers were creative in this style, as they linked the imaginary and illusory elements to reality, and from here, Latin American novelists were able to build their narrative world, mixing the human aspect with the aesthetic; they presented many of the social, political, and economic problems that the countries of this continent were suffering from, such as the results of colonialism, the liberation of dictatorships, the decline of ancient cultures, racial discrimination, and imperialism... in a magical language that mimics the language of myths and civilizations defunct. Janina Onuki, Fernando Mouron, and Francisco Urdinez (2012,p. 03) gave in their article, «Latin American Perceptions of Regional Identity and Leadership in Comparative Perspective», the roots of the notion of Latin America and its influence on the identity and culture

The notion of a Latin American region has deep historical roots. In the age of independence, some politicians in Spanish America tried to build a confederation of former colonies and establish a single nation. However, the concept of ‘Latin America’ only emerged much later when French intellectuals attempted to justify French imperialism in México under Napoleon III (Ardao 1980). Since then two principal factors have helped to forge a collective identity among Latin American countries: the wars of independence, which created a sense of ‘We, the colonies’ against the ‘Others, the conquerors and central powers’; and opposition to the growth of North American power since the early 20th century (Eakin 2004).

In the same context, Waltered Mignolo (2005,p. 30) cited Du Bois’s citation:

It is a particular sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of the others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body. . . The history of the American Negro is the history of this

strife—this longing to attain self-conscious manhood, to merge his double self into a better and truer self.

Latin American culture is a diverse culture, it is the result of Iberian colonialism and the increasing substitution of various American Indian cultures, with the subsequent addition of Africa and other various migrations. The indigenous people had an ancient literature linked to the civilizations that flourished in Latin America, and it was characterized by orality, which is expressions of myths, poems, and proverbs written in their languages. These texts expressed the suffering of the American Indians, their intense desire to continue, and their battle to remain as a human and cultural entity. When the Latin American novel spread, writers resorted to employing Indian myths in the novel as a new expression; this was adopted in the works of several Mexican writers such as Fuentes, Rulfo, and Yanez, employing this element attracts readers and tempts critics, which is found especially in magic realism novels, Wendy B. Faris Zamora, Lios Parkinson (2020,p. 591)

The Latin American strategies of identity-construction that emphasize regional specificities. The New World imaginary is subsequently controlled by the requirement that it express national identity under the precepts of European positivism, which stress detailed observation and objective knowledge of the referent.

In addition to the Spanish and Portuguese colonialism had brought new topics to the American continent Which led Latin American writers to be influenced by Western doctrines such as realism, romanticism, and symbolism, Zamora, Lios Parkinson and Faris (1995,p. 141) «While it is obvious that the previously mentioned Latin American novelists and short-story writers were marked by their familiarity with modern European literary movements and techniques,...» The African slaves who were brought to this continent by European colonialism played a role in adding the folkloric aspect to Latin American literature, as they expressed their culture and heritage. They were popular in their poems and songs, and they opposed slavery and racism. As in the example of the novel “The Forest of the Pygmies” by the Chilean writer Isabel Allende, which transports the reader to the jungles of Africa where magic mixes with adventure, The novelist adds more suspense to her text through the use of African places with its wild animals of monkeys and elephant; a thing that symbolizes the reality of Latin America and its contradictions, Erik Camayd-Freixas (2024,p. 07):

According to Carpentier (1949), the marvelous resides in the cultural reality of Latin America itself, by the continuous clashes of disparate belief systems (European, Indigenous, African)

Ignacio López-Calvo (2024,p. 01), added

This development of magical realism is often contextualized with the historical clash between colonial Iberian powers, which imposed a Western worldview permeated by Catholicism, and the cultural resistance of non-Western knowledge, some influenced by pre-Columbian and/or African descent cultures.

The influence of the Arab culture on the writings of Latin American literature was also noticeable, for example in Paulo Coelho's «*Alchemist*», a story taken from the legacy of Sufism in Islam, this writer discovered the Arab-Islamic civilization through the Arabs residing in Brazil and had developed his knowledge While reading Arabic literature, such as the book of the Arabian Nights, in addition to Sufi literature, Bambang Irawan (2017,p.39)

The Alchemist is his most beloved book. It has sold more than 21 million copies worldwide and has been the first bestseller in 39 countries. This is wise and inspiring novel. Coelho shares a lot of messages in this novel that are easy to digest by readers. So many cultures are shown perfectly those readers can take benefit or values easily from them. It shows not only European cultures especially Spanish but also Arabic culture that contains a lot of Islamic values.

During this period, an important group of writers emerged in Latin America, with their literary contributions in which they expressed their new independence through what was known as “magical realist literature,” and their fame became known internationally among these names: the Cuban Alejo Carpentier, the Colombian Gabriel Garcia Márquez, the Brazilian Jorge Amado, the Argentines Jorge Luis Borges and Julio Cortazar, and the Chilean Isabel Allende.

1.6. Conclusion:

Magical Realism, as a creative trend, has widely spread among critics of different cultural references, despite its presence in ancient Western narrative works in various forms, it remains a card for the Spanish-American novel. The goal of Magical Realism was to reveal

the hidden secrets of reality, including customs, traditions, and beliefs, that Other realistic trends failed to express it. The only new trend that was able to combine between the real and the magical. So, a new phase had embarked in Latin American literature since the fifties and sixties of the twentieth century, in which the novel had turned into a phenomenon that critics called "Boom", here the novel was compared to a loud bomb, because it had rebelled against previous artistic traditions, through an intellectual revolution led by young writers.

Chapter II

Magical Realism in *“The House of Spirits”*

2.1.Introduction

To trace the impact of Magical Realism and highlight its features in the novel, this applied chapter was devoted to project concepts theory, in order to find out how Isabel Allende embodied Magical Realism in the novel, by extracting its features and showing the extent to which its impact was evident in the elements of the novel.

'The House of Spirits', is a novel embroidered with fantasy, an attempt by the writer to revive the homeland and the family she had lost. In this study, we will extract the manifestations of Magical Realism in Isabel Allende's novel, a novel that delved into the depths of reality to give it its magical dimension.

2.2. Biography of the Author

Isabel Allende is a Chilean novelist who was born on August 2, 1942. She has won many important literary awards and is one of the names always nominated for the Nobel Prize. Her writings are classified within the framework of Magical Realism. She is active in the field of women's rights and global liberation. She is from a political, left-wing family in addition to be a feminist activist among the Chilean leftist intellectuals, and most of her novels are feminist. Her childhood was dominated by separation, alienation, and the psychological fragments of the fascist coup against her village. She was classified as an enemy of the military coup regime. They were arrested, raided, then deported from Chile and exiled. Isabel Allende's novels came to address and refute many wrong opinions so that her works turned into the most popular novels in the world, and she gained stardom and prominence among Latin American writers. Her literary novels are considered one of the most important voices of literature, which is called the generation of Magical Realism, Here, Isabel was unique in her use of Magical Realism by combining the narrative plot with the myth of fantasy, as the Chilean novelist had found her explanations in the movement of history, which is the memory of nations and peoples in their class struggles.

Among her most important works and shadows are *'Eva Luna'*, *'In the Midst of Winter'*, and the novel *'The House of Spirits'*, which I chose to be the title of my memo: "Magical Realism in Isabel Allende's *The House of Spirits*."

2.3. Historical and Social Context of the Novel

One of the most relevant aspects of Isabel Allende's novel is the social and political theme. The author was speaking with knowledge of the facts, since she was the niece of the former president of the Chilean Republic, the socialist Salvador Allende, and the daughter of a diplomat; she knew the ins and outs of politics and history of his country and highlights it in a good part of his works, not only in *The House of Spirits*, in fact, the narrative time covers almost a century of the life of Chile, represented through:

the family, with the succession of four generations of the Valle and the Trueba, and in which women acquire special prominence (Nívea, Clara, Blanca and Alba); the social one, with the sociological portrait of the Chilean reality of the last decades, until the coup d'état of General Augusto Pinochet (1973), which violated the established democratic regime and imposed a bloody dictatorship during the 1970s, harshly repressing trade unionists, militants and sympathizers of the left. Throughout the novel the characters moved in the middle of the social and political environment of the time, to which the magical elements were added introduced by the author. Both sides of the social spectrum can also be observed: on the one hand, Esteban Trueba, who amassed a fortune becoming an important man; and, on the other hand, the workers who began to understand (through the mouth of Pedro Tercero) that they were the main axis of the system and not simple slaves in charge of wealthy employers like Esteban Trueba himself. The beginning of the novel's plot places us in a political environment full of hostilities and intrigues. Severo del Valley, the father of Clara, the clairvoyant female protagonist, was running as a candidate for deputy for the liberal party. His enemies sent him a poisoned drink, and unfortunately the first who drank it was his daughter, Rosa, who died shortly Allende(2010,p;32)

He told Severo that his doubts had been well founded and that in his daughter's stomach he had found the same lethal substance as in the gift of brandy. It was then that Severo recalled Clara's prediction and lost whatever remained of his composure, for he was incapable of thinking that his daughter had died instead of him. He crumpled to the floor, moaning that he was the guilty one because of his ambition and bluster, that no one had told him to get involved in politics, that he had been much better off as an ordinary lawyer and family man...

After this tragic event was decisive for the Valleys to abandon politics and for their youngest daughter Clara to abhor the ideological conflicts that occurred both in Chilean

society and in her own family. This could not prevent, however, that his children (Nicolas, Jaime and Blanca), from having revolutionary ideas contrary to him, to the point of even dying tortured for defending them, as in the case of Jaime Trueba. As for Blanca had an enormous courage in opposing her father in his prohibition of interacting with Pedro Tercero García (the son of the foreman of the Tres Marías hacienda).

To sum up, the story of '*The House of the Spirits*' took place in a period that spans almost a century, telling the experiences of Severo and Nívea, Esteban and Clara, their daughter Blanca and Pedro Tercero García, and Alba and her boyfriend Miguel, whose lives were influenced by the 1973 coup d'état, a blow dealt by the Chilean military forces; narrated by Isabel Allende, she had managed to create a world where she outlines the avatars of her characters as an inseparable part of destiny collective of the American continent, a new world marked by miscegenation, social injustices and the search for one's own identity. This narrative universe is the result of a historical and social consciousness, within the style of magical realism.

2.4. Plot summary:

In literature, events are what happens in the story. Events involve actions; the main events are the most important events in the story, while the plot is the main events presented in order. The events of the novel took place at the end of the nineteenth century in Chile. The novel was published in 1982. Thanks to this novel, the author won the Panoramic Literature Award and was translated into nearly thirty languages. This novel was turned into a film in 1993. The atmosphere of the legendary novel depends on the beautiful and wonderful synthesis of linking reality and myth, rare genius, and a sophisticated dramatic plot. It narrates real facts with some imagination, and it is truly a wonderful epic that narrates the events of the family that Isabel employed in the House of Spirits, coexisting with the events of their time and history, but this coexistence haunted by spirits had transcended their destiny over time and history as a whole. In the novel "House of Spirits", her revolutionary leftist identity became clear when her home and the homes of those besieged were subjected to illegal raids near her residence on San Francisco Bay in North America. Allende found herself leading the protest march and chanting the same slogans in the 1990s in Chile, so she decided to be a feminist activist and she was the first to adopt the slogan of feminism. The writer began her novel with a dedication, Allende(2010, p.3) «to my mother, my grandmother, and all the other extraordinary women in this story» with some questions, Allende(2010,p.3) «How much does a man live, after all? Does he live a thousand days, or

one only? For a week, or for several centuries? How long does a man spend dying? What does it mean to say "for ever"?».

The novel tells about three generations of the “Trueba” and “Del Valle” families, about their love affairs and ambitions. It narrates the beginning of the life of the Del Valle family and the struggle of the father, Severo Del Valle, to become mayor of a town far from where his family lives. His quest for power claimed the life of his daughter, Rosa, whom the writer described in a way that is difficult to reach, as she didn't resemble to humans, and her mother, Nivea, intuited that her daughter, Rosa, would not live longer because she did not belong to this world, Allende(2010,p.4) « Ni'vea had known she was not of this world, because she had already seen her in dreams.»

Clara is the little daughter of the Del Valle family. She was endowed with abilities beyond human imagination. After Rosa's death, Clara remained silent for nine years, Allende (2010, p.77) «Clara was ten years old when she decided that speaking was pointless and locked herself in silence.» though all the doctors' attempts to make her speak, Allende(2010,p. 77) «Dr. Cuevas attempted to treat her with pills... He soon realized that his remedies were useless», even the attempts made by the housekeeper Nana to help her to speak failed, Allende,p.77) « Nana had the idea that a good fright might make the child speak, and spent nine years inventing all sorts of desperate strategies for frightening Clara», and her silence was the most eloquent way to express the sadness that she had felt after Rosa's death.Events continued and Clara grew up. Then, on her birthday, after blowing out the nineteen candles, she blew a sound that had been postponed all that time, and it sounded like an untuned instrument, she said, Allende(2010, p.87)

«I 'm going to be married soon.»

« To whom» Her father, Severo, asked her,
"To Rosa's fiance," Clara replied.»

Esteban was in love with his fiance Rosa. He was working in mines in the desert to find gold and make a fortune, so that his fiance Rosa lives a worthy life, away from misery, Allende (2010,p.27):

Gold and silver mines were the dream of all adventurers: a mine could plunge you into abject poverty, kill you with tuberculosis, or make you a rich man overnight. It was a question of luck. Thanks to the prestige of my mother's name, I was able to obtain the concession for a mine in the North, for which the bank gave me a loan. I vowed to extract the last gram of precious metal even if it meant I had to crush the hills with my own hands and grind' the rocks with my feet. For Rosa's sake, I was prepared to do that and much more.

After her death, he left the mines and returned to his estate in the countryside, called, Allende(2010, p.110) «the Tres Marias», and worked on his land, resisting his grief over Rosa's death and trying to start a new life. After many years, he decided to marry in fulfillment of his mother's will. This wife was Clara, the sister of his fiancée Rosa, and what Clara predicted happened on her birthday. Allende(2010, p. 94) «"Do you want to marry me." Clara asked, and he noticed an ironic gleam in her hazel eyes... In the final glance they exchanged, Esteban understood that she had accepted him. He was overcome with happiness.»After his engagement to Clara, he built a large house in the countryside, which he called the Big House on the Corner, to be their home after marriage. Allende(2010, p.132) «...he decided that his house should be constructed like the new palaces of North America and Europe, with all the comforts but retaining a classical style...when Trueba built the house that everybody called "the big house on the corner," it bore the stately». After their marriage, Clara turned the big house on the corner, into a place to summon spirits and communicate with them. She also did a lot of charitable work, and she did not like to see a poor, destitute person without helping him, Allende(2010,p.141)

She was busy tending to the poor in a task that had neither beginning nor end. She left the house early in the morning and at times returned close to midnight. She emptied the wardrobes of the house, taking the children's clothes, the blankets from the beds, her husband's jackets. She packed up food from the pantry and established a shipping system with Pedro Segundo Garcia.

Clara gave birth to her first child, a girl whose name was Blanca, and after that she gave to twin boys Jaime and Nicolas. Blanca grew up to fall in love with a young peasant, Pedro Tercero, who was working for her father, which had pushed Esteban to revolt and become angry and because he knew that his daughter was a rebellious girl and had a strong personality.Events continued and Blanca gave birth to a child from this farmer, whom she named Alba. Blanca was busy making pottery figures, which later became a source of income for her because she was excluded from Trueba's wealth. Events continued and a violent earthquake struck the land of the Tres Marias,which Clara had predicted before after this earthquake,Allende(2010,p.80) «She predicted her father's hernia; all the earthquakes and other natural disturbances»; Esteban suffered fractures in his body, Allende(2010,p.171) «Esteban Trueba spent four months wrapped in bandages, stiff as a board from splints, patches, and hooks, in a dreadful torment of itching and immobility, and consumed by

impatience». Thus Clara became the Lady of the Tres Marias in the place of her injured husband, she was contributing to the agricultural work with the peasants, and helping them, so they loved her presence among them, unlike Esteban Trueba. Esteban became angry with his sister Ferula, so he expelled her from the house Allende(2010,p.138) «... and that he was throwing her out of the house. She should leave immediately and he never wanted to set eyes on her again....» so that she could live the rest of her life in a poor neighborhood, where she died, Allende(2010,p.155,156)

Father Antonio accompanied them. He led Esteban down one narrow street after another until they came to where Ferula lived. Through all those years of solitude... the two dark rooms, their walls stained with damp, the small dirty bathroom without running water, the kitchen in which there were only a few dry crusts of bread and a jar with a little tea in it.

Esteban's quick anger led his relationship with Clara to become cold, which pushed Clara to enter into a long silence again, like what had happened to her when she was young, so, she was just nodding or responding with a word or two. Events continued, and Esteban run for senate elections and entered the political struggle. His political life passed through a role of power that ends when the military came to power. Esteban reached the age of ninety, his physical strength weakened and he became short in stature, because of the curse that his sister Ferula cast on him when he take her out of his life, Allende(2010,p.138) «"I set my curse on you, Esteban!" Ferula shouted back. "You will always be alone! Your body and soul will shrivel up and you'll die like a dog!"». At this stage of his life, his resolve inpolitical battles weakened, he reviewed his accounts with his daughter Blanca and with those around him, and he left political life without any authority over anyone, to die on his wife Clara's bed, muttering her name, bright Clara, clear-eyed Clara...The events of the novel continued, and its ending was created by Trueba's granddaughter, Alba, who joined the student protests against the authorities. She helped some of the protesters to travel outside the country and she sold the Trueba family's belongings to help those in need. Shealso wrote about the events that the family went through while she was in detention, subjected to the harshest types of torture, and she was helped to do so by the arrival of her grandmother Clara who had asked her to write down everything she was experiencing in her mind until she had the right opportunity to compose all of the events. Allende(2010,p. 456)

My grandmother wrote in her notebooks that bore witness to life for fifty years. Smuggled out by certain friendly spirits, they miraculously escaped the infamous

pyre in which so many other family papers perished. divided according to events and not in chronological order, just as she arranged them before she left. Clara wrote them so they would help me now to reclaim the past and overcome terrors of my own.

Allende ended her novel with (2010, p.457) «The first is an ordinary school copybook with twenty pages, written in a child's delicate calligraphy. It begins like this: Barrabas came to us by sea.»

2.5. Elements of Magical Realism in the Novel

Magical Realism is a literary style that combines elements of everyday realism with magical or fantastical elements. It is characterized by mixing reality and fantasy. Magical events, surreal elements, and visual metaphors are tools used in Magical Realism to create a magical atmosphere in an apparently ordinary reality. Isabelle told her story using magic elements to create exciting and suspenseful events. Among these elements are:

2.5.1. Magical Title:

The title plays a major role in revealing the secrets of texts and decoding them, as it is a soft textual area that allows confronting the text and colliding with it. The title is considered a key to unlock the mysteries of the text. Goodkin (2020, p.1)«At some point during writing or revision, the title pops out either from the text or as an outcrop of the story». The link between the text and the titles has a close connection that makes the threshold strategy one of the most important and indispensable components of texts; and this strategy plays a constructive and effective role in shaping magical narratives. The magic of the title means those titles that arouse surprise and strangeness and invite the recipient to search the depths of the text. The novelist's choice of the title involves some coincidence, as it expresses the story connotatively or is included in it. That is, the novelist set the title intending the content of the novel, as mentioned before.

In the novel '*The House of Spirits*', the reader notices the features of Magical Realism starting with the title of the novel. The writer adopted an exciting and suggestive title that leads us towards strange and supernatural event; she relied on a hidden, supernatural element, the word spirits is the plural of the word spirit, which is a supernatural entity whose capabilities exceed human capabilities. It is often of an intangible nature similar to other similar entities such as ghosts, fairies, and angels. Many novelists and writers have

resorted to these elements and employed them in their novels in order to support their magical texts, to enter the world of the supernatural, and to enhance the magical atmosphere in the novel. Spirits and jinn are among the most metaphysical creatures that many societies in the world, whether Arab or Western, believe in. The best example of this is the tales of *One Thousand and One Nights (The Arabian Nights)* which are folk tales; considering that Magical Realism relies heavily on popular traditions and myth. According to some religions and philosophies, souls are created from a species that is unparalleled in existence, with the belief that they are the basis for human perception, awareness, and feeling; the term “soul” varies, as some see the soul and body as combined, while others see that the soul is immortal even after the death of the body, this is what was expressed by the events of the novel ‘*The House of Spirits*’, which expressed the spiritual aspects and relationships between family members.

The title of the novel was made up from two words, house and spirits. If we notice that the novelist used the word house instead of home, it is known that home is the place where a person settles, it is a place of comfort and tranquility; the novelist mentioned the house instead of the home, as it is one of the most prominent places inhabited by spirits and fairies, especially abandoned houses. Thus, the title was exciting, leading us towards an atmosphere and events full of wonders and magic.

2.5.2. Magical Characters:

Abrams defines characters (2015,p.48)

are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue and from what they do the action.

According to (Duffy & Pettit, 1953: 24) “Character development involves both physical description and classification of the mental and spiritual qualities of the person.” Zahroni. (2016, p.103) revealed that «Characters are also known as ‘the actor’ of the story... There are some characteristics that the characters have namely protagonist and antagonist.”The magical figure is a shared space where reality and unreality come together; it is an artistic technique used by the modern novel to express the crisis of contemporary man; the magical intents to reshape the fixed image of the character in a strange way that goes beyond the

laws of reality and nature and where visible characters are transformed into invisible characters. This is what we noticed, as the magical character had formed the most basic elements in the novel 'The House of Spirits'.

Spirits: are considered one of the most important magical characters in the magical narrative, as they are distinguished by their unusual and supernatural abilities, which exceeds the ability of man, and the soul is of comfort and is everything that has life. Spirits have their own world, they were employed in the novel's text to enhance the magical events and provide the magical elements in the novel.

Clara: Youngest daughter of Severo and Nívea. Matriarch and clairvoyant. Wife of Esteban Trueba and mother of Blanca, Jaime and Nicolas. she wrote his memories in his life notebooks and Predicted the fate of the family. She is considered a strange character in her thinking and details. Clara was precocious and gifted with an abundance of imagination that all women in the family inherit from her mother's side; she represents the positive hero in the novel, as the human side of her personality was clearly apparent; she is the source of events since the beginning of the novel. What is striking about Clara's character is that the world outside the house of her spirits, with all its events and bloodshed, does not concern her. What mattered to her was what she did to revive her spirits that were always in contact with her, because she was certain that she alone possessed the truth of existence, and in the hustle and bustle of things, she would write her observations about life. Life was what mattered most to her, and her observations began since her childhood and before her death, which she predicted before it happened.

She is the young daughter of the Del Valle family, who has powers beyond human imagination and beyond the capabilities of ordinary humans, she started moving the salt shaker on the dining table with her mind without moving from her place; sometimes during meals, when they all gathered in the dining hall, the salted meat would start to jump and walk lightly across the table between the cups and the plates without any specific intervention, or magician's trick, Allende(2010,p.10)

It was true there had been times, just as they were about to sit down to dinner and everyone was in the large dining room, seated according to dignity and position, when the saltcellar would suddenly begin to shake and move among the plates and goblets without any visible source of energy or sign of illusionist's trick.

In addition, she had an uncanny ability to predict the future and events and disasters before they occurred, Allende(2010,p.80) «Dreams were not the only thing that Clara read. She could also predict the future and recognize people's intentions, abilities that she maintained throughout her life and that increased with time», just as she predicted the death of her uncle Carlos, she also predicted the death of her sister Rosa, when Clara announced that someone else would die in the house, she said precisely that he was dead for someone else. A few days later, Rosa died poisoned with poison that had been put to Father Severo, She also had an uncanny ability to interpret dreams, and this was a natural talent for her, dreams were not the only thing that Clara was aware of it, but she was also revealing people's secrets, and she had a vision of the death of her godfather, Don Salomón Valdes, a stockbroker, Allende(2010,p.124) «Senor and Sefiora del Valle had died exactly as Clara dreamed, and exactly as Nivea, joking, had frequently announced that they would die». She also predicted all earthquakes Allende(2010,p.10)« She would announce earthquakes in advance, which was quite useful in that country of catastrophes,» Thanks to her abilities, she was able to identify the killer of the college girls long before the police discovered the second body, but no one believed her. Her skills in moving objects without touching them increased, she had reached the point where she could play piano discs even if the lid remains closed; on her birthday, she predicted her marriage to her sister's fiancé, Esteban. When she was nineteen years old, she saw that her parents would die together and her mother will die beheaded; Allende(2010,p.124)

"That night she dreamt that her parents were walking through a field of onions and that Nivea had no head, so she knew exactly what had happened without needing to read about it or hear it on the radio."

She also saw that her son Nicholas, would not take off in the balloon. She also had an uncanny ability to communicate with spirits after death.

Clara did not stand out for her beauty, but for her interest in spiritualism and her supernatural abilities to be able to speak with spirits, knowing how to explain the meaning of dreams or predicting the future.

Beautiful **Rosa: Allende**(2010,p28) «...Rosa the Beautiful»; daughter of Severo and Nivea. One of the secondary characters in the novel is Clara's sister. She is a person of unnatural beauty, her strange beauty had an exciting power that she herself could not escape, She was Esteban Trueba's fiancé and was killed by poison that had been administered to her father.

This character is considered one of the magical characters used in the novel to support the magical events. When she was born, Rosa was white without crookedness, smooth without any wrinkles, her hair was green and her eyes were yellow, Allende(2010,p.6) « At birth Rosa was white and smooth, without a wrinkle, like a porcelain doll, with green hair and yellow eyes».She had something of a fish in her, and if she had been endowed with a tail with scales, she would have been a sea fairy, but her thighs placed her on a vague border between a human creature and a mythologicalbeing, Allende(2010,p.7) «The tone of her skin, with its soft bluish lights, and of her hair, as well as her slow movements and silent character, all made one think of some inhabitant of the sea. There was something of the fish to her (if she had had a scaly tail, she would have been a mermaid), but her two legs placed her squarely on the tenuous line between a human being and a creature of myth». Rosa acted as a magical character, just like her sister minor, Clara, but in the case of Rosa the magical is represented only through her physical appearance.

Blanca: Eldest daughter of Clara and Esteban Trueba. She fell in love with Pedro Tercero García; which had pitted him against his father when he discovered that She was pregnant; so, he forced her to marry Satigny, from whom she separated when she discovered his sexual relations with the servant. Then she reunited with Pedro and when the military coup occurred, they fled together to Canada.

She didn't inherit her mother's magic power genes, but magic had a big impact on her life. Clara, Allende “invited her to the sessions of the Friday” with the Mora sisters where they communicate with the spirits . She had such a strong relationship with her mother that the two, Allende(2010, p.169).“communicated in an invented language” that shows a deep connection of their souls

Daughter of Blanca and Pedro Tercero, granddaughter of Clara and Esteban. She had had a university education and fell In love with Miguel, a young revolutionary. She was detained by the military coup plotters, tortured and raped by Esteban García (the bastard grandson of Esteban Trueba). She is one of the narrators of the story, her voice told the family's testimonial notes. She was very affectionate with her grandfather Esteban, she was softening his aggressive character. Trueba's only granddaughter, awakened his hidden tenderness in him. The great patriarch, angry and vengeful, had found in his granddaughter a crack through which his hardnessmelted. The transformation that Clara had brought it in him in his early years of youth, dramatically interrupted, was continued through Alba. She atoned

first hand for her grandfather's mistakes, when Esteban García turned the years of accumulated resentment against the Truebas. Alba justified the family history as part of a collective imagination that embodies the values of freedom, justice and equity; the link between Esteban Trueba and Alba can be read as an expression of a fair and necessary reconciliation between the sectors of civil society. For Alba, Clara symbolized the magical world full of fantasy and when she died they stay in contact spiritually. Clara had played an important role in Alba's life, as well in her moments of torture when she appeared and gave her strength to survive, Allende (2010,p.437)« her Grandmother Clara, whom she had invoked so many times to help her die, appeared with the novel idea that the point was not to die, since death came anyway, but to survive, which would be a miracle.»

Nivea: wife of Severo Del Valle, the mother of Rosa and Clara. She defended women's rights, She died in a car accident, decapitated.

Pedro García:he was also capable of carrying out actions that escape logic or natural order, like rebuilding the bones of his boss despite being deprived of sight, or putting an end to a plague of ants that was devastating the hacienda by convincing them to leave.

Uncle Marcos: He had strange habits. Severo used to say that Uncle Marcos' habits were the habits of cannibals. He spent his nights in the living room making incomprehensible movements They later learned that they were exercises to control the soul over the body and to facilitate digestion.

We conclude from what we have presented that the magical character represented an important axis in the fictional text, and its use is evidence on creating the magical event in the general structure of the novel. The pessimism characteristic of the magical realist novel does not occur here; at the end of the novel, the Alba's voice left a door open to hope, Allende(2010,p.456) « I want to think that my task is life and that my mission is not to prolong hatred but simply to fill these pages ... while I wait for better times to come».

2.5.3. Magical Settings

One of the most prominent elements upon which a novel is based is the place(space, environment and time) in shaping the entity of the events of the novel and the formation of the idea of the novelist, and thus it is one of the most basic pillars in the fictional text, as no novelist can explain the events of his novel; and therefore we will discuss the most important of these (fictional) elements.

2.5.3.1. The Magical Place:

Oxford Learner Dictionaries (2004, p.1171) defines setting (place) thus, «An environment where something is located; the place at which something happens».

The play is a key aspect of many fantasy novels. Some places are created through magic. The fictional place is not determined in the places alone, which are just a part, especially in the fantastic narrative, but rather based on its relationship with time and then the escape of space from regional dimensions into multiple, open dimensions. We will try to mention the magical places mentioned in the novel *The House of Spirits*:

The room: The room is considered a place of solitude, stability, comfort and tranquility. The room also represents the darkness of absence or a space for death. It seems that the rooms are also considered one of the places where spirits and jinn reside and where magic is practiced. The room in which Clara rested and talks with the spirits had become the place where her body was placed before being buried.

The big house on the corner: The house is the place where a person settles and feels comfortable and calm. The big house on the corner was the symbol of urban life, the name of Esteban and Clara's house, and it was the place where Clara used to summon spirits and ghosts.

The dining room: It is one of the rooms in the house designated for dining, and the dining room in this novel was considered the first place in which Clara's extraordinary talent in moving things without touching them or approaching them began to appear, and this is what the following passage shows Allende (2010, p.10)

It was true there had been times, just as they were about to sit down to dinner and everyone was in the large dining room, seated according to dignity and position, when the saltcellar would suddenly begin to shake and move among the plates and goblets without any visible source of energy or sign of illusionist's trick.

2.5.3.2. The Magical Time:

Is an imaginary time that cannot be grasped, based on the unknown and is achieved mythically. This means that magical time is something that is difficult to define because it is used to escape from reality into the world of imagination.

If we look for the element of time in the novel that is the subject of the study, we notice that time is altered, the end of the novel links with the beginning. That anticipations and retrospections are frequent; but the time of history is linear. It tells us about events that are essentially historical, therefore although it was pointed out, We do not find a mythical conception of the Latin American universe.

2.6. Conclusion

Isabel Allende had narrated throughout the novel, the magical aspects and the harsh realities of the lives of three generations of the Trueba family throughout the historical changes in Chile from the beginning of the 20th century to the Coup.

The women of these three generations have unusual strength: Clara was capable of interacting with spirits and demonstrated increasing mastery in moving objects; Blanca inherited some of her mother's clairvoyance although she never managed to speak with the spirits; Alba was also able to call them. The novelist had used in her work a mixture of feminism and magical realism: each one of these women had managed to escape from sexist oppression - exercised by Esteban Trueba in a unique and magical way. Clara, unable to get the divorce, had escaped from her husband by immersing herself in her spiritual world; whereas Blanca had been with the man she had loved regardless of whether he was her father's enemy or not; and Alba had become a political idealist on the contrary to her grandfather. Each one had symbolized the way to fight for equality.

The novel stands out for intertwining magical aspects with realism, without one aspect affecting or questioning the other. The actions of the characters cause the events, and enlightened beings can barely anticipate it. The characters accepted the magical events as true fact. For this reason, Esteban Trueba did not doubt that his sister Ferula's curse would come true. But it wasn't like that at all. His changes in temperament changed his final destiny.

To conclude, it must be said that the magical aspects were limited almost exclusively to certain female characters and within the family environment affecting the established order.

General Conclusion

General Conclusion

The House of the Spirits is a perfect example of a Magical Realism novel that expresses truths of people, emotions, and places.

Magical Realism was closely linked to Latin American literature by mixing realistic and unrealistic elements, with the aim of arousing emotions and feelings, and creating worlds of imagination to escape from the real world. The writer Isabel Allende excelled in highlighting her artistic and creative style through her novel that emanates from the depth of reality and translating it into a magical form. The novel '*The House of Spirits*' shows us the absurdity of existence that might lead us to eliminate others, even though in the end our fate is the same, which is death, so there is no need for all these conflicts. In her novel, the writer was sitting behind the text, and it became clear at the end of the novel that she was collecting events through the character "Alba," just as "Esteban Trueba" was sometimes leading the narration, telling some of the events in his own words.

The narrative in the novel '*The House of Spirits*' ranged between past and future movements, and the element of suspense was present, as Isabel Allende would mention a future event and interrupt it in order to intensify the artistry of the text to influence and astonish the reader, and push him to follow up the details of the event. The novel did not only monitor political life in Chile and the social aspects of the Trueba family, but it also monitored societal changes and the development of life. It was not possible for women to go to medical school and shorten their hair, give up wearing skirts and wear pants. It was not expected that she would lead women protest and organize associations, but all these things had happened.

The novel '*The House of Spirits*' had clearly focused on the role of women in all the events that occurred, in addition, it was based on realistic and magical characters, which had led to an influential and aesthetic function.

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Summary

Our research study revolves around Magical Realism in the novel of 'the House of Spirits' written by the Chilean writer, Isabel Allende. This novel had treated the depths of Chilean society and talked about one of the most important periods that passed on the history of Chile, where the country was suffering from social and economic problems, and mainly the political problems that (the military coup 'le coup d'État'), focusing on magical events. The study was divided into an introduction, two chapters, and a conclusion. In the general introduction, we have dealt with Magical Realism, specifically its use by the novelist. In the first chapter, we have defined the concept of Magical Realism, its presence in Latin America, its characteristics and types. we have referred to the concept of Magical Realism, its characteristics and Types. As for the second chapter, entitled "Magical Realism in Isabel Allende's *House of Spirits*," , in which we have presented an overview of the writer's life and her works, as well as a summary of the novel, its social and political contexts, and the main elements of Magical Realism in the novel. Then we have presented a general conclusion where we have exposed the most important results that we obtained using the analytical method.

Key words: Magical realism, , Isabel Allende, *The House of Spirits*, social and economic problems, political problems, Latin America, the military coup, Chile

Résumé

Notre étude tourne autour du Réalisme Magique dans le roman de «*La Maison aux Esprits*» écrit par l'écrivaine chilienne, Isabel Allende. Ce roman avait traité les profondeurs de la société chilienne et avait parlé de l'une des périodes les plus importantes qui ont été transmises sur l'histoire du Chili, où le pays souffrait de problèmes sociaux , économiques, et surtout des problèmes politiques tel que «le coup d'état», se concentrant sur les événements magiques. Notre étude a été divisée en une introduction, deux chapitres et une conclusion. Dans l'introduction générale, nous avons traité le Réalisme Magique, en particulier son utilisation par l'écrivaine. Dans le premier chapitre, , nous avons défini le concept du Réalisme Magique , ses caractéristiques et types. Quant au deuxième chapitre, nous avons présenté la biographie de l'écrivaine et de ses œuvres, ainsi qu'un résumé du roman, de ses contextes sociaux et politiques, et les principaux éléments du Réalisme Magique dans le roman. Ensuite, une conclusion générale, exposant les résultats les plus importants obtenus en utilisant la méthode analytique.

Mots clés: Réalisme Magique, Isabel Allende, *La Maison aux Esprits*, problèmes sociaux et économiques, problèmes politiques, Amérique latine, coup d'État , Chili

المخلص

عالج موضوع دراستنا الواقعية السحرية في رواية "بيت الأرواح" للكاتبة التشيلية ، إيزابيل ألندي ، وهي رواية خيالية تعاملت مع واقع ملموس من أعماق المجتمع التشيلي وتحدثت عن واحدة من أهم الفترات التي مرت بتاريخ التشيلي ، حيث كانت البلاد تعاني من مشاكل اجتماعية واقتصادية ، وأبرزها المشاكل السياسية (الانقلاب العسكري) ، مع التركيز على الأحداث السحرية. قسم البحث إلى مقدمة عامة ، تناولت موضوع الواقعية السحرية ، وتحديدًا استخدامها من قبل الروائية في روايتها "بيت الأرواح" ، و فصل أول عرف الواقعية السحرية ، وتواجدها في أمريكا اللاتينية ، وكذا خصائصها وأنواعها. أما الفصل الثاني فقد تطرق إلى حياة الكاتبة وأعمالها ، بالإضافة إلى ملخص للرواية ، وكذا مجالات الواقعية السحرية الاجتماعية والسياسية وعناصرها الرئيسية في الرواية. وأخيرا اختتم البحث بأهم النتائج المتحصل عليها معتمدين على الطريقة التحليلية في دراستنا.

الكلمات المفتاحية: الواقعية السحرية ، إيزابيل ألندي ، بيت الأرواح ، مشاكل اجتماعية واقتصادية ، المشاكل السياسية ، أمريكا اللاتينية، الانقلاب العسكري ، تشيلي

