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**Literary Analysis of the Book “*La Casa de los Espíritus*” by Isabel Allende through a  
New History System Approach Based on Dictatorships of Latin América**

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## Abstract

The present thesis is a literary analysis of “*La Casa de los Espíritus*”, by Isabel Allende, with a particular focus on its historical and political aspects in the context of twentieth-century Latin American dictatorships, with specific reference to the regime of Augusto Pinochet in Chile.

The present study employs a qualitative methodological approach to explore the manner in which Allende employs a combination of fiction, history and social criticism to portray the struggles between social classes, the abuse of political power and the evolving role of women in a patriarchal society.

Also, the research highlights the novel's capacity to mirror the political and cultural realities of Chile, illustrating the effects of dictatorship, inequality, and repression on individuals and communities.

Moreover, the work examines the significance of female characters such as Clara, Rosa, and Alba as symbols of resistance, memory, and empowerment. The analysis concludes that “*La Casa de los Espíritus*” transcends its narrative framework to serve as both a political testimony and a feminist critique, offering a profound reflection on social justice, freedom, and the reconstruction of identity in Latin America.

## Resumen

La presente tesis es un análisis literario de la obra “*La Casa de los Espíritus*”, escrita por Isabel Allende, en donde se abarcan diferentes temas y aspectos históricos y políticos en el contexto de las dictaduras latinoamericanas del siglo XX, haciendo referencia específica al régimen de Augusto Pinochet en Chile.

El presente estudio emplea un enfoque metodológico cualitativo para explorar la manera en que Allende utiliza una combinación de ficción, historia y crítica social para retratar las luchas entre clases sociales, el abuso del poder político y la evolución del papel de la mujer en una sociedad patriarcal.

Además, la investigación subraya la capacidad de la novela para reflejar las realidades políticas y culturales de Chile, ilustrando los efectos de la dictadura, la desigualdad y la represión sobre los individuos y las comunidades.

Y, por último, la obra examina la relevancia de los personajes femeninos, como Clara, Rosa y Alba, como símbolos de resistencia, memoria y empoderamiento. El análisis concluye que “*La Casa de los Espíritus*” trasciende su marco narrativo para servir tanto de testimonio político como de crítica feminista y social, ofreciendo una profunda reflexión sobre la justicia social, la libertad y la reconstrucción de la identidad en América Latina.

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## Chapter I

### Introductory Framework

These chapters illustrate the central themes that Isabel Allende presents in her novel “*La Casa de los Espíritus*”, including the representation of political dynamics, the tensions between social class, and the role of women in twentieth-century Latin América. The novel is situated within the magical-realist tradition, in which supernatural elements coexist with everyday reality and reflect character's emotions and conflicts. Furthermore, the capacity to emphasize social reality and the politics of her native country, Chile, through the history of the Trueba family, in which themes such as inequality, political repression, and the struggle for social justice are present. The story of the book's creation is of particular interest, as it mirrors the author's own life and the political and social events of her country during that period.

### Problem Statement

Throughout the 20th century, Latin América experienced a series of events and military dictatorships that profoundly impacted the political, cultural, and social realities of the population. In her novel “*La Casa de los Espíritus*”, Isabel Allende offers an analysis that reflects the struggles of social classes, political ideologies, and gender roles that existed during the Chilean dictatorship of Augusto Pinochet. Secondly, a lack of in-depth analysis exists that establishes a connection between the novel and the historical and socio-political reality of the era, thereby constraining the comprehension of how fiction can mirror, critique, and interpret historical experiences. Consequently, it is crucial to examine the novel from a historical-political perspective, thereby highlighting the themes of oppression, social division, and the evolving role of women in Latin América.

### Justification of the Study

The dictatorial regime established by Chilean General Augusto Pinochet persisted for a duration of 17 years, beginning with a coup d'état that effectively replaced the constitutional government of socialist President Salvador Allende, who was the uncle of the writer of the work and had been in power since 1970. The overthrow of her uncle led her family to seek refuge in Venezuela to evade the dictatorship. It was in exile that Isabel Allende embarked on

her literary journey, beginning the creation of “*La Casa de los Espíritus*”, a novel that would serve as a chronicle of life under Pinochet's dictatorship.

Isabel Allende, a Chilean writer and journalist, was awarded the National Literature Prize for her work “*La Casa de los Espíritus*” a novel based on her personal experiences during the Augusto Pinochet dictatorship. This book was Isabel Allende's first published novel, in which she sought to convey her experience during the 20th century and the Augusto Pinochet dictatorship in Chile through literature. The work under consideration illustrates the story of the Trueba family and various characters, alluding to their experiences during the dictatorship era. The narrative covers topics such as politics, social classes, and the role of women in the 20th century.

The novel carries significant political value, as it provides a comprehensive overview of the evolution of political opinions and social thought in Chile during the 20th century, particularly during the Pinochet dictatorship. This phenomenon is evident in the novel through the intergenerational perspective of two families and the protagonists. The text presents a variety of political viewpoints, some of which may be in opposition to one another; thereby, affording the readers ample opportunity to formulate their own interpretations. Therefore, it can be speculated that the author's objective was to familiarize readers with the political landscape in Chile and to showcase the diversity of political perspectives.

Therefore, it is crucial for individuals to acknowledge that all aspects of a nation have a profound impact on its society. This research utilizes a literary analysis to comprehensively understand the political and social levels, as well as the role of women. Additionally, it functions as a historical memory; thereby, enabling the reinterpretation of social and political processes from a narrative perspective. “*La Casa de los Espíritus*” serves as a significant source for the analysis of the repercussions of a dictatorship, the role of socialism, and the efforts of women in the face of an oppressive system. The novel employs an approach that analyzes the connections between literary fiction and political reality. The objective of this analysis is to understand the history of oppression experienced in Latin America, particularly in Chile.

Moreover, adopting this approach enables critical thinking about the events in the novel, offering a more complex and human perspective. The examination of women's roles in

the novel offers a perspective on resistance and survival that can serve as a source of inspiration for other women who have been traumatized by state violence and repression.

Consequently, this novel is significant not only for its contribution to literary analysis, but also for its historical value and its function as a link between literature, history, and the social sciences. It facilitates a more comprehensive reflection on the consequences of dictatorial regimes in Latin America and their symbolic representation in the cultural imagination.

### **Antecedents**

As Stangl (2011) contends, the term "culture" is not one with a simple meaning; instead, it is a word with a powerful definition. Culture is defined as a multifaceted concept encompassing various elements that contribute to a comprehensive understanding of humanity. These elements include history, economics, politics, class systems, and religion. Culture, therefore, serves as a defining factor for each individual, shaping their identity and contributing to their unique perspective on the world.

In the book "*La Casa de los Espíritus*", the author presents a series of examples that offer significant perspectives on the cultural characteristics of Chile. The text places particular emphasis on the necessity of a stable economy, the importance of familial bonds, the role of politics, the dynamics of social class, and the profound influence of faith in God. This cultural diversity is a fundamental aspect of Chile's identity, contributing to its unique and individualistic cultural landscape.

Additionally, Chile's economic history during the twentieth century mirrors the contemporary era. The economy is divided into two distinct classes: the rich and the poor. The wealthy possess the financial resources necessary to access valuable assets and opportunities, while the poor are confronted with limited means, resulting in a disparity in economic opportunities and outcomes. This discrepancy in economic status contributes to the unequal distribution of wealth within society. However, the narrative features a character who facilitates the resolution of this issue by engaging in a battle to equalize the wealth distribution among the population. This phenomenon can be explained by the observation that individuals with significant financial resources often prioritize assisting those who are economically disadvantaged or in suboptimal conditions.

Although the economy plays a significant role in shaping and structuring culture, it is also deeply intertwined with the traditions of families and their interpersonal relationships. The customs and practices observed in the lives of the characters appear to have been perpetuated across multiple generations; thereby reflecting the cultural nuances that have been established over time. For instance, during that historical period, it was a common practice to engage in matrimony with a woman with whom one had no personal relationship or romantic connection, akin to the institution of forced marriage. This phenomenon is reflected in the literary work in question. The issue at hand is that women are often unable to obtain a divorce due to the social stigma associated with divorce, which can be perceived as a shameful act that dishonors their family. Consequently, women may feel forced to endure abusive marriages, regardless of their personal well-being or the actions of their spouses.

In order to provide a concrete example of the situation, one must imagine a time period in which women were denied fundamental rights and considered to be in a lower class of citizens. In this era, women were unable to exercise free speech, secure gainful employment, or engage in governmental processes. The primary purpose of these women is to attend to their marital and familial obligations, as well as to manage their household.

An additional salient aspect of the culture under examination is the religion, which plays a significant role in the narrative due to its interconnection with the Catholic tradition and its intersection with magical elements within the context of the novel, particularly within the historical trajectory of the Trueba family. The character named Clara is of particular interest, as she possesses a spiritual vision that allows her to perceive events as they are about to occur. Additionally, she is capable of predicting the future.

The book “*La Casa de los Espíritus*” is an invaluable resource for comprehending the specific elements that constitute a culture, particularly in the context of Chilean traditions and habits. The manner in which it is written facilitates a more profound comprehension of the prevailing manners during that historical period. Furthermore, it encourages critical thinking.

According to Cardoso et al. (2021), Isabel Allende’s novel challenges the traditional representation of women in literature. This representation often defines women as submissive and fragile and confines them to domestic roles in patriarchal societies. Inspired by personal family history and Chile’s political chaos, Allende’s 1982 work presents a female perspective that contrasts with traditionally male-dominated narratives. It highlights strong, independent women and complex female characters. Although some critics point out contradictions in her

writing, such as the romanticized representation of violence during Chile's dictatorship and the focus on upper-class women's empowerment, her writing reflects influences from feminist movements.

Allende's work incorporates magical realism and feminist literary criticism. She combines personal, political, and magical elements in her writing to rebuild gender roles and class. Additionally, the book serves as a tribute to Chilean women, offering a feminist critique of historical and cultural oppression while reimagining female identities in Latin American literature.

Furthermore, the novel is indicative of the feelings, memories, and personal history of Isabel in Chile's political period during the rebellion led by Pinochet. The use of fictional storytelling in the book, particularly the story of the Trueba family, is a reflection of the real historical trauma, repression, and violence of dictatorship.

Additionally, Chile had earned a reputation for its political stability, democratic institutions, and social progress. However, these gains were significantly compromised when Pinochet overthrew the government and established a dictatorship marked by severe repression, human rights abuses, and the abuse of authority. The military regime employed police and military forces, including the clandestine "Committee of Colonels", to suppress opposition. The dictatorship engaged in the suppression of political parties, the limitation of civil liberties, and the presentation of a distorted image of order and morality to the public.

Following the restoration of democratic government in 1990, the Chilean state established a Truth Commission with the objective of investigating crimes committed during the dictatorship. The commission corroborated numerous cases of politically motivated deaths and disappearances, thereby demonstrating the government's cruelty.

Finally, Isabel Allende's personal experiences as the cousin of the former president Salvador Allende, the daughter of a diplomat, the national trauma, and a woman forced into exile have shaped her writing to expose social, political, and gender injustices. It is also conducive to challenging historical negation and stimulating reflection on freedom, memory, and social justice.

Martha Hakenkamp's article asserts that Isabel Allende's first novel, "*The House of the Spirits*" (1982), is regarded not only as a literary work but also as a political document.

This assertion is based on the fact that Allende wrote the novel while in exile in Venezuela, transforming a farewell letter to her grandfather into an epic narrative that combines family history and politics. The novel recounts the experiences of the Trueba family, who endured the repercussions of a dictatorial regime. This narrative offers a direct analogy to the social and political developments in Chile, particularly the military coup of 1973 and the subsequent dictatorship under Augusto Pinochet.

Hakenkamp's argument suggests that the novel functions on two distinct levels, contributing to a political discourse. Firstly, it contributed to the sustenance of historical memory during the period of the Chilean dictatorship, a time marked by the prevalence of violence and repression that resulted in the silencing of human rights violations. According to the author, Allende's literary testimony played a pivotal role in drawing global attention to the horrors of the dictatorship and fostering social awareness, a contribution that proved instrumental in the 1988 plebiscite against Pinochet. Secondly, the text presents a radical political proposal, asserting that the underlying causes of violence and oppression in Latin America are not limited to militarism and authoritarianism, but also extend to patriarchy as a system of hierarchies rooted in male domination.

The novel features two primary characters: Alba Trueba and her grandfather, Esteban Trueba. Alba, Clara's granddaughter, was a victim of torture and rape under the dictatorship. She represents women and oppressed sectors fighting against state violence. Her writing, drawing inspiration from Clara's spirit, functions as an act of resistance and remembrance. Its objective is not to incite hatred, but rather to bear witness and disrupt the cycle of revenge and repression that women have endured for generations.

Conversely, Esteban embodies the perspective of the preceding generation, as he initially endorsed the military coup in anticipation of reclaiming his previously held privileges. However, upon recognizing the army's exercise of absolute autonomy and its lack of intention to return power to civilians, a transformation occurs, leading to the acknowledgment of the limitations of his political vision. Allende employs these two perspectives to demonstrate the complicity of the privileged sectors and the suffering of the victims of repression.

Another salient aspect of Hakenkamp's analysis pertains to the role of silence and social apathy in the consolidation of the dictatorship. The novel denounces how many sectors

of Chilean society, especially the middle and upper classes who benefited from the coup, chose to ignore the disappearances and torture. This decision by Allende is crucial, as it enables the character of Alba to voice the experiences that were previously hidden from the public. By doing so, Alba utilizes literature as a medium for denunciation, challenging the censorship imposed by the official media during the dictatorship.

From a feminist point of view, the novel subverts traditional gender roles. Hakenkamp's analysis demonstrates that male literary critics frequently undervalue Allende's work, attributing its perceived deficiencies to its emphasis on sentimentality and the female experience. However, it is precisely in this domain that her contribution becomes evident. "*La Casa de los Espíritus*" portrays women as custodians of memory, as agents of resistance, and as bearers of hope. This portrayal challenges both military authoritarianism and the patriarchal structures that sustain it. In this sense, Allende proposes a political and social alternative based on traditional values such as compassion, empathy, and community life.

Finally, Hakenkamp emphasizes that Allende's political commitment is not limited to denouncing authoritarianism, but rather proposes an alternative model of power. For the writer, the overcoming of violence and dictatorship in Latin America necessitates the interrogation of patriarchy and hierarchies of domination. Her literary vision proposes a decentralized, inclusive, and humanistic power structure, where women do not replace men in positions of authority, but rather integrate themselves by contributing alternative conceptions of coexistence. Alba, who succeeds in surviving violence without perpetuating the cycle of hatred, personifies this model of resistance and reconciliation.

In conclusion, Hakenkamp's analysis demonstrates that "*The House of the Spirits*" should be regarded as a political and feminist testimony, documenting Chilean repression while offering an alternative to the patriarchal order that made the dictatorship possible. The novel is political in nature, not only in its reflection of historical events, but also in its suggestion of an alternative for social transformation. In this alternative, memory, gender equality, and the voices of women are identified as crucial elements in the construction of democracy.

## Objectives of the Investigation

### General objective:

To analyze the dictatorial government as reflected in “*La Casa de los Espíritus*”, exploring how the book represents politics, the struggle between social levels and the role of women in the 20th century.

### Specific objectives:

1. To identify the main characters in the novel “*La Casa de los Espíritus*” and how they represent the class conflicts of the period.
2. To conduct a comprehensive and critical examination of the political ideology depicted in “*La Casa de los Espíritus*”, juxtaposing it with the historical and socio-political realities of 20th-century Chile.
3. To determine the links between the ideology of the people of “*La Casa de los Espíritus*” and contemporary socio-political reality.

### Scope

This analysis emphasizes the representation of class conflicts illustrated in the novel through the characters, as well as the comparison between the political ideology and the reality of the 20th century in Chile, as presented in the novel. The following investigation addresses the role of women in Latin America during the 20th century.

## Chapter II

### Theoretical Framework

In this chapter, readers have the opportunity to expand their knowledge of the historical approach, which is explained in detail. Additionally, readers learn about significant events reflected in the novel, as well as a brief comparison between those events and those that occurred in Chile during the Augusto Pinochet dictatorship. Also, the chapter covers the dictatorships in Latin America in the 20th century and the role of women during that decade. Regarding the book itself, readers gain a brief understanding of author Isabel Allende's biography and a summary of the book's content and approaches.

### Isabel Allende Biography

According to the Encyclopedia Britannica (2025), Isabel Allende (born August 2, 1942) is a Chilean-American writer who belongs to the magic realist tradition. She is widely regarded as one of the most prominent contemporary novelists from Latin America. Her most renowned works include “*The House of the Spirits*” (1982).

Following the dissolution of her parent's marriage when she was two years old, she and her mother began residing with Isabel's maternal grandparents. Isabel's grandmother was a possessor of the remarkable ability of storytelling and served as an inspiration for Isabel's initiation into the realm of literature. In 1981, Allende initiated the composition of a letter to her terminally ill grandfather that would eventually evolve into her first novel, “*La Casa de los Espiritus*”.

The novel is rooted in Allende's personal experiences during the Pinochet dictatorship and the historical context of Chile. Her writing employs a variety of characters to represent historical incidents with a style characterized by magical realism; thereby, facilitating a comparison between the events depicted in the novel and those that occurred in reality. Also, the book provides a comprehensive analysis of the various facets of the real events that occurred during Chile's dictatorship.

## Analytical Approach

The present analysis focuses on three specific topics: the historical and political perspectives, and the role of women during that period.

### Historical

The first novel by the Chilean writer Isabel Allende, “*La Casa de los Espíritus*”, has become the author's most renowned and widely read work. The book received significant critical acclaim and recognition shortly after its publication in Spain in 1982 under the title “*La Casa de los Espíritus*”. The journey to publication was arduous. Due to the lack of a favorable response from a Latin American publisher, Allende sought the assistance of Plaza Janés in Spain, resulting in the book's translation into French, German, and, in 1985, English. The novel is notable as the first significant work of its kind to be authored by a woman.

For this reason, the book is of significant historical importance, as it is the story of Isabel Allende’s personal experience. The characters depicted in the work are influenced by the author's family members and personal experiences. The composition of the text was initiated during the period when the subject's grandfather was receiving medical care for a terminal illness. The text was initially conceived as a letter, and it was subsequently published as a novel in 1982.

The book had a profound impact on all Latin American countries due to its reflection of historical events. Specifically, it captured the post-dictatorial chaos that Chile experienced under the leadership of Augusto Pinochet and highlighted the significant political contributions of the time.

### Political

According to the analysis of Class, Politics, and Corruption Theme In “*The House of the Spirits*” by Lit Charts (n.d.), the novel by Isabel Allende focuses on themes of class conflict and political change in a fictional South American country. The narrative chronicles the trajectory of the Trueba family across several generations, with a particular emphasis on Esteban Trueba, a prominent landowner and a senator known for his conservative political views. A significant portion of the narrative unfolds at Tres Mariás, the rural estate of Esteban, where a substantial number of economically disadvantaged peasants reside and labor

under harsh conditions, thereby reflecting the pervasive social inequality that characterizes the nation.

The novel portrays a society under the governance of a corrupt dictatorship, where the affluent utilize their authority to manipulate electoral processes and subvert the impoverished. Esteban and other landowners engage in manipulative practices, including intimidation and corruption, to ensure the continued dominance of conservative politicians.

Despite the prevailing social and economic constraints, both the peasants and the members of the upper class initiate a process of resistance. Inspired by socialist and communist ideologies, characters such as Pedro Tercero García and Jaime Trueba engage in a struggle for justice, equality, and the rights of workers. These efforts are indicative of a nationwide social movement.

Ultimately, the populace elects a socialist president, yet his administration is overthrown in a military coup led by the far-right, a faction that includes Esteban Trueba. The president's assassination precipitates a military takeover, marking the onset of an era characterized by violence and ongoing repression. The novel's ultimate critique is of political corruption, emphasizing its role in perpetuating profound social injustice and inequality.

### **Role of Women in the Novel and the 20th Century**

According to Judie Collazo's thesis from the University of Puerto Rico in 2002, since the beginning of time, people have been forced to live according to the orders of someone who surpasses them physically or politically. Among these people are women, who from childhood have to follow the orders of their fathers, and when they grow up and marry, those of their husbands. Even when they start their own families, they have to follow the orders of their children if their husbands die, and even if they decide to become religious, they surrender their free will to a male figure, in this case a priest. Even today, there are still many patriarchal societies where men continue to be the only ones with the right to exercise authority, and women who do not obey this regime are condemned.

Patriarchal society instills in women a set of expectations that compels them to adhere to a model of submissive behavior, characterized by obedience and the fulfillment of traditional roles as mothers, daughters, and wives. Concurrently, males are socialized to embody the archetype of “macho”, characterized by the capacity to provide for the household, the inclination toward bravery, and the protection of women. In such a societal

structure, gender-based stereotypes emerge, manifesting in the form of invisible labels that are assigned to genders. This results in the relegation of domestic and caregiving responsibilities to women, while roles involving heavy and strenuous work are typically assigned to men. Consequently, from an early age, individuals are instructed to develop expectations for their future selves.

This societal structure fosters an environment in which children are taught from an early age the role that corresponds to their gender and the stereotypes they must embody to fit into society without any problems. It is important to note that those who do not adhere to societal norms are often stigmatized and faced with social consequences.

It is evident that the literature of that era, particularly Spanish American literature, elucidates the mechanisms of control that governed collective existence. Concurrently, these literary works mirror the prevailing masculine and feminine behaviors that were expected by society. Readers have become accustomed to perceiving gender roles as normal due to the long-standing imposition of patriarchal societal norms across generations. This phenomenon is particularly evident in literature produced by male writers.

For this reason, Isabel Allende's novel was revolutionary and garnered significant attention, as her literature defied the constraints imposed by patriarchal societies. Firstly, she was a female writer who achieved success, which in itself was a commendable feat. Additionally, the evolution of the characters in the novel is noteworthy. The characters do not conform to traditional archetypes of macho men who undervalue or dominate women. Instead, the characters exhibit a range of behaviors and characteristics that reflect a more nuanced and complex portrayal of human relationships and dynamics.

This work fundamentally altered the prevailing paradigm, offering a novel perspective and cultivating a more critical mindset among the public. It underscored the notion that societal norms and conventional wisdom are not necessarily aligned with what is truly right, thereby prompting introspection and a reevaluation of established beliefs.

As stated in the scholarly work *View of Gender, Class, And Political Power in Isabel Allende's "The House of the Spirits": A Feminist Reading of the Post-Colonial Landscape in Chile*, s. f.) In "*La Casa de los Espíritus*" Isabel Allende explores the way gender and class intersect to shape the lives of women; thereby, revealing the limitations and possibilities that arise from these intersecting systems of power. The novel utilizes the experiences of the

characters Clara, Rosa, and Alba to illustrate how societal expectations and patriarchal norms impact women across generations and regardless of social class.

In addition, as indicated by Admin (2023), the shifts observed in the women's movements within the context of the modern world have given rise to the imperative of reconsidering the conventional roles assigned to women in Latin America. Contemporary feminism, in its current form, has evolved to encompass not only the objective of achieving political and legal equality for women, but also the demand for society to accord women the same rights and priorities as men.

According to the theory presented in the book, the possibility exists that feminist thinking may be influenced by a deficiency in understanding and recognition of gender. A further interpretation of the novel posits that Allende's writing is driven by a feminist impulse, with the protagonists representing the struggle of women to be recognized as symbols of empowerment, thereby disrupting long-standing injustices, traditions, and inequalities.

In the subsequent period, marked by the advent of interdisciplinary approaches including feminist theory the understanding of gender roles in literature underwent significant expansion. An examination of Isabel Allende's literary work reveals its potential for analysis through a feminist lens. The text challenges conventional gender expectations and highlights the systemic inequalities experienced by women.

The novel employs a feminist literary criticism approach, as it is themes-centric, focusing on women's experiences, which have frequently been discredited or criticized by male audiences. Allende emphasizes the historical prevalence of gender-based constraints on women, highlighting the pervasive expectation that women should be subject to male domination, initially by their fathers and subsequently by their spouses. This societal structure, characterized by a preponderance of male influence, finds expression in the prevailing customs of daily life.

Allende also reveals how institutions such as politics, the military, and religion have historically been controlled by men, resulting in women being deprived of power and representation. Through her characters, she emphasizes that women were traditionally regarded as being physically and intellectually inferior to men, and their subordinate role was

regarded as natural. These beliefs have led to the legitimization of men's superiority and even violence against women.

Additionally, the book critiques how patriarchy extends beyond economic oppression, affecting women through psychological pressure and social norms that portray them as incomplete versions of men. Allende's critique of this system is characterized by her exposure of harmful attitudes that normalize inequality, abuse, and the belief that men are biologically entitled to control.

In conclusion, through her novel, Allende presents a compelling feminist critique of patriarchal society, thereby challenging the notion that women's subordinate status is natural and irrevocable. Her work demands a reevaluation of gender roles and a more profound acknowledgment of women's rights, voices, and autonomy.

In addition, as stated in Carmen Godoy's 2012 article, the relationship between the Chilean state and women during the 20th century was characterized by a multifaceted process, marked by intermittent advancements, notable regressions, and persistent tension between conventional discourses and initiatives promoting equality.

In the early decades, women were predominantly recognized within the confines of the domestic environment. Motherhood and morality were regarded as inherent qualities of women, and it was precisely these characteristics that served to legitimize their participation in specific domains of public life. The concept of "civic domesticity" enabled women to expand their roles to encompass community and municipal affairs while maintaining their identity as mothers. It has been demonstrated that publications such as *Comuna & Hogar* illustrate how the participation of women in the public sphere was justified as an extension of domestic virtues. This phenomenon gave rise to state policies that transferred values traditionally associated with caregiving to collective life.

In recent years and decades, the government of Chile has begun to incorporate women's issues more explicitly into its administrative structures. The establishment of the Women's Office in 1951 was primarily driven by the need to address health and training concerns. Subsequently, in 1969, a National Women's Office was inaugurated; however, its longevity was limited. The 1964 establishment of the Central de Centros de Madres (Mother's Centers) signified a pivotal nexus for engagement, thereby fortifying support networks among female constituents from a domestic and technical vantage point.

During the administration of Salvador Allende, efforts were made to establish a Ministry of the Family, with the objective of providing services such as daycare centers and community laundries. These initiatives were designed to facilitate the integration of women into the workforce. Despite the absence of materialization of this proposal, it reflected a significant shift in the conceptualization of the female role, which was beginning to be regarded as compatible with productive participation.

The ascent of authoritarianism in 1973 signified a pivotal moment. The regime of Augusto Pinochet was predicated on an essentialist discourse, in which women were expected to fulfill the roles of mothers, wives, and caregivers, thereby reinforcing the ideal of the traditional family. The figure of Lucía Hiriart, through institutions such as the National Community Aid Foundation and CEMA, articulated women's participation in volunteer and charitable activities, stripping it of any political dimension.

Feminism was stigmatized as a harmful and incongruent ideology, with its repression and marginalization being rationalized on the basis that it is an asserted threat to national values. The commemoration of International Women's Day was eliminated and replaced by “Chilean Women’s Day”, with the objective of erasing the movement's roots in social protest. This period was characterized by a significant regression in terms of gender equality, marked by the reestablishment of a rigid and patriarchal conception of gender roles.

Since the return of democracy in 1990, Chile has witnessed a paradigm shift in its approach to gender policies. First Lady Leonor Oyarzún has been instrumental in promoting the development of programs such as INTEGRA and PRODEMU, which are designed to provide job training and social development for women. In that same year, the National Women’s Service (SERNAM) was established with ministerial status, marking a seminal moment in the institutionalization of gender in Chile. SERNAM’s response to the demands of the Women's Coalition for Democracy was not without tension, despite the organization's establishment. On the one hand, feminist sectors feared losing autonomy by transferring their demands to the state apparatus. In addition, conservative sectors have expressed disapproval of the initiative, deeming it as superfluous, bureaucratic, and ideological.

The parliamentary debates that transpired prior to the establishment of SERNAM vividly exemplified the profound nature of these contentious issues. The debate surrounding the necessity of a specialized agency to address women's issues saw a range of positions.

Some argued that existing bodies were sufficient, while others contended that a specialized agency was imperative. The employment of inclusive language and the reinterpretation of terms such as “persons” in place of “men” gave rise to symbolic controversies, thereby exposing resistance to the complete recognition of equality. Nevertheless, the approval of SERNAM marked a substantial change in Chile's legal and political framework. Shortly thereafter, the reform of Article 1 of the Constitution incorporated the declaration that “men and women are equal before the law”, granting formal recognition that had been postponed for decades.

Furthermore, SERNAM promoted the First Equal Opportunities Plan from 1994 to 1999, which addressed fundamental issues such as domestic violence, the situation of female heads of household, family diversity, and women’s access to work. Despite its pioneering nature in the region, the plan was met with criticism. It has been noted by numerous observers that the program has adhered to a welfare-based approach and has not undergone the kind of structural transformation necessary to effectively address gender inequalities in Chilean society. Nevertheless, it had a considerable impact on historical issues and the normalization of gender discourse in public policy.

In conclusion, Chile's journey throughout the 20th century demonstrates a transition from a state in which women were primarily responsible for domestic duties and child-rearing to a state of formal equality. However, this transition was not without significant challenges, as it entailed navigating the divide between tradition and modernity. The institutionalization of gender in the state was made possible by feminist struggles, which succeeded in placing their demands on the political agenda despite repression and resistance. SERNAM has established itself as a fundamental space for the promotion of gender policies, although it has always been subject to ideological disputes.

The Chilean experience demonstrates that gender equality is not a static objective; rather, it is an evolving process that is continually contested, coexisting with resistance from a society that continues to be influenced by strong patriarchal legacies from previous generations.

### **Dictatorships in Latin America in the 20th Century**

The Latin American territory has a considerable history of dictatorial regimes that have frequently been associated with profound levels of corruption. Numerous countries have

experienced military or authoritarian rule, particularly during the 20th century, when leaders utilized their power to accumulate personal wealth and that of their allies. The corruption was not just a collateral effect; rather, it constituted a fundamental element of the dictatorships' strategy to maintain control and influence in each country.

The rise of dictatorships in Latin America became increasingly evident during the mid-20th century, marked by the occurrence of coups d'état and the establishment of facto governments. These regimes were closely associated with authoritarianism. In the context of this process, the term "coup d'état" has acquired a specific connotation, denoting the seizure of state power by military institutions through both material and symbolic actions. As Victoriano (2010) asserts, the state has been captured and controlled by military institutions, leading to the activation of state exception codes and the generation of war scenarios.

According to Straka (2002, p. 1), in order to facilitate a more profound comprehension of the subject, it is imperative to delineate the state as the mechanism exception employed to address eventualities that precipitate ordinary regulatory emergencies. Therefore, during the declaration process, the state is entitled to a series of "privileges" that are not typically available to it, as the standard control mechanisms are partially suspended. This dynamic enables the state to deviate from its probative conduct, thereby facilitating the attainment of specific benefits, even though the violation of human rights.

This finding suggests that, beginning in 1960, a period of violence emerged due to the rise of leftist movements. These movements mobilized diverse societal sectors to incite a revolution, which led to a significant escalation in repression by military authorities.

And also, according to Victoriano (F, 2010, p. 18), the historical analysis reveals a significant development in the political landscape of Latin America, marked by the unprecedented emergence of a global extermination apparatus, characterized by its supranational coordination and the deliberate integration of political and police forces. This apparatus was specifically designed to target and eradicate the physical bodies of those aligned with the Latin American leftist movement, a phenomenon that merits further examination to understand its full implications for regional and global politics

As demonstrated above, a variety of political currents were present in Latin America during the latter half of the twentieth century. However, certain countries have been more

profoundly marked by the tragic events caused by dictatorships, including Argentina, Peru, and Chile.

With respect to the dictatorial regime that prevailed in Argentina from 1976 to 1983, the military and civilian elements that assumed authority following the overthrow of a democratically elected government have been identified as the primary sources of power (Parisi and Manzi, 2013). During the period in question, the Argentine populace endured considerable hardship, manifesting in the social, economic, and cultural domains. “Evidence of this can be seen in the 30,000 disappeared, the 400 stolen children, the effects on the ex-combatants of the Malvinas war, as well as the deterioration in the subjective experiences of the direct victims and their families” (Parisi and Manzi, 2013, p. 159).

During the 1990s and 2000s, Alberto Fujimori’s dictatorship took place in Peru. This can be considered a legitimate government, as Fujimori came to power through a democratic process, winning the election over Vargas Llosa. During his period of dictatorship, Peru experienced positive macroeconomic results and a constant struggle against the Shining Path guerrilla group. The perpetuation of his reign was attributable to the rise of neo populism.

According to García, M. ( 2001, p. 54), Neo-populism is a highly personalized form of leadership that emerges from an institutional crisis of democracy and the state, from an exhaustion of identities connected to certain party regimes and social movements, from a general disenchantment with politicians, and from widespread impoverishment following the crisis of the “lost decade”.

A final example is the case of Chile under Pinochet’s dictatorship, which resulted in thousands of civilian deaths in order to perpetuate his position in power. Pinochet assassinated anyone whose ideals were contrary to his government and political ideology. The ensuing discussion incorporates the political period in Chile; therefore, the subject is not addressed in this section.

As demonstrated above, during the 20th century, dictatorial governments in Latin America exerted a considerable influence on historical developments, characterized by numerous human rights violations and a deterioration of democratic institutions. While some leaders ascended to power through popular support, they proceeded to dissolve the public institutions entrusted with safeguarding the interests of the population. The countries affected

by these authoritarian governments experienced significant challenges in overcoming the consequences of their leader's actions.

### **Dictatorship of Augusto Pinochet in Chile**

According to (*Augusto Pinochet Ugarte (1915-2006)*, s. f.) Augusto Pinochet born in November 25, 1915 in Valparaiso. He was a commander in chief of the Chilean army and the person who overturned the government of the socialist Salvador Allende after the 1973 explosion at La Moneda Palace, Augusto Pinochet took control of Chile as a military dictator and became president of Chile in 1974. His government destroyed democracy by banning political parties, violating people's rights, and oppressing them.

Under Pinochet's government, major changes based on neoliberal ideas were made starting in 1980. These changes were influenced by a group of economists called the "Chicago Boys". A public vote that same year approved a new Constitution, which extended his presidency and gave him the rank of General Captain.

People started to disagree during the 1980s. This disagreement led to the 1988 plebiscite and in the plebiscite, the "No" vote was more popular. This led to democratic reforms and the election of Patricio Aylwin in 1989. Pinochet stepped down in 1990 but remained Commander-in-Chief of the Army and later became a senator for life.

Even though Pinochet was still influential, he was also facing legal challenges. These challenges included his arrest in London in 1998 and other investigations, like the Riggs case. He died in 2006 and received limited military honors, but he was not formally recognized as a former president.

In addition, some of the characteristics of this government according to Editorial Grudemi ( 2024) is that Augusto Pinochet came to the power for a violent event and not like usual with the normal elections. The government was left in the hands of a military Junta and it was an authoritarian regime that banned the political activities, freedom, expression and prohibited the right to public demonstration. Also, he implemented repressive measures aimed at disciplining society and this repression was carried out by the National Intelligence Directorate (DINA), which had the power to arrest and confine people. The actions of the DINA (and its successor, the National Intelligence Center) resulted in 2,300 executions, 1,200 disappearances, and 28,200 political prisoners which is a worrying figure.

Also, this dictatorship has a lot of consequences but especially in politics, economic, social, cultural and educational such as the closure of National Congress, and the implementation of a systematic plan of repression and disciplining of Chilean society, which left around 30.000 victims of torture, disappearances and thousand or more exiles. For the economy the people lose their remuneration, work, and privatization of state-owned companies.

Therefore, the social consequences were the increase in social inequalities, the loss of income by the middle class and job instabilities and finally the deterioration of scientific and educational research and the restriction of university studies.

Finally, the dictatorship of Augusto Pinochet was one of the worst in Latin America history, for the loss of innocent people, the repression of human rights and all the consequences in some areas such as education and policy.

The study by Camila Pérez Navarro and Felipe Zurita Garrido (2021) analyzes the manner in which Augusto Pinochet's civil-military dictatorship transformed Chilean schools between 1973 and 1980. The study defines the period as a space for political and cultural socialization. Utilizing primary sources, including decrees, ministerial circulars, institutional magazines, and newspapers from the period, the authors meticulously reconstruct the strategies employed by the regime to utilize education as an instrument of ideological legitimization and social control.

One of the initial shifts in the daily school routine pertained to the institution of and subsequent reinforcement of civic and religious ceremonies by the regime. These ceremonies were designed to instill discipline not only among students but also among educators. Ceremonies, prayers, and patriotic commemorations were established as obligatory practices, thereby transforming education into an authoritarian and religious regime. The implementation of this system was intended to establish and cultivate obedient identities; thereby, reinforcing the notion of a populace willing to adhere to the emerging political order of the time.

However, a subsequent modification was implemented in the curriculum and study plans for students, driven by the military government's objective of promoting ideological purification within the educational environment. Conversely, subjects and topics that were deemed incompatible with the regime were systematically eliminated, particularly those

related to critical civic education, political thought, and social sciences. Instead, subjects aimed at conveying a conservative view of Chilean history and society, aligned with the principles of the dictatorship, were reinforced. This shift in educational paradigms led to the legitimization of established narratives and the subsequent suppression of critical perspectives within academic institutions.

In addition, pedagogical practices and relationships within the classroom were eliminated, teachers became more authoritarian and acquired greater disciplinary power. As a result, the active and critical participation of each student was restricted. The pedagogical approach centered on the transmission of specific content and obedience, emphasizing didactic methodologies over participatory or reflective approaches. Consequently, the classroom environment was transformed into a space that was under the direct control of the regime. Within this space, pedagogical practices reproduced the values of order, discipline, and subordination that characterized the regime.

Finally, Pérez Navarro and Zurita demonstrate that Pinochet's dictatorship had consequences that extended beyond the political sphere, infiltrating the domains of education and society at large. The dictatorship's influence was meticulously wielded through educational methodologies, with the objective of cultivating citizens who unquestioningly embraced the dictatorship as the ideal state. The pedagogical approach was meticulously designed to inculcate a sense of loyalty to political ideologies, effectively stifling critical thinking and independent decision-making skills. This deliberate suppression of critical faculties was predicated on the belief that such qualities could potentially challenge the stability of the government and the very essence of the dictatorship itself.

The study “Dictatorship, Higher Education, and Social Mobility” (Bautista et al., 2024) examines the profound effects of Augusto Pinochet’s dictatorship on access to higher education in Chile and the subsequent impact on the social mobility of several generations. Following the 1973 coup d’état, the regime implemented austerity measures and political control, resulting in a significant reduction in enrollment at public and private universities.

This decline was not due to a lack of student interest, but rather a deliberate decision by the military government to discipline and restructure the education system for its own purposes. University enrollment fell sharply, directly affecting young people who reached higher education age during the early years of the dictatorship. The study shows that this

contraction in educational opportunities was not temporary, but rather left lasting marks on individual's lives. Thus, the dictatorship used education as a tool of exclusion with personal and social consequences. Education became a limited privilege rather than a right accessible to broad sectors of the population.

The effects of this reduction in places were numerous and significant. Young people who reached university age after the military coup experienced a drastic reduction in their opportunities for higher education. This resulted in lower wages, higher unemployment rates, and fewer opportunities for social advancement in adulthood. The impact was not limited to that generation, however. The children of those who were unable to attend university were also less likely to pursue higher education, thus perpetuating the disadvantage across generations.

The authors demonstrate that social gaps widened in a country with high levels of economic inequality, consolidating a structure in which social origin greatly influenced people's destinies. This vicious cycle of exclusion became one of the regime's most enduring legacies, limiting opportunities for social advancement. Additionally, limited access to education negatively impacted national productivity and the country's long-term ability to develop human capital.

The study also revealed significant gender differences in political participation. The decline in university enrollment particularly affected women, as its negative impact on their income and career paths was 50% to 100% greater than for men. For many women, college was a key gateway to the formal labor market; therefore, their exclusion created greater barriers to achieving economic independence. This setback was linked to the persistence of traditional gender roles reinforced by the authoritarian regime in other areas of social life.

However, these educational policies had an unexpected consequence: young people affected by university exclusion were more likely to register to vote and participate in the 1988 plebiscite. In fact, evidence suggests that these groups were more likely to vote against the regime, indicating that educational marginalization contributed to the lack of political support for the dictatorship. This demonstrates that decisions to control and exclude have social, economic, and political repercussions.

In summary, the report by Bautista et al. (2024) provides a thorough examination of how an authoritarian regime can manipulate the education system for the purpose of control,

resulting in persistent and difficult to reverse consequences. Higher education, which in principle should function as a pathway to social mobility, became a space of inequality and limitation under the dictatorship. The diminution in opportunities had repercussions for individuals in their personal and professional development, as well as for the economic and social progress of the nation as a whole. The intergenerational transmission of disadvantage and the widening of gender gaps indicate that the policies implemented between 1973 and 1990 left enduring imprints that persist in the Chilean social structure.

Moreover, finding that educational exclusion encouraged opposition political participation in the 1988 plebiscite reveals the complexity of the effects of these authoritarian decisions. Consequently, the study illuminates a relatively under-examined facet of the Chilean dictatorship, thereby offering insights that facilitate a more nuanced comprehension of the manner in which education can function as both an instrument of repression and a medium for resistance within authoritarian settings.

### **Relation between Characters and the Social System of the Period**

The novel “*La Casa de los Espíritus*”, written by Isabel Allende, is an exemplary work that transcends the genre of family saga. Through the generations of the Trueba family, Allende meticulously crafts a profound social and political critique of 20th-century Latin America. The author provides a detailed account of the transition from a socialist society to a brutal military dictatorship. In this context, the characters represent not only individuals but also social classes and ideologies. This work analyzes how Allende reveals class struggle, political corruption, and the desire for social justice through figures such as Esteban Trueba, Pedro Tercero García, and Jaime Trueba.

From the novel's introduction, the setting, La Hacienda Tres Marías, serves as a representation of the inequitable relationship between landowners and peasants. Esteban Trueba, the proprietor, represents the elite that wield economic and political influence. Despite his outward appearance as a benevolent landowner, his actions are indicative of a different reality, as he is known to be severe in his treatment of the peasants and to deny workers their fundamental rights.

Therefore the book stated:

*Los campesinos escondían a las muchachas y apretaban los puños inútilmente, pues no podían hacerle frente. Esteban Trueba era más fuerte y tenía impunidad. Dos veces aparecieron cadáveres de campesinos de otras haciendas acribillados a tiros de escopeta y a nadie le cupo duda que había que buscar al culpable en Las Tres Marías (p. 49).*

Despite his claims of providing brick and mortar residences for his employees, it can be argued that his generosity is a means of exerting control over them. The contrast between the lifestyles of the farm owner and the farmworkers is stark. The farm owner lives in a state of opulence and wields considerable power, while the farmworkers labor under difficult conditions to maintain a basic standard of living.

The book stated:

*Las Tres Marías era un buen negocio que no requería ayuda del filón de oro, sino, por el contrario, sirvió de garantía para prorrogar la concesión de la mina. El mal carácter de Trueba se convirtió en una leyenda y se acentuó hasta llegar a incomodarlo a él mismo. No aceptaba que nadie le replicara y no toleraba ninguna contradicción, consideraba que el menor desacuerdo era una provocación (p. 49).*

The novel exposes the pervasive corruption within the electoral system that maintains the dominance of the affluent. During electoral processes, Esteban and other landowners have been observed engaging in practices involving the use of bribes and intimidation to manipulate the voting patterns of the peasant class in favor of conservative candidates.

Despite their right to vote, the peasants are unable to exercise this right freely, thereby reflecting a form of democracy that is not genuine. Additionally, the government has been accused of manipulating public resources. For instance, following a major earthquake, international donations of medicine and food have been reported to never reach the needy.

*El resto del mundo, demasiado ocupado en otra guerra, apenas se enteró de que la naturaleza se había vuelto loca en ese lejano lugar del planeta, pero así y todo llegaron cargamentos de medicinas, frazadas, alimentos y materiales de construcción, que se perdieron en los misteriosos vericuetos de la administración pública, hasta el punto de que años después, todavía se podían comprar los guisos enlatados de Norteamérica y la leche en polvo de Europa al precio de refinados manjares en los almacenes exclusivos (p. 123).*

These actions illustrate how the system prioritizes the interests of the elite, thereby causing harm to the general population.

In response to this injustice, resistance movements inspired by socialism and communism emerged. Pedro Tercero García, the son of a peasant, was among the first to raise awareness among the workers. He composed songs that conveyed revolutionary messages and disseminated clandestine pamphlets within the hacienda.

*Pedro Tercero cogió la guitarra con gesto amoroso, acomodó la pierna en una silla y rasgó las cuerdas. Se quedó mirando fijamente al patrón mientras su voz de terciopelo se elevaba apasionada en el sopor de la siesta. Esteban Trueba no era tonto y comprendió el desafío (p. 198).*

Their struggle seeks to transform the system and a more equitable distribution of land. Another figure who represents the resistance is Jaime Trueba, Esteban's own son, who, instead of following his father's path, becomes a doctor and actively defends the rights of the poor. These characters demonstrate that even within the upper class a social conscience can emerge that challenges the established order.

And finally, years of struggle culminate in the election of the first socialist president, triggering a crisis of immense social tension. This change, however, is violently rejected by the establishment, with Esteban Trueba among those orchestrating a military coup that results in the president's assassination and the subsequent installation of a repressive dictatorship.

This moment marks the definitive betrayal of the people and the consolidation of an authoritarian regime that denies all the social gains achieved. Repression makes

no distinction between classes: even Alba, Esteban's granddaughter, is imprisoned and tortured for her activism. Despite the pain, she finds in writing a form of resistance and memory:

*"Mi abuelo tuvo la idea de que escribiéramos esta historia". "Así podrás llevarte las raíces contigo si algún día tienes que irte de aquí, hijita" (p. 329).*

*"La Casa de los Espíritus"* is a work that represents the history and politics of Latin America. Through its characters, Isabel Allende portrays the conflict between oppressors and oppressed, and denounces dictatorship and the inequality experienced. Class struggle, the abuse of political power, and the search for justice permeate the entire novel. But so do hope, resistance, and the possibility of redemption, in figures such as Pedro, Jaime, and Alba. The novel reminds us that history is not only inherited: it can also be transformed.

### **Paralysis of the Democratic System, Repression and a Fictional Military Coup in the Novel**

To begin this section, it is necessary to point out that the definition of democracy has been difficult to approach, due to the multiplicity of interpretations that exist according to the political and historical context that is being lived in a specific time. However, its etymological meaning comes from the Greek roots "demos" which means people and "Kratos" which means government, therefore, it is understood that it is the government of the people.

Although it is meant to be understood as the government of the people, it is not so easy to apply this concept in reality. This is due to the fact that nowadays democracy is a matter that depends on social participation, since in the past democracies were understood only for some specific social groups. Nowadays, it is intended that the whole society participates in decision making and actions that affect the collectivity. Since all the different groups of people that exist in societies, with their plurality of interests, opinions, ideologies, can and should participate, it is complex to achieve unity in terms of the concept of democracy, however, it is characterized by freedom and equality.

Given that democratic systems have been reflected in some Latin American countries since before the twentieth century, and some emerged during it, it does not mean that they are

an example for other nations; on the contrary, there were cases where the democratic system was used as a form of legitimization of an authoritarian political power.

That is why, the novel analyzed in this work, shows in a very similar way what happened in Chile with the dictatorship of Augusto Pinochet, who had the support of the United States to join forces and enough allies for his coup d'état. When this coup d'état took place, democracy, under which Salvador Allende came to power, was abruptly weakened and paralyzed.

With the coup d'état, democracy was weakened and even paralyzed, thanks to the entry of a conservative with ultra-right-wing traits who obtained enough support to remove the popularly elected president, who had leftist ideals seeking to improve the quality of life of the peasants. Allende carried out an agrarian reform, as he intended to protect the productive sector.

Therefore, the book stated:

*Esas comilonas en el club, las riñas de gallos y las tardes en el burdel, culminaron en un plan inteligente, aunque no del todo original, para hacer votar a los campesinos. Les dieron una fiesta con empanadas y mucho vino, se sacrificaron algunas reses para asarlas, les tocaron canciones en la guitarra, les endilgaron algunas arengas patrióticas y les prometieron que si salía el candidato conservador tendrían una bonificación, pero si salía cualquier otro, se quedaban sin trabajo... (p. 54).*

As demonstrated in the preceding example, the upper class incentivized their workers through bonuses to ensure a favorable outcome in the political elections, thereby ensuring a victory for the conservatives.

The conservative ruler, which alludes to Pinochet, needed to win the support of the farmers, who were the ones who benefited the most from Allende's government, therefore, he resorted to try to generate those spaces of rapprochement with this social group to make them believe that if the conservative came to power, they could have an ally to their interests who would fight for them.

Although it is evident that those who put the conservatives in power were the people themselves, it is far from being a democracy, since their vote was not exercised in a

completely free manner, but they were being coerced to do so, since otherwise they would be involved in a series of major consequences as they would have had closer contact with the candidate.

Therefore, democracy was more than weakened, it was paralyzed by the fact that the votes were exercised in a totally controlled manner. In addition, as conservatives interfered in the ballot box, people were afraid of reprisals:

*“Si el patrón descubre que vamos a votar por los socialistas, nos jodimos” dijeron, “¡No puede saberlo! El voto es secreto” alegó el falso cura (p. 145).*

*Eso cree usted, hijo respondió Pedro Segundo, su padre. Dicen que es secreto, pero después siempre saben por quién votamos. Además, si ganan los de su partido, nos van a echar a la calle, no tendremos trabajo. Yo he vivido siempre aquí. ¿Qué haría?*

*¡No pueden echarlos a todos, porque el patrón pierde más que ustedes si se van! arguyó Pedro Tercero. No importa por quién votemos, siempre ganan ellos. Cambian los votos dijo Blanca, que asistía a la reunión sentada entre los campesinos” (p. 146).*

In the preceding examples, it is evident that the peasants are apprehensive about casting their vote for a candidate other than the one their superiors have instructed them to vote for. Their concern is rooted in the potential consequences of doing so, which include the prospect of losing their employment or, in the direst of circumstances, facing retribution for committing treason.

Also, the military coup was what happened in Chile, since, with the support of the North American country, its armed forces had more power. Not only would the army have more power, but they also intended to attack from other aspects.

*"Allí se juntó con otros políticos, algunos militares y con los gringos enviados por el servicio de inteligencia, para trazar el plan que tumbaría al nuevo gobierno: la desestabilización económica, como llamaron al sabotaje" (p. 261).*

And as soon as the conservative governor realized that the “legitimate” means were not going to obtain favorable results for himself, he decided that he would use illicit means.

*Al principio, el largo ejercicio de la democracia lo limitaba en su capacidad para poner trampas al gobierno, pero pronto abandonó la idea de jorobarlo dentro de la ley y aceptó el hecho de que la única forma de vencerlo era empleando los recursos prohibidos. Fue el primero que se atrevió a decir en público que para detener el avance del marxismo sólo daría resultado un golpe militar, porque el pueblo no renunciaría al poder que había estado esperando con ansias durante medio siglo, porque faltaran los pollos (p. 266).*

Therefore, it is evident that the coup d'état carried out by Pinochet and all his political and military sympathizers in 1973 coincides with the author's narration, since the coup d'état that would be carried out in the framework of the plebiscite, to choose whether to remove Salvador Allende from office, imposed its power with the support of the armed forces, being in command of the army at that time.

From that moment on, the repression for the people would be greater as they would have control of all the powers of the State that were previously independent, control over the press, access to information in general, control of all radio stations and television channels, absolutely everything would be controlled in order to avoid any opportunity that the opposition could have.

For all this, the novel reflects the reality lived by the peasant population of that time in Chile, because although the author does not give names or specific space-time, it is deduced from her narration that what her characters were going through was the same social and political context that occurred at that time.

### **The Figure of the Female Protagonists in the Novel and their Social and Historical Role**

According to González & Salazar Jiménez (2025), the novel is set in Chile in the 20th century, marked by a strong class divide and a military dictatorship. The author portrays how the patriarchal system and social inequality particularly affect women, both upper and working class.

Therefore, the novel has several characters who reflect this issue, for example, Clara, who represents an unconventional form of resistance. Although she belongs to the elite, she challenges traditional feminine roles through her spirituality.

*"Los sueños no eran lo único que Clara adivinaba. También veía el futuro y conocía la intención de la gente, virtudes que mantuvo a lo largo de su vida y acrecentó con el tiempo" (p. 59).*

And her emotional independence and refusal to submit to Esteban Trueba's control symbolize a silent but powerful opposition to patriarchy. *"A veces perdía la paciencia y sacudía furioso a Clara, le gritaba los peores reclamos y terminaba llorando en su regazo y pidiendo perdón por su brutalidad"* (p. 99). Another important character is Rosa, Clara's older sister, who embodies the tragedy of women idealized for their beauty. Her short life and premature death reflect how patriarchal society reduces women to their appearance, denying them agency and self-worth. She therefore represents the suffering of women within the upper-class system.

*"No podía despegar los ojos del pequeño rectángulo de mármol donde habían grabado el nombre de Rosa, la bella, y las fechas que limitaban su corto paso por este mundo" (p. 28).*

And the last character is Alba, who represents the new generation of women raising political awareness with a feminist identity. Through her active participation in the resistance against the dictatorship and her experience of torture, she became a symbol of the struggle for

social justice and gender equality. Her story shows how feminism is intertwined with the struggle against state oppression and the ideal of normalcy for women in Latin América.

*"Alba reconoció sin vacilar la voz de Esteban García y comprendió en ese instante que la había estado esperando desde el día remoto en que la sentó sobre sus rodillas, cuando ella era una criatura" (p. 309).*

In this fragment of the book, it is reflected that Alba suffers the consequences to be familiarized with socialism instead of dictatorship.

In conclusion, Isabel Allende, through her female characters, reveals how class and gender intertwine to restrict women's autonomy, but also shows how women manage to resist and claim positions of power. Therefore, the book could help other women escape the circles in which they are subjected to a macho culture and give them the empowerment they need to fight these types of battles.

### **Comparison between Events in the Novel and Real Historical Events in Chile.**

*"La Casa de los Espíritus"* is a novel that blends magical realism with politics, reflecting key moments in Chilean history throughout the 20th century. While the characters and events are fictional, many are inspired by real people and political events, particularly the rise and fall of socialism in Chile, the 1973 military coup, and the subsequent dictatorship.

So, the first important event reflected in Chile and in the novel is the rise of socialism and the Election of the "Candidate" Salvador Allende in the second half of the novel, a character known only as the Candidate becomes president through a democratic election. His government is focused on progressive reforms, wealth redistribution, and social justice, appealing to the working class and marginalized groups. His election created intense political polarization and economic instability, like the example presented in the book.

*"Ninguna concentración política pudo reunir a tanta gente hasta medio siglo después, cuando el primer candidato marxista aspiraba, por medios totalmente democráticos, a ocupar el sillón de los presidentes" (p. 11).*

And in comparison, with Chile the election of Salvador Allende in 1970, the first Marxist president in Latin America elected by popular vote. Allende's presidency focused on nationalizing industries, land reform, and reducing inequality, which garnered strong support from the poor but fierce opposition from the elite, the military, and foreign interests (especially the U.S. government).

For this reason, both the Candidate and Salvador Allende are seen as symbols of hope by the oppressed and threats by the upper class. And in both cases, their reforms face heavy resistance, leading to political chaos and economic sabotage.

The second event is the military coup and the rise of the dictatorship. In the novel After increasing unrest, the military stages a coup and overthrows the democratically elected president. The narrative then follows the terror and repression under the new regime, including the arrest, torture, and execution of dissidents. Esteban García, a member of the military and a product of generational violence, becomes a torturer, embodying the cruelty of the regime.

*¡Les dije que tuvieran cuidado con ella, cabrones! oyó la voz de Esteban García que le llegaba de muy lejos, sintió que le abrían los párpados, pero no vio nada más que un difuso resplandor, luego sintió un pinchazo en el brazo y volvió a perderse en la inconsciencia (p. 313).*

As you can see this is a little fragment when Esteban García arrested Alba and the things that she suffers during her incarceration.

And in real history this reflects the Chilean military coup of September 11, 1973, led by General Augusto Pinochet, which overthrew President Salvador Allende. What followed was a brutal dictatorship lasting until 1990, marked by widespread human rights abuses: tens of thousands were detained, tortured, killed, or disappeared.

Moreover, both characters Esteban García and Augusto Pinochet symbolizes the legacy of violence and repression passed down through generations. And the torture of characters like Alba in secret prisons mirrors the atrocities committed in real-life torture centers like Villa Grimaldi.

The third event is the role of the elite: Esteban Trueba as a symbol of conservative power, in the novel Esteban Trueba begins as a poor young man who becomes a powerful conservative landowner. He is resistant to any change that threatens his status, strongly opposes the left-wing government, and supports the military coup. And in real life Esteban Trueba represents the traditional oligarchy in Chile wealthy landowners and businessmen

who feared socialist reforms and supported the military coup. Many elites collaborated with the dictatorship, seeing it as a means to preserve their wealth and influence.

*"Diez días después, Esteban Trueba fue elegido senador de la República tal como Clara había pronosticado" (p. 171).*

Another important event is the resistance, memory, and healing, in the novel Alba, Esteban Trueba's granddaughter, is imprisoned and tortured for her political activities. After her release, she chooses to survive, forgive, and document her family's history in order to break the cycle of violence. And in real history Alba's story parallels the experiences of thousands of Chilean women during the dictatorship many of whom were arrested, tortured, and sexually assaulted.

Here is a part of the book that reflects what Alba suffers during her detention.

*Trató de llevar la cuenta de los días transcurridos desde su detención, pero la soledad, la oscuridad y el miedo le trastornaron el tiempo y le dislocaron el espacio, creía ver cavernas pobladas de monstruos, imaginaba que la habían drogado y por eso sentía todos los huesos flojos y las ideas locas, se hacía el propósito de no comer ni beber, pero el hambre y la sed eran más fuertes que su decisión (p. 312).*

And the last is the magical realism and the spirit world as political commentary, while much of the novel uses magical realism Clara's clairvoyance, spirits, and prophetic dreams these elements also function as metaphors for political and emotional realities. The supernatural highlights the spiritual resilience of the characters in the face of violence and injustice.

As the examples of the books

*"La pequeña Clara leía mucho. Su interés por la lectura era indiscriminado y le daban lo mismo los libros mágicos de los baúles encantados de su tío Marcos" (p. 58).*

*...El primero en darse cuenta de eso fue Honorio, el jardinero de la casa, que soñó un día con culebras que andaban entre sus pies y que, para quitárselas de encima, les daba de patadas hasta que conseguía aplastar a diecinueve. Se lo contó a la niña mientras podaba las rosas, sólo para entretenerla, porque la quería mucho y le daba lástima que fuera muda. Clara sacó la pizarrita del bolsillo de su delantal y escribió la interpretación del sueño de Honorio: tendrás mucho dinero, te durará poco, lo ganarás sin esfuerzo, juega al diecinueve (p. 58).*

In conclusion "*La Casa de los Espíritus*" is not just a family saga with an in-depth analysis on Chilean history. Through the lives of its characters, the novel reflects key events such as the rise of socialism, the 1973 coup, and the years of dictatorship. Allende uses fiction to explore the complexities of power, memory, and resistance, offering both a personal and political narrative that mirrors the real history of Chile. The novel invites readers to understand history not just through facts, but through the emotional truths of those who lived it.

## Chapter III

### Methodological Framework

At present, a definition for methodological frameworks remains elusive. The aforementioned structure confers numerous advantages; nevertheless, it can be defined as a system that provides direction in the execution of a process or procedure. Consequently, it is imperative to adopt a comprehensive approach, without imposing limitations on research or study, in order to ensure thorough examination of the subject matter. The methodological frameworks that can be employed include, but are not limited to, the following: mapping the landscape, identifying the approaches used to develop methodological frameworks and terms, and brainstorming to further develop the theoretical frameworks. With regard to the aforementioned works, a variety of approaches can be employed, including quantitative and descriptive methods. The qualitative approach is utilized in this instance.

According to Hassan (2024), research methods are defined as techniques, tools, and procedures employed for the collection, analysis, and interpretation of data for a given study. The organization employs a systematic approach to address research inquiries, ensuring the accuracy, relevance, and credibility of the information provided. The selection of an optimal research method is paramount to the success of any project, as it dictates the manner in which data is collected and interpreted.

Qualitative research methods, for instance, prioritize the comprehension of human behavior, experiences, and social phenomena through non-numerical data. The quantitative approach entails the collection and analysis of numerical data to formulate hypotheses, predict outcomes, or identify patterns. Conversely, the mixed methods approach involves the integration of quantitative and qualitative methods to enhance understanding of the research problem.

Additionally, observational research is defined as the observation of subjects in their natural environment without the imposition of external interference. Historical research involves the examination of past events to elucidate trends, causes, and consequences. Conversely, correlational research investigates the relationship between two or more variables without establishing causation. In this particular research study, the methodological approach is a qualitative one, the details of which are provided below.

Pritha Bhandari (2020) posits that qualitative research is defined by the collection and analysis of non-numerical data, including opinions, experiences, and concepts, with the objective of achieving a comprehensive understanding. It can be used to investigate thoroughly a problem or generate new ideas for research. Qualitative research is the antithesis of quantitative research because it involves the analysis of numerical data for statistical purposes.

Firstly, qualitative research is employed in the humanities and social sciences in subjects such as education and history, as is the case in this instance. The qualitative research approach entails the comprehension of how individuals perceive and interpret the world around them. There are numerous approaches to this practice; they tend to be flexible and focus on retaining good meaning when interpreting data. However, some of the conventional approaches include grounded theory, action research, and narrative research.

Qualitative research employs a variety of methods to support analysis, including observations, interviews, focus groups, surveys, and secondary research. Consequently, qualitative researchers regard themselves as instruments, given that all observations, interpretations, and analyses are conducted through their means. Therefore, it is imperative to reflect on the approach and the choices made to collect and analyze the data.

Furthermore, the analysis of qualitative data can encompass a variety of forms, including text, photographs, videos, and audio recordings. Examples of such data include interview transcriptions, survey responses, fieldnotes, and recordings. The process of data analysis encompasses five distinct steps: preparation and organization, review and exploration of the data, development of a data system, assignment of codes to data, and identification of the topics to be researched.

For this reason, the project employs a qualitative research approach, thereby enabling an in-depth literary and contextual analysis of "*La Casa de los Espíritus*". The objective of this study is to interpret the novel's meaning, identify its themes, symbols, and characters, and understand the novel within its historical, social, and political setting. A comprehensive understanding of the symbolic representation of each character in relation to their role and the dictatorship is essential. This understanding entails an analysis of the roles each character plays and the symbolism attributed to each one in relation to the overall narrative and its historical and social context. This analysis comprehensively addresses the societal and

economic ramifications of the regime, offering a nuanced understanding of the historical period.

### **Textual and Contextual Analysis**

As stated in the article “Contextual vs. Textual: What’s the Difference? This vs. That” (n.d.), both contextual and textual aspects must be taken into consideration when comprehending a literary work. The contextual analysis is a method of examining a text's historical, cultural, and social background to facilitate a more nuanced understanding of its meaning and significance. Textual analysis, in contrast, concentrates on the specific words and linguistic elements employed in a text to expose its latent layers of meaning and symbolism. Although contextual analysis provides important context for understanding a work, textual analysis allows for a more in-depth exploration of the text itself. It is important to note that both of these approaches are valuable tools for the interpretation and appreciation of literature.

In the realm of information analysis and understanding, these types of analysis assume a pivotal role in shaping our perception of the world around us. In this particular instance, their function is to provide a contextual framework for the book's information, whether it manifests through written text, spoken word, or visual aids.

The contextual attributes are defined as the circumstances or conditions that provide the meaning of a particular detail, and that facilitate understanding and interpretation. It is also imperative to interpret the content and incorporate factors such as place, time, and the social context in which the information is created or disseminated.

A further characteristic that may be observed is their fluid nature, given that the context is subject to variation depending on factors such as the audience, the medium of communication, or the cultural background involved. This dynamic underscore the necessity of incorporating diverse perspectives when examining information, taking into account the various contextual attributes that are in play. This approach is essential for attaining a nuanced comprehension of the content presented.

The final aspect to be considered is their influence on meaning, given that the manner in which the context is presented can influence and impact perception and understanding. It is imperative to provide the appropriate context for the final product to facilitate a more

profound comprehension and perception of the book's subject matter. This approach not only exposes the author's perspective but also acknowledges one's own understanding and perception of the historical, cultural, and political subjects discussed in the novel.

On the other hand, the textual analysis refers to the specific characteristics of the text itself like the language, structure and style. These factors prioritize the content and form of the information being presented, as opposed to external factors that shape its meaning. These attributes play a significant role in conveying the message of a piece of information and engaging the audience in a meaningful way.

Another salient feature of textual attributes is the capacity to convey information through written or spoken words. The following elements have been identified as contributing factors to the clarity and coherence of the message: vocabulary, grammar, and syntax. Paying close attention to these textual attributes is crucial for ensuring effective communication and facilitating easy understanding.

Furthermore, textual attributes encompass the tone and style of the text; thereby, impacting the manner in which the audience receives the information. The selection of appropriate vocabulary, the creation of vivid imagery, and the arrangement of the text can influence the reader's perception and emotional response. The utilization of these tools can enhance the engagement and impact of textual compositions.

The utilization of these two types of examinations in the literary analysis of "*La Casa de los Espíritus*", a work written by Isabel Allende, is predicated on the aforementioned explanations. The employment of these examinations is not merely for the analysis of context, but also for the analysis of historical, political, and cultural elements. In addition, an analysis was conducted of the tone and style presented in the novel.

### **Data Collection Methods**

The initial approach employed to gather information for the present study involved an examination of the physical and digital book "*La Casa de los Espíritus*". A meticulous analysis of this text was conducted to extract the data essential for the research's success.

The secondary data collection method entails the utilization of existing data that has been previously collected by other parties. This process involves the analysis of existing documents, such as reports, books, and articles, as well as the data from online databases, which encompasses pre-collected data from reputable online sources. A meta-analysis is a research technique that synthesizes data from multiple studies to draw overarching conclusions.

Additionally, tables are used to present the analysis in a clearer and more structured format. Comparative tables, in particular, are valuable research tools as they help organize information, facilitate comparisons between variables, and visualize patterns and trends. They aid in interpreting results and identifying relationships between variables or study groups, which in turn enhances the overall research process. These tools also improve the readability and clarity of the information presented. By using comparative tables, the symbols are analyzed to enrich the literary analysis.

In sum, the literature analysis was executed by employing some data collection methodologies. The primary source of information was the book "*La Casa de los Espíritus*". Secondary data, such as PDFs, articles, websites, and reports, as well as other works on topics such as history, politics, and cultural events and also the tables to understand the symbols presented in the novel.

**Table 1. Symbols, quote and Interpretation**

<b>Symbol</b>	<b>Quote</b>	<b>Interpretation</b>

As illustrated in the provided example, this section clarifies the symbols present in the novel, thereby facilitating a more organized and comprehensible understanding of the text.

### **Units of Analysis**

As stated by Satter (2024), the unit of analysis is defined as the individuals or entities whose characteristics are to be assessed. It constitutes a pivotal component of a research

project and serves as the primary focal point for a researcher's efforts. It is the primary focus of the research.

A unit of analysis is defined as the specific element or category of data that is selected for investigation or analysis in a research study. It is the focal point of the research, the aspect that is primarily focused on, and the subject that is examined in depth. The determination of the object of study, as determined by the investigator, is also a factor in this analysis.

In the context of business research, a subset of units of analysis is identified at the individual level, which is the most prevalent unit of analysis in this field. The second category is aggregate level. This is social science research that focuses not only on people, but also on the combination of individual reactions, social interactions, communities, and groups. Additionally, this type of unit research examines collective individuals. Finally, the social level is divided into two categories: the social artifact level and the social interact level.

Social artifacts are defined as human-made objects from diverse communities. These objects include items, representations, institutions, knowledge, and conceptual frameworks. These frameworks are utilized to convey, interpret, or archive a goal. Conversely, social interaction levels incorporate elements such as eye contact and the direct actions of individuals.

In conclusion there is not a perfect way to do research, but the researchers should try to find the perfect unit of analysis that keeps the context needed to make sense of the data. In addition, it is imperative to deliberate upon the particulars of the research when determining the unit of analysis.

## **Themes**

The topics chosen in the analysis of the book were, the dictatorship of Latin America but more specific in Chile, politics, the struggle between social levels, and the role of the women in the 20th century.

## Characters

It is important to add that some of the characters have some similarities with the actual relatives of the author Isabel Allende and also that they are analyzed in detail in chapter IV.

- Esteban Trueba
- Clara del Valle
- Blanca Trueba
- Alba Trueba

## Secondary characters

- Severo del Valle
- Nivea del Valle
- Rosa
- La Nana
- Tío Marcos
- Férula Trueba
- Ester Trueba
- Pedro Segundo García
- Tránsito Soto
- Pancha García
- Pedro Tercero García
- Jaime Trueba
- Nicolás Trueba
- Amanda
- Esteban García
- Jean de Satigny
- Miguel
- Las tres hermanas Mora

## Narrative Structure

According to (*Narrative Structure EBSCO*, s. f.) narrative structure is the framework that shapes how a story is presented and understood. It distinguished the sequence of the story or events. The analysis begins with questions about who, what, when, where and why of the story, which helps to grasp the basic facts of the narrative.

Additionally, narrative involves the writer's perspective and point of view, and all of these influence how a story is perceived by the audience, by exploring the elements readers can gain insights to get interesting on the topics and motivation through narrative, enhancing their understanding and appreciation of the work.

Understanding the concept of what the narrative structure is, the first part is the introduction of the novel. In this section Isabel Allende introduces the fundamental elements of the novel. The setting in which the story begins at the beginning of the 20th century, in an unnamed Latin America country that closely resembles Chile. The narrative begins from a familiar and intimate perspective portraying the life of the del Valle family.

With the main characters Clara del Valle, a girl with supernatural powers such as telepathy, clairvoyance and communication with spirits and Esteban Trueba a poor young man who seeks to become rich to marry Clara's older sister. The initial conflict starts when Rosa is poisoned which destroys Esteban and this motivates him to work hard in the mines and later in the fields to become rich.

The middle of the story is where the main personal, family and social conflicts unfold, with the marriage of Esteban and Clara. From this marriage a daughter named Blanca was born and she falls in love with one of the secondary characters Pedro Tercero García, the son of a peasant and a defender of socialism. When this happened, the conflict between the political ideologies and social classes started, because Pedro was a socialist and Esteban Trueba not.

Then the climax of the novel takes place when the democratic government is overthrown by a military coup, the country is plunged into repression. Because of that Pedro Tercero goes into hiding and Alba is arrested and tortured for the repressive power of the regime. She is imprisoned, abuse, and suffers physical and psychological torture.

Later on, Esteban Trueba changed and realized the horror and violence committed for years and tried to use their own influences to save Alba, which marked an important emotional shift. Because of that Alba is released and she begins to write as an act of resistance and healing, she writes her family's story and, in this way, seeks to make sense of the suffering and prevent the violence from going unpunished or forgotten.

Knowing these the novel "*La Casa de los Espíritus*" it is a historical, cultural and socio-political work, that shows some of the aspects lived through the author in Chile and some important events that change her life and the people who reads the novel and also is one of the most widely read and influential works due to its powerful narrative voice and its historical impact on Latin America.

### **Narrative Elements**

**Narrator:** The story alternates between a third-person narrator and the first-person accounts of Esteban and Alba, which provides a multiple perspective on events and delves into the generational conflict.

The time is not linear because it uses the memories, flashbacks, and anticipations of one of the characters, in this case Clara, to reflect how the past, present, and future are intertwined in the memory and history of a country.

**Setting:** Isabel Allende's novel "*La Casa de los Espíritus*" is set in a fictional Latin American country, although it draws considerable inspiration from Chile, both in terms of its geography and its political and social history. The novel is set in both rural and urban environments, with iconic settings that reflect the tensions of the time. On the one hand, Las Tres Marías symbolizes rural life, the dynamics of power between landowners and peasants, and the social disparities that are a recurring theme in the narrative. Conversely, the capital functions as the center of political, social, and cultural life, a space in which significant national changes and conflicts are manifested.

The novel's temporal scope encompasses multiple decades of the 20th century, offering a comprehensive exploration of the lives of three generations of the Trueba family and other characters, who are analyzed in depth in upcoming sections. However, it enables us to observe how political and social transformations impact private and family life. The setting, which encompasses the initial stability of the conservative order, the subsequent

transformation of land, and finally, the military coup, reflects the revolutionary nature of a country in crisis and undergoing change.

Within the social sphere, the novel portrays a period characterized by class inequalities. The economic disparity between the affluent and the impoverished, characterized by the former's considerable economic power, has been a persistent source of social unrest, given the evident contrast between the economic conditions of the wealthy and the economic deprivation experienced by the peasants and laborers.

Patriarchy is a dominant social force in the novel, yet it also presents female characters who challenge established norms through their resistance and evolution. The culture is also characterized by a strong adherence to tradition, a profound sense of familial memory, and a deep connection to the supernatural. This phenomenon, often associated with magical realism, enables the integration of the extraordinary into the everyday. Spiritism, omens, and clairvoyance seamlessly blend with the historical and political events depicted in the novel.

The setting of "*La Casa de los Espíritus*" functions in a dual capacity: it provides a backdrop for the events of the novel and becomes an essential element for understanding the text. The contrast between the countryside and the city, the magical and the real, the private and the political, establishes a narrative universe where the history of a family and the history of a country are intertwined. The setting in which the work unfolds serves to reinforce the central themes of memory, power, social injustice, and hope, thereby adding depth and richness to the narrative.

**Style:** The novel blends magical realism (supernatural elements such as Clara and the spirits) with real historical and political events.

Finally, the tone of the novel ranges from the poetic and magical to the brutal and chaotic during the dictatorship.

### **Population and Sample**

According to Thomas & Thomas (2023) research population and sample serve as a base of any scientific inquiry. They have the power to unlock the mysteries hidden within

data. Understanding the dynamics between the research population and sample is crucial for researchers. It ensures the validity, reliability, and generalizability of their findings.

Population refers to the entire group or sets of individuals, objects or events that possess specific characteristics and are of interest to the researcher. It represents the larger population from which a sample is drawn. The research population is defined based on the research objectives and the specific parameters or attributes under investigation.

A sample is a subset of the research population that is carefully selected to represent its characteristics. Researchers study this smaller, manageable group to draw inferences that they can generalize to the larger population. The selection of the sample must be conducted in a manner that ensures it accurately reflects the diversity and pertinent attributes of the research population. By studying a sample, researchers can gather data more efficiently and cost-effectively compared to studying the entire population.

In conclusion, in the literary analysis "*La Casa de los Espíritus*", the population refers to the book and its relevant cultural, historical and socio-political context. And the sample focuses on key passages, characters, and topics that illustrate the research objectives chosen.

## Chapter IV

### Character Analysis

In this chapter, the setting functions as a key element in both the progression of the plot and the evolution of the characters. This enrichment is achieved through the conflicts imposed on the characters and the tools they utilize to resolve these conflicts. In addition, an analytical approach is utilized to assess the characters in the novel. They are classified into two categories: primary and secondary and the analysis examines the roles they play and the symbolic representation they embody in relation to Chile's experience during the Pinochet dictatorship. It is noteworthy that the novel is frequently likened to Isabel Allende's personal experiences during this period, and each character is often associated with a member of the author's family. In conclusion, an examination of the symbols presented in the novel reveals significant insights into the thematic elements and literary devices employed by the author.

#### **Esteban Trueba**

He is the male protagonist who exhibits the most contradictory and decisive actions in the novel. The protagonist's journey is not only a personal account of an individual shaped by ambition, violence, and authoritarianism, but also a reflection of the socio-political environment of his era. This environment, characterized by systemic crises that transcended generations, provides a broader context for understanding the historical and cultural factors that influenced the protagonist's life and times. In this novel, Allende demonstrates the manifestation of conflicts of power, gender, and class in private lives, with subsequent repercussions throughout society.

From a young age, Esteban has been characterized by a strong desire to ascend the social ladder and to accumulate wealth and power. His initial engagement to Rosa del Valle, the beautiful eldest daughter of the family, marks his entry into the world of the Del Valle family. However, his destiny is altered by Rosa's tragic death. Consequently, a pivotal change in his life trajectory emerges, marked by a transition from romantic dissatisfaction to a pronounced aspiration for material accumulation and dominance.

*En el comedor de su casa, entre muebles anticuados y maltrechos que en un pasado lejano fueron buenas piezas victorianas, Esteban Trueba cenaba con su hermana Férula la misma sopa grasienta de todos los días y el mismo pescado desabrido de todos los viernes (p. 31).*

In this particular section of the book, it is evident that Esteban's family was not financially affluent, which resulted in a constant need to consume the same meals.

*Desde que empezó a trabajar, a los quince años, Esteban mantuvo la casa y adquirió el compromiso de hacerlo siempre, pero para Férula eso no era suficiente. Le molestaba tener que quedarse encerrada entre esas paredes hediondas a vejez y a remedios, desvelada con los gemidos de la enferma, atenta al reloj para administrarle sus medicinas, aburrida, cansada, triste, mientras que su hermano ignoraba esas obligaciones (p. 34).*

In this case, Esteban was forced to enter the world of work at a very early age due to his family's lack of the necessary resources to maintain their home, and due to the fact that his mother was suffering from a serious illness and required medication that was very expensive.

*En Las Tres Marías comenzó una fiebre de actividad que sacudió la modorra. Esteban Trueba puso a trabajar a los campesinos como nunca lo habían hecho. Cada hombre, mujer, anciano y niño que pudiera tenerse en sus dos piernas, fue empleado por el patrón, ansioso por recuperar en pocos meses los años de abandono (p. 46).*

The journey to the Las Tres Marías mines exemplifies the process of transformation. Faced with limited resources and societal neglect, Esteban's economic rise is characterized by a combination of personal initiative and the exploitation and suppression of the peasant population. This segment of the narrative uncovers the authoritarian nature of the protagonist, a figure who demonstrates an understanding of justice and social order from a one-sided viewpoint, thereby reinforcing a hierarchical power structure that favors landowners over workers.

Another distinguishing aspect of Esteban Trueba's character was his multifaceted relationship with violence. The individual's explosive nature and uncontrollable temper, both

personal and political in nature, led him to impose himself through fear. In his capacity as a landowner, he demonstrated an authoritarian control over the peasants, even resorting to the mistreatment of women and the violent suppression of any insinuation of rebellion, as evidenced in these sections of the book.

Esteban Trueba's multifaceted personality is also evident in his relationships with the women around him. The protagonist's primary romantic interest, Rosa, is represented as an unattainable ideal whose demise significantly impacts his personality. Subsequently, his matrimony with Clara del Valle establishes a fundamental contrast in the novel: while Clara represents spirituality, compassion, and a connection with the supernatural, Esteban symbolizes the material, the rational, and the earthly. This duality between the two characters underscores the tension between two opposing views of life.

Despite his genuine affection for Clara, Esteban demonstrates an inability to comprehend her fully. As time progresses, the emotional distance between them increases, and his authoritarianism causes a rift in their relationship. A similar pattern of conflict emerges in his relationship with his daughter, Blanca. The father's possessive nature and strong sense of family honor propel him to strongly oppose Blanca's romantic involvement with Pedro Tercero García. In this sense, Esteban can be seen as a representation of the patriarchal figure who seeks to exercise control over women's decisions and limit their autonomy.

This authoritarianism reflects not only his personal traits, but also the patriarchal and oligarchic system of Latin American society in the first half of the 20th century. Esteban thus embodies an elite incapable of understanding the social and political changes that are coming, and which resorts to force to maintain its privileges. His tendency toward violence makes him a feared and isolated man, incapable of maintaining deep and balanced emotional relationships, even with his own family.

Inició la construcción de una escuela con seis aulas, porque tenía la ambición de que todos los niños y adultos de Las Tres Marías debían aprender a leer, escribir y sumar, aunque no era partidario de que adquirieran otros conocimientos, para que no se les llenara la cabeza con ideas inapropiadas a su estado y condición (p. 46).

In this section of the text, we observe Esteban's attempts to win over the peasants, though in a manner that effectively imposes his political ideals upon them.

However, Esteban's character also exhibits moments of tenderness and remorse. Towards the conclusion of the novel, particularly in his advanced years, his relationship with his granddaughter, Alba, facilitates a partial atonement for his transgressions. In the presence of the aforementioned individual, the character in question establishes a connection characterized by authentic affection and the aspiration to establish a distinct legacy. This development serves to demonstrate that the initial brutality exhibited by the character does not wholly define his identity. Instead, it is evident that his humanity undergoes a transformation over the course of time and through the experiences he encounters.

*Esteban Trueba, que siempre había tenido dificultad para expresar su necesidad de afecto y que desde que se deterioraron sus relaciones matrimoniales con Clara no tenía acceso a la ternura, volcó en Alba sus mejores sentimientos. La niña le importaba más de lo que nunca le importaron sus propios hijos (p. 208).*

As discussed in the book, Esteban's character is portrayed as a politician devoid of empathy, characterized by anger stemming from his challenging childhood circumstances. However, as the novel progresses and Esteban enters his advanced years, a transformation emerges, marking a shift in his political ideology and emotional depth.

Beyond his personal history, Esteban Trueba also serves as a symbol of Chile's political and social evolution, although Allende never directly names the country. In his youth, he symbolizes the might of a landowning oligarchy that exerts dominance over the peasants and sustains its authority through the application of violence and economic control. As time progresses, the protagonist encounters the emergence of novel social and political movements, particularly those associated with socialism and the pursuit of social justice, personified by characters such as Pedro Tercero.

From another perspective, Esteban can be interpreted as a metaphor for a system in decline, unable to adapt to the demands for equality and freedom. His profound attachment to the conventional order and his persistent resistance to change progressively isolate him, until his figure as the "big boss" becomes obscured in a context of historical transformations.

Another notable aspect of Esteban's character is his evolution as he ages. Despite maintaining aspects of his authoritarian character, he exhibits a degree of receptivity to reconciliation and forgiveness, particularly evident in his relationship with Alba. The relationship between the grandfather and his granddaughter serves to humanize the former, thereby connecting him with a more compassionate vision that distinguishes him from the violent and rigid pattern of his youth. This transformation does not erase his past transgressions; rather, it partially redeems him, endowing him with a tragic and complex dimension that transcends simple moral culpability.

His death is not characterized as a form of retribution or triumph; rather, it is depicted as the culmination of a cycle wherein sentiments such as affection, aggression, remorse, and recollection culminate. Esteban Trueba is a character who exemplifies human contradictions, as illustrated in this section of the book. He is capable of both destruction and creation, domination and love, imposition and regret.

*Esteban Trueba recordaría esos momentos con su nieta como los mejores de su existencia, y ella también guardó siempre en la memoria la complicidad de esos viajes al campo de la mano con su abuelo, los paseos al anca de su caballo, los atardeceres en la inmensidad de los potreros, las largas noches junto a la chimenea del salón contando cuentos de aparecidos y dibujando" (p. 209).*

In conclusion, Esteban Trueba emerges as an emblematic character in "*La Casa de los Espíritus*", illustrating the manner in which Isabel Allende adeptly intertwines the personal and the political dimensions within her narrative. Through him, the narrative not only portrays the story of an authoritarian and violent man, but also that of a social system in crisis, marked by tensions between tradition and change. The character's complexity is

evident in the coexistence of contradictory facets: he is a tyrant and a lover, an exploiter and a father, a symbol of an unjust order and, simultaneously, a man capable of redemption.

Consequently, the figure of Esteban Trueba instigates profound reflection on the repercussions of power, violence, and patriarchy on human relationships, as well as the potential for transformation and forgiveness.

### **Clara del Valle**

Clara emerges as a character of considerable significance and symbolic importance within the narrative. She is representative of the spiritual, magical, and feminine dimensions that are pervasive throughout the novel, thereby serving as a narrative that connects the generations of the Trueba family with the supernatural universe. Clara embodies sensitivity and intuition, thereby representing silent resistance to patriarchal power. Moreover, she symbolizes an alternative way of relating to life and history. Her presence, characterized by an air of enigma and sensitivity, endures even after her death, thereby solidifying her status as a one revolutionary figure in the novel.

Since childhood, Clara has been distinguished by her supernatural gifts. Her capacity to communicate with spirits, predict the future, and have mystical experiences distinguishes her from the ordinary world. She is distinguished by her spiritual inclinations and a distinctive perspective of reality in contrast to her sister Rosa, whose physical attractiveness is a source of admiration.

*La noche que el doctor Cuevas y su ayudante destriparon el cadáver de Rosa en la cocina para encontrar la causa de su muerte, Clara estaba en su cama con los ojos abiertos, temblando en la oscuridad. Tenía la terrible duda de que su hermana había muerto porque ella lo había dicho (p. 30).*

*Clara, inmóvil sobre el cajón, no pudo dejar de mirar hasta el final. Se quedó atisbando por la rendija mucho rato, helándose sin darse cuenta, hasta que los dos hombres terminaron de vaciar a Rosa, de inyectarle líquido por las venas y bañarla por dentro y por fuera con vinagre aromático y esencia de espliego (p. 31).*

*Clara tenía diez años cuando decidió que no valía la pena hablar y se encerró en el mutismo. Su vida cambió notablemente. El médico de la familia, el gordo y afable doctor Cuevas, intentó curarle el silencio con píldoras de su invención, con vitaminas en jarabe y tocaciones de miel de bórax en la garganta, pero sin ningún resultado aparente (p. 56).*

In all the preceding examples from the book, it is evident that Clara's childhood was marked by a traumatic episode: after witnessing Rosa's autopsy and her family's reaction, she decides to abstain from speaking for years. This initial silence is significant, as it symbolizes both her rejection of a world ruled by violence and misunderstanding and her way of taking refuge in her inner universe. However, when she breaks her silence to announce her intention to marry Esteban Trueba, her decision marks a significant turning point in the narrative and in the lives of the characters.

A comprehensive understanding of the relationship between Clara and Esteban is imperative to comprehend the novel's structural essence. Esteban's embodiment of the material world, earthly power, and violence is contrasted by Clara's representation of the spiritual, the ethereal, and compassion. The tension between the two figures becomes the focal point of numerous family conflicts, simultaneously serving as a reflection of the confrontation between two contrasting perspectives on life.

However, Clara does not fully conform to Esteban's authoritarian tendencies. While she fulfills her roles as wife and mother, her emotional independence and connection to the spiritual world enable her to resist patriarchal domination in a silent manner. In this sense, Clara's passive resistance can be characterized as a refusal to submit to violence or confrontation, manifested through her lifestyle, which is in direct opposition to Esteban's authoritarian values.

*"Clara no le pertenecía y que, si ella continuaba habitando un mundo de aparecidos, de mesas de tres patas que se mueven solas y barajas que escrutan el futuro, lo más probable era que no llegara a pertenecerle nunca" (p. 123).*

Consequently, the most salient characteristic of Clara's was her relationship with the supernatural. Her visions, her contact with the dead, and her ability to anticipate the future are part of the magical realism that characterizes Allende's work because, through the character the author inserts the dimension of magic into the narrative as a natural part of everyday life.

Clara's spirituality, therefore, cannot be regarded as a simple literary device; rather, it possesses a profound symbolic value. This phenomenon can be interpreted as a representation of feminine wisdom, intuition, and a connection with invisible dimensions that challenge the rationalism and materialism characteristic of the masculine world. Her notebooks, in which she meticulously records her dreams and reflections, serve as a form of resistance against the forces of time and violence. These notebooks become the foundation of family memory and the origin of the narrative that culminates in the work.

The maternal role of Clara is also essential. Despite the fact that she does not consistently exhibit overt or conventional expressions of affection, her impact on her children is unmistakable. Conversely, Blanca's character is characterized by her capacity to understand and support her partner's love for Pedro Tercero García, a stance that contrasts starkly with the violent opposition exhibited by Esteban. In the case of Jaime and Nicolás, her other children, her relationship with them reflects a mixture of freedom and distance, allowing them to develop without the constraints of paternal authoritarianism.

In this sense, Clara embodies an alternative model of motherhood, one that prioritizes understanding and intuition over rigid discipline. This legacy is further perpetuated through her granddaughter, Alba, who inherits both her spiritual inclinations and her perspective on life. The figure of Clara thus transcends the family sphere and becomes an influence that spans generations, consolidating the strength of women in the history of the Trueba family.

However, Clara's repeated periods of silence, both during her childhood and at specific points in her adult life, can be interpreted as a form of resistance in a world characterized by violence and misunderstanding. In contrast to other characters who confront authoritarianism directly, Clara opts for a more passive approach, taking refuge in silence and her inner world. From this perspective, she wields a unique form of influence.

This silence, however, must not be interpreted as passivity; rather, it is a deliberate strategy employed to safeguard her autonomy in the face of her husband's impositions. The work also symbolizes the subject's capacity to establish an autonomous realm characterized by the prioritization of imagination and spirituality. This domain stands in opposition to the oppressive environment imposed by Esteban's brutality and the oppressive social norms that prevail.

Despite her death, Clara's presence remains a prominent feature in the narrative. The family reports that her spirit continues to accompany them, guiding and comforting Alba in particular during periods of profound suffering. This fact underscores Clara's role as guardian of family memory and as a symbol of continuity in the face of violence and destruction.

Her enduring presence in the afterlife serves to reinforce the notion that spiritual and intangible entities possess a greater degree of influence and potency in comparison to material and temporal phenomena. Ultimately, Clara emerges as a symbol of transcendence, representing the profound power of love and memory in the face of historical brutality.

Ultimately, Clara emerges as a character of notable symbolic importance in "*La Casa de los Espíritus*". Her spiritual nature, her silent resistance, and her role as a transmitter of memory make her a fundamental narrative and symbolic axis. In contrast to the authoritarianism exhibited by Esteban Trueba, Clara embodies a distinct form of power rooted in intuition, compassion, and a sense of connection with the invisible.

Through her character, Isabel Allende illustrates the strength of women, not in terms of direct confrontation, but as an alternative form of resistance and transformation. Clara's impact is not predicated on the utilization of violence to impose her authority; rather, her legacy is perpetuated through her notebooks, her children and granddaughter, and the pervasive spirituality that characterizes the novel in its entirety.

Finally, Clara symbolizes the enduring nature of love, memory, and the profound challenges posed by violence and oppression, particularly in contexts where these challenges are difficult to perceive. Her figure transcends the realm of fiction, becoming a symbol of female resistance and the importance of spirituality in a world marked by political and social tensions.

## Blanca Trueba

She occupies a central place in Isabel Allende's family saga. The daughter of Esteban Trueba and Clara del Valle, Blanca's life is marked by the tension between her father's patriarchal rigidity and her mother's liberating spirituality. She embodies the strength of love and female resilience and symbolizes the struggle between tradition and change in a deeply divided society marked by class differences and political conflicts. Her life story, full of contradictions and challenges, reflects the dilemmas of a generation caught between conservative values and ideals of social transformation.

From an early age, Blanca grows up in an environment characterized by the harshness and authoritarianism of her father, Esteban, who is obsessed with honor and control. In contrast, her mother, Clara, conveys a more open and free vision of life through her spiritual tenderness. These two influences shape Blanca's character, developing her into a sensitive, strong, and resilient individual.

As a child, she forms an inseparable bond with Pedro Tercero García, the son of a peasant from Las Tres Marías. This early connection shapes Blanca's destiny and becomes the outcome of one of the novel's most significant conflicts: the clash between true love and the barriers imposed by social class and patriarchal power.

The love between Blanca and Pedro Tercero García is one of the most significant moments in the novel's narrative. Despite coming from different worlds, she is the daughter of a landowner, and he is the son of a revolutionary peasant, their relationship becomes a manifestation of resistance against social and family norms.

*"Blanca y Pedro Tercero se escondieron en el granero para despedirse. En esos tres meses habían llegado a amarse con aquella pasión arrebatada que los trastornó durante el resto de sus vidas" (p. 112).*

This brief segment from the novel illuminates the evolution of the relationship between Blanca and Pedro, showcasing how their affection deepened despite the challenges posed by their differing social classes.

For Esteban Trueba, this romantic involvement represents a profound disgrace to both the family unit and the prevailing social hierarchy. His vehement opposition to the relationship between Blanca and Pedro Tercero is indicative of both his authoritarian tendencies and the prevailing class structure that dictated social dynamics in Chile during that period. However, Blanca never renounces this love. Despite being compelled to marry Jean de Satory, she does so solely under duress, and her genuine emotional attachment persists with Pedro Tercero.

*Al día siguiente, el conde pidió a Blanca Trueba en matrimonio. Esteban, que no había tenido tiempo para conocer bien a su hija, confundió su plácida amabilidad y su entusiasmo por colocar los candelabros de plata en la mesa, con amor (p. 116).*

In this scene, the father's consent to Blanca's marriage is portrayed, leading him to confuse a gesture of kindness with true affection.

The relationship between the two characters has persisted over time and despite the challenges they have faced. Even in circumstances characterized by secrecy and risk, Blanca and Pedro Tercero preserve a connection that transcends external constraints. The union between these two characters symbolizes the potential for a different future, one based on social justice and equality. This alternative future is in contrast to the oppressive system represented by Esteban, as illustrated in this excerpt from the book.

*A partir de ese día, Blanca comenzó a salir sola por el fin de semana. Decía que iba a visitar a unas primas lejanas. Esteban Trueba montaba en cólera y la amenazaba con expulsarla de su casa, pero Blanca se mantenía inflexible en su decisión. Dejaba a su hija con Clara y partía en autobús con una valijita de payaso con flores pintadas (p. 211).*

Motherhood constitutes an additional fundamental aspect of Blanca's life. The relationship between the aforementioned character and Pedro Tercero results in the birth of

Alba, who becomes the heir to the family history and the primary narrator of the novel. Despite the adversity she encounters, Blanca instills in her daughter a profound sense of resilience, love, and freedom.

Her motherhood does not align with the conventional archetype of family, as Alba's upbringing is characterized by a prevailing atmosphere of tension and conflict. This phenomenon underscores Blanca's capacity to preserve her autonomy and establish an independent life, notwithstanding the constraints imposed by social and familial expectations. Blanca offers an alternative paradigm of motherhood, characterized by love and emotional autonomy rather than adherence to conventional norms.

A particularly salient aspect of Blanca's character is her ambivalence regarding paternal authority. On the one hand, she is a victim of Esteban's violence and control. He attempts to subjugate her to his will and use her as a tool for his family's interests. Conversely, Blanca employs non-verbal strategies that enable her to maintain her dignity and autonomy.

Her matrimony to Jean de Satory exemplifies this discord. Blanca's father compelled her to enter into the union, yet she did so without genuine conviction. Consequently, she swiftly abandoned the union upon discovering her husband's vices. This act of rupture reveals her decisiveness and determination not to live under the yoke of an imposed relationship. Therefore, it can be posited that Blanca's approach to the dynamics of oppression differs from that of her mother, Clara. While Clara's strategy entails a choice of silence and spiritual distance, Blanca's inclination is toward the implementation of concrete acts of rebellion and personal affirmation.

Beyond her personal history, Blanca can be interpreted as a symbol of social and political transition in Chile. In contrast to the conservative and patriarchal values embodied by Esteban, Blanca personifies the spirit of transformation and advocates for justice and equality. Her affiliation with Pedro Tercero, a socialist activist and proponent of peasant rights, positions her at the nexus of the political transformations that are precipitating significant upheaval in the nation.

In this sense, Blanca is not merely a woman immersed in a familial conflict; she is also a character that reflects the tensions of a whole society undergoing transformation. Her

life is a metaphor for the ongoing struggle between tradition and modernity, between oppression and freedom, and between the past and the future.

Throughout the novel, Blanca's actions are instrumental in the creation of the family memory. Despite the fact that her writing style does not align with that of Clara or her storytelling technique mirrors that of Alba, her life remains intricately intertwined with the unfolding narrative. Her resilience, love, and motherhood serve to ensure that the legacy of the women in the family is not lost in the face of male violence and official history.

By transitioning to Alba, Blanca transfers both her affection for Pedro Tercero and her resilience in confronting challenges, thereby becoming an integral element in the female lineage that underlies the novel's narrative. In this manner, her character functions as a means of reinforcing Allende's central message, which asserts the significance of women's memory and legacy in the formation of collective history.

### **Alba Trueba**

Alba is the central figure in her family's history, a narrative characterized by contradictions and struggles. Alba, the daughter of Blanca Trueba and Pedro Tercero García, and the granddaughter of Esteban and Clara, serves as a point of convergence between the past, present, and future. Her narrative voice, her resilience, and her commitment to memory serve to establish her as a deeply symbolic character, representing both the continuity of the female legacy and the possibility of transformation in a society marked by political violence and authoritarianism.

Alba's identity is defined by her unique synthesis of two contrasting worlds: her lineage tracing back to the formidable and authoritarian figure of Esteban Trueba, and her roots in the populist and revolutionary spirit of Pedro Tercero García. This combination of lineages serves as a symbolic representation of the prevailing tension between the social and political classes that was prevalent in Chile during that period.

The impact of the women in her family is paramount to her upbringing. She has been observed to demonstrate a spiritual inclination, sensitivity, and a perceived connection to the invisible world, qualities that appear to have been inherited from her grandmother, Clara. Additionally, she has been noted for her capacity to love with strength and to resist social impositions, a trait that seems to have been passed down from her mother, Blanca. Finally,

the perspective on injustice is characterized by a blend of critical thinking and compassion, qualities that seem to have been shaped by her childhood memories. This feminine heritage endows her with the fortitude to confront the most arduous challenges that life presents.

Alba emerges as a symbol of hope. The appellation itself alludes to dawn, to the possibility of a new beginning, suggesting her role as a regenerator of the family and social cycle.

In contrast to the depiction of Esteban, who symbolizes the decline of an authoritarian regime, and Blanca, whose resistance is primarily situated in the private sphere, Alba adopts a more proactive stance in her engagement with social and political life. Her involvement in student activities, her dedication to justice, and her proximity to the working class render her a figure of transformation.

A notable instance of emotional distress experienced by the character is the imprisonment and torture of Alba during the period of military dictatorship. Her prolonged confinement, the mistreatment she endures, and the violence she faces are indicative of the regime's brutality. Moreover, they underscore the vulnerability of human bodies and lives when confronted with political authority.

However, even in the face of profound discomfort, Alba persists, maintaining her composure. Her psychological resistance and her ability to cling to family memories and the hope of a different future enable her to survive. In this sense, Alba is not only a victim, but also a symbol of resilience in the face of barbarism. Her experience underscores the human dimension of political repression and serves as a testament to resistance.

*Un siglo después, Alba despertó mojada y desnuda. No sabía si estaba cubierta de sudor, de agua o de orina, no podía moverse, no recordaba nada, no sabía dónde estaba ni cuál era la causa de ese malestar intenso que la había reducido a una piltrafa. Sintió la sed del Sáhara y clamó por agua (p. 313).*

*"Alba estuvo en manos de García mucho tiempo. A los pocos días él se dio cuenta que lo había reconocido, pero no abandonó la precaución de mantenerla con los ojos vendados, incluso cuando estaban solos" (p. 314).*

In these sections, the reader encounters Alba's experiences as a prisoner, the mistreatment she endured, and her prolonged captivity under Garcia's authority, despite her grandfather Esteban's former role as a prominent figure in the town's political landscape.

Another salient aspect of Alba is her relationship with her grandfather, Esteban. Despite her representation of the very elements that Esteban had formerly repudiated namely, the love between Blanca and Pedro Tercero, progressive ideologies, and women's emancipation she ultimately emerges as the sole individual capable of forging a close bond with him in his advanced years.

The bond between them evolves into a relationship characterized by tenderness and reconciliation. Esteban, a man who in his youth exhibited violent and authoritarian tendencies, perceives in Alba the potential for a form of partial redemption. Through his granddaughter, he experiences a form of love and understanding that he had not achieved with his own children or with Clara. Conversely, for Alba, her relationship with Esteban facilitates a deeper comprehension of the intricacies of her familial history, leading to a reconciliation with her past, which is marked by numerous inconsistencies.

This intergenerational encounter underscores the significance of memory and forgiveness in the novel. Alba does not attempt to excuse or justify the violence or mistakes of the past; rather, she recognizes that integrating the past is the only way to construct a different future.

*Pronto Esteban Trueba vio que Alba era la mujer más cara de su vida y que un harén de cortesanas no habría resultado tan costoso como aquella nieta de verde cabellera. No le hizo reproches, porque habían vuelto los tiempos de la buena fortuna y mientras más gastaba, más tenía (p. 305).*

*Abatido, el senador Trueba firmó el papel. Después se acercó trabajosamente a su nieta y la abrazó, acariciándole el pelo con una ternura desconocida en él. No te preocupes, hijita. Todo se va arreglar, no pueden hacerte nada, esto es un error, quédate tranquila murmuraba (p. 308).*

In these sections of the book, the earlier points are reiterated, including the fact that Alba was consistently favored by her grandfather and that her character evolved into that of Esteban upon reaching adulthood.

Another Alba significant contribution to the narrative is her role as the narrator. At the conclusion of the novel, it is she who collects Clara's notebooks and uses them to piece together the family history, thereby becoming the voice that imbues the experiences of several generations with meaning.

This act of writing is not merely literary; it is also political and symbolic. In the context of repression and silence imposed by the dictatorship, Alba's narration functions as a form of resistance, serving as a means of preserving the truth in the face of oblivion. By appropriating the family's memory, Alba also evolves in the role of women as guardians of history, capable of staying alive even in the most difficult moments.

Throughout the novel, Isabel Allende highlights the strength of women as a family history spanning generations. The genealogical lineage of Clara, Blanca, and Alba exemplifies a historical resistance to patriarchal violence and political subjugation. In this regard, Alba is presented as the apogee and synthesis of this feminine legacy.

From her mother, Clara, she has inherited a spiritual inclination and a talent for writing. From her father, Blanca, she has acquired the capacity to love and to resist. From herself, she has the determination to act in the present to transform reality. In this sense, Alba is not merely a passive heiress, but also an active protagonist who takes the past and projects it into the future.

In conclusion, it is evident that Alba plays a crucial role in "*La Casa de los Espíritus*", not solely due to her function as the narrator, but also in consideration of her symbolic function within the novel. The artist's work symbolizes familial tensions, the

aspiration for a more equitable future, and the resilience demonstrated in the face of political aggression.

Her personal narrative, characterized by themes of love, pain, and resilience, mirrors the broader historical experience of a nation fractured by authoritarianism and repression. As the granddaughter of Esteban and Clara and the daughter of Blanca and Pedro Tercero, Alba functions as a conduit between generations, signifying the advent of potential reconciliation and transformation.

In essence, Alba signifies the potency of memory, the significance of forgiveness, and the indispensability of women as historical protagonists. The conclusion of the novel, marked by her voice, serves to underscore the significance of lived experiences and the transformative process of pain into hope. This underscores the human and political dimensions that are integral to Isabel Allende's work.

## **Secondary Characters**

### **Severo del Valle**

Is the patriarch of the Del Valle family who indirectly influences the development of the story the most. Severo is a rational man with progressive ideas and a strong inclination toward liberal politics. From the beginning of the novel, he is portrayed as an ambitious character, focused on public life and social advancement, which leads him to neglect, to a certain extent, family dynamics. However, despite his rational nature, he lives surrounded by extraordinary and supernatural events that challenge his logical view of the world, especially through his daughter Clara, who has supernatural gifts.

His relationship with his family is complicated. Although he shows affection for his wife, Nivea, and his children, he fails to understand the sensitivity and spirituality of Clara, who becomes the central figure in the family. In the novel, Severo represents the tension between modernity and tradition, between reason and the magical world. His death, caused by a bomb accident during a political campaign, marks an important turning point in the story, as it frees Clara from her father's rationalist influence and paves the way for the next generation, especially Esteban Trueba.

He embodies the figure of liberal patriarchal authority in a country undergoing transformation. His character highlights the contrast with the spirituality and magical realism that surrounds Clara and the following generations. Although his direct role in the plot is limited, his legacy and vision of progress lay the foundations on which the Trueba family builds their destiny, serving as an example of how political and family history are intertwined in the novel.

### **Nivea del Valle**

Clara's mother and Severo del Valle's wife. She is known for being a woman ahead of her time, an advocate for feminist and social causes. From the beginning of the novel, she is presented as someone who is sensitive and committed to the well-being of her family, but also deeply interested in social issues and the fight for gender equality. Her compassionate nature and activism make her an inspiring figure for Clara, whom she supports in her development as a person and as a woman with supernatural gifts.

Nivea's relationship with Severo reflects the contrast between reason and sensitivity. While Severo is focused on politics and logic, Nivea leans toward empathy and spirituality, although she does not possess Clara's magical abilities. As a mother, she is understanding and protective, although sometimes overwhelmed by the inexplicable phenomena surrounding her youngest daughter. Her influence on Clara is decisive, as she provides her with a safe environment to explore her gifts.

Nivea dies in a tragic accident when her head is lost in a disaster, leading to an iconic episode in the novel: Clara, undaunted, manages to communicate with spirits to find her. This event deeply marks Clara's childhood and represents the transition between Nivea's generation and that of her children.

In other words, she represents the hope for social change and the spirit of struggle in an era dominated by patriarchal structures. Her time in the novel is brief, her emotional and ethical legacy lives on through Clara and subsequent generations, making her the first symbol of female strength and resilience in the novel.

### **Rosa del Valle (La Bella)**

Is the eldest daughter of Severo and Nivea del Valle, and Clara's sister. She is a young woman of supernatural beauty, with an almost ethereal appearance that has made her stand

out since childhood. Her beauty is so extraordinary that it seems unattainable and provokes a deep fascination in those around her. Rosa represents innocence and idealized perfection, but also becomes a symbol of desire and tragedy.

From an early age, Rosa is the object of admiration and envy, which isolates her emotionally. Her relationship with Esteban Trueba is crucial, as he loves her deeply and intends to marry her. However, her fate is marked by tragedy when she dies after accidentally drinking a poisoned drink intended for her father. Her death not only destroys Esteban's dreams, but also triggers a series of events that influence future generations.

Rosa's death marks a turning point in the novel: Esteban, devastated, channels his grief into ambition and violence, building the Las Tres Marías empire and developing an authoritarian character. In addition, her death reinforces Clara's connection to the spiritual world, as it is she who predicts her death through her visions.

Symbolically, Rosa represents purity and unattainable beauty which, when she disappears, leaves a void that is filled with ambition, pain, and revenge.

### **La Nana**

La Nana is the faithful servant of the Del Valle family and, later, of Clara and Esteban Trueba. From the beginning, she is presented as a maternal and protective figure, especially for Clara and her sisters. Unlike Nivea, La Nana is more connected to everyday reality and popular traditions, which makes her a bridge between the magical world and the earthly world that characterizes the novel.

Her role in the story is fundamental because she provides emotional stability to the family, especially to Clara, who trusts her and feels understood. La Nana is a silent witness to the supernatural phenomena surrounding Clara, accepting them without question. She represents wisdom and loyalty, as she remains with the family even in the most difficult moments.

In addition, she symbolizes the working class and its relationship with the landowning aristocracy. Although she is treated with affection, her subordinate position reflects the social inequalities that run through the country's history and one of the central themes in the novel. Her discreet, but constant presence shows how lower-class women invisibly sustain the stability of powerful families.

## **Tío Marcos**

Uncle Marcos is one of the most colorful characters in the novel and represents eccentricity and adventurous spirit. Brother of Nivea and uncle of Clara, he is described as an extravagant, dreamy, and innovative man with a mind ahead of his time. Throughout the story, he devotes himself to inventing gadgets, exploring the world, and bringing new and revolutionary ideas.

His relationship with Clara is very special, as they both share a connection with the extraordinary. Uncle Marcos is a man who believes in the impossible and encourages Clara's imagination and freedom of thought. His influence on her is remarkable, as he shows her that the world is not limited to the tangible and rational.

His death is tragic and absurd: he dies of an unknown illness after returning from one of his trips, and his body, due to circumstances, must be kept in the house for a time. This episode mixes black humor with magical elements, showcasing the novel's characteristic style.

Symbolically, he embodies creativity, curiosity, and rebellion against established norms. He represents the free spirit that contrasts with the authoritarianism and rigidity of characters such as Esteban Trueba. Furthermore, his inventions and adventures serve as a metaphor for the change and modernity that are slowly transforming society.

## **Férula Trueba**

She is Esteban Trueba's sister, and her relationship with him is fundamental to understanding the protagonist's emotional and psychological development. From a young age, Férula sacrifices herself for her family, taking care of her sick mother while her brother seeks his fortune. This sacrifice generates deep resentment in her toward Esteban, who does not recognize her dedication or effort.

When Esteban marries Clara, Férula moves in with them to their large house in the city. There she develops a strong relationship with Clara, based on affection and admiration. However, this closeness becomes problematic, because Férula feels jealousy and possessive love for Clara, which creates tension with Esteban. Finally, he expels her from the house, and Férula dies alone and in poverty, although her spirit returns to torment Esteban.

Férula symbolizes female repression and sacrifice in a patriarchal society. She represents women who, in order to fulfill their family duties, give up their own desires and end up being forgotten. Furthermore, her story shows how unexpressed love and lack of recognition can turn into resentment and pain. Her ghost is a constant reminder to Esteban of the consequences of his cruelty and selfishness.

### **Ester Trueba**

She is Esteban and Férula's mother. Although she does not actively appear in the plot, her character has great symbolic weight, as she represents the humble origins of the Trueba family and the emotional burden that influences her children's characters. Ester is a sickly, fragile, and dependent woman, which forces Férula to devote herself entirely to her care, sacrificing her own personal life.

Ester's illness and dependence reinforce Esteban's sense of responsibility and social shame. He feels a deep desire to escape the poverty and degrading situation in which he grew up. This past, marked by misery and his mother's fragility, drives him to seek power and wealth at any cost, forging his authoritarian and ambitious character. However, Esteban never openly acknowledges the emotional debt he owes to his sister Férula, who took on the burden of caring for their mother while he worked to climb the social ladder.

Ester is also a symbol of the oppression and invisibility of women in patriarchal contexts. She is completely dependent on her daughter, reflecting how women were trapped in caregiving roles without a voice or recognition. Her death, although not described in great detail, marks Férula's liberation, but also intensifies her resentment towards her brother.

On a deeper level, Ester represents the past that Esteban Trueba tries to hide. As he builds his image as a powerful landowner, the figure of his mother is a constant reminder of the poverty and vulnerability from which he comes.

### **Pedro Segundo García**

He is the foreman of the Las Tres Marías ranch and one of the most representative characters of the working class in the novel. The son of peasants, he grows up in an environment of inequality and social violence. From a young age, he worked under Esteban Trueba, who respects him for his efficiency, but treats him as a subordinate.

Pedro Segundo is a quiet, loyal, and hard-working man. He represents the connection to the land and rural traditions. His life is marked by his role as the father of Pedro Tercero García and as a figure of resistance against the injustices of the landowning system. Although he does not openly rebel against Esteban, he becomes a bridge between the Trueba family and the peasant community.

His relationship with Esteban is ambivalent: on the one hand, there is mutual respect, but on the other, Pedro Segundo carries the resentment of generations of exploited people. When Pedro Tercero, his son, becomes a revolutionary leader and opponent of Esteban, Pedro Segundo is caught between paternal love and loyalty to his boss.

Symbolically, he represents the social base that sustains the elites. He is the face of the peasants' patience and silent resistance. His story shows the evolution of a country in which class tensions are intensifying, setting the stage for the political and social conflicts that dominate the second half of the novel.

### **Tránsito Soto**

Tránsito Soto is one of the most fascinating female characters in the novel, embodying independence, cunning, and personal growth. Initially, she appears as a prostitute working in the brothel near Las Tres Marías. However, from her first interaction with Esteban Trueba, she demonstrates great intelligence and foresight. So, she asks him to lend her money to start her own business, promising to pay him back someday.

Over time, Tránsito builds her own empire, becoming a powerful and influential woman. Her business not only gives her financial independence, but also a key position in the political and social context. During the years of repression and dictatorship, her network of contacts and influence in society make her a key figure in protecting other characters, including Alba, Esteban Trueba's granddaughter.

Tránsito represents the ability to reinvent oneself and challenge established norms. Unlike many female characters who are subject to patriarchal oppression, she takes control of her destiny and uses the system to her advantage. Her relationship with Esteban is pragmatic: although he underestimates her at first, she ends up being a decisive ally who saves Alba's life, thus balancing the moral debt between them.

Symbolically, Tránsito Soto is the emblem of resilience and the struggle for female autonomy. Her evolution from prostitute to powerful business woman reflects the transformation of women in a context of social and political change.

### **Pancha García**

Pancha García is a humble peasant woman who works on the Las Tres Marías. Her role, although secondary, is important because it shows the harshness of the power relations between landowners and peasants. She is a victim of violence at the hands of Esteban Trueba, who rapes her in an act that reflects the impunity and brutality of the patriarchal system. This assault results in the birth of Esteban García, Esteban Trueba's illegitimate son.

Pancha represents the women exploited and silenced by the landowning elite. Her story does not focus on her voice, but on the consequences of the violence she suffers. Through Pancha, the novel denounces social injustice and the lack of rights for peasant women.

Although Pancha disappears for much of the plot, her legacy lives on through her son, Esteban García, who grows resentful of his origins and becomes a symbol of revenge and hatred towards the Trueba family. In this way, Pancha indirectly becomes the root of a generational and social conflict that have devastating consequences in the latter part of the novel.

Finally, Pancha embodies the invisible victims of structural violence. Her silence and suffering contrast with the voice and power of characters such as Clara and Alba, highlighting the profound inequalities that mark the country's history.

### **Pedro Tercero García**

He is a crucial figure in the narrative, serving as a symbol of revolutionary spirit and the pursuit of social justice. The son of Pedro Segundo García, he was raised on the Las Tres Marías estate. There, from a young age, he was witness to the exploitation and injustices committed against the peasants by Esteban Trueba and other landowners. This experience profoundly impacts him, awakening a critical and rebellious spirit.

Throughout the novel, Pedro Tercero emerges as a prominent figure in the labor movement, serving as a vocal proponent of worker's rights. He utilizes music as a medium for

social protest, creating compositions that motivate rural communities to advocate for equality. The artist's perspective is shaped by socialist and revolutionary ideologies, which creates a clear dichotomy with the views of Esteban Trueba, who represents the conservative and patriarchal system.

On a personal level, Pedro Tercero is romantically involved with Blanca, the daughter of Esteban. This profound affection serves as a conduit between two disparate societal classes: the aristocracy and the peasantry. However, the relationship between the two individuals is subject to significant challenges due to the opposition of Esteban, who deems it inappropriate for his daughter to be involved with a member of the peasant class. Despite the pervasive violence and persecution, they face, Pedro Tercero and Blanca succeed in preserving their relationship over the years, leading to the birth of Alba, who represents the symbolic union of different social classes.

The character Pedro Tercero is employed as a symbol, representing the aspiration for transformation and the effort to achieve a more equitable future. His character is indicative of the social and revolutionary movements that emerged in Latin America during the 20th century. Moreover, the novel demonstrates that interpersonal relationships can transcend socio-economic boundaries, thereby underscoring the possibility of interclass reconciliation, which, however, is not without significant personal cost.

### **Jaime Trueba**

He is one of the sons of Esteban Trueba and Clara, a character characterized by compassion and idealism. From a young age, he displays a sensitivity and social commitment that differentiates him from his father. He is a medical student who is committed to helping the most vulnerable members of society. He is a dedicated physician who works tirelessly to improve the lives of the underprivileged.

In contrast to his brother Nicolás, Jaime is characterized by his reserved and serious disposition, with a pronounced focus on his vocation and political ideals. The subject's relationship with Esteban is characterized by significant discord, as Esteban embodies all that his father holds in contempt: a capacity for empathy towards the peasants and a stance against the conservative social order. Furthermore, he engages with revolutionary movements striving to transform the nation, consequently enraging the military and authoritarian factions.

Jaime harbors a clandestine and unattainable affection for Amanda, the partner of his brother Nicolás. This unrequited love contributes to the character's tragic dimension, thereby unveiling his profound emotional solitude. One of the most poignant moments in the novel occurs when Jaime is arrested and subjected to torture during a military coup d'état. This action is driven by his association with the resistance and the democratic government, leading to profound emotional distress for the character. His death serves as a potent symbol, representing the profound human toll of repression and political violence.

He is also a representative of idealists who strive for a better world, even when they are aware that their efforts may result in their own demise. His comparison with Esteban underscores the generational conflict and the nation's search for social justice.

### **Nicolás Trueba**

Nicolás Trueba is Jaime's twin brother and one of the most eccentric characters in the novel. While Jaime represents seriousness and social commitment, Nicolás embodies the free spirit, carefree and bohemian. From a young age, he shows no interest in family responsibilities or material wealth, focusing instead on exploring his spirituality and personal desires.

Nicolás has a romantic relationship with Amanda, although it is conflictive due to his lack of emotional stability and commitment. Throughout the story, he engages in various extravagant activities, such as opening a spiritual center and performing esoteric practices, reflecting the atmosphere of alternative movements and personal liberation that emerged at the time.

His relationship with Esteban is distant, as Nicolás does not follow his father's traditional expectations. However, unlike Jaime, Nicolás does not directly confront Esteban; he simply chooses to live outside of his impositions. This attitude makes him a figure who oscillates between comedy and social criticism.

Finally, he represents the search for identity and individual freedom. His carefree character contrasts with Esteban's rigidity and Jaime's political commitment, showing the diversity of responses to a turbulent social context. Although his role in the political plot is minor, his existence adds a dimension of humor and lightness to the narrative.

### **Amanda**

She is a character who connects the stories of brothers Jaime and Nicolás Trueba. She is an independent, free-spirited woman, marked by her past and the social circumstances of the time. She is in a romantic relationship with Nicolás, although this is affected by the emotional instability of both.

Amanda is also the object of Jaime's secret love, who deeply respects her and suffers in silence, because he cannot confess his feelings to her. This situation creates an intense emotional dynamic between the three characters, adding a tragic nuance to the narrative.

She goes through difficult experiences that reflect the challenges faced by women in a patriarchal society. She confronts machismo, lack of opportunities, and structural violence, which makes her a symbol of women's struggles. In addition, her connection to the Trueba brothers places her in the midst of the ideological and family conflicts that run through the novel.

She represents freedom and vulnerability, because is a character who seeks her own path, but is limited by external circumstances. Her presence in the plot also serves to show the emotional and ethical tensions between Jaime and Nicolás, as well as to reflect the cultural and social context of the time.

### **Esteban García**

He is one of the darkest and most tragic characters in the novel. He is the illegitimate son of Esteban Trueba and Pancha García, the result of rape. From birth, he bears the social stigma of being a bastard, in addition to the poverty and contempt that surround him. His mother, Pancha, raises him in an environment marked by resentment towards the Trueba family, instilling in him hatred towards his father, who never acknowledges him or offers him support.

This origin deeply conditions Esteban García. He grows up with a desire for revenge and an excessive ambition to obtain the power and recognition that were denied him. Unlike his father, his character develops in a more cruel and violent way, as a result of his accumulated hatred. His social rise comes through the military and security forces, becoming a brutal repressor during the dictatorship.

His role in the story reaches its climax when he kidnaps, tortures, and abuses Alba, Esteban Trueba's granddaughter. This act is not only personal revenge against her

grandfather, but also a representation of the political and social violence that plagues the country. Through him, Isabel Allende shows how individual resentments can intertwine with collective conflicts, creating a cycle of intergenerational violence.

He embodies the consequences of abuse of power and social inequality and also, he is the direct result of the injustices committed by Esteban Trueba and a system that perpetuates violence. His story is a warning about how the actions of one generation can unleash tragedies in the next.

### **Jean de Satigny**

He is an enigmatic and ambiguous character who introduces an element of exoticism and decadence into the novel. He is a foreigner who arrives in the country with social and economic aspirations, seeking to integrate himself into the elite. He marries Blanca, Esteban Trueba's daughter, although this marriage is not based on love, but on convenience and pressure from Esteban to separate Blanca from Pedro Tercero García.

Jean de Satigny is a refined but morally corrupt man. Throughout the story, it is revealed that he has perverse inclinations, including the production of obscene photographs that Blanca discovers, a fact that precipitates the definitive breakup of their relationship. This discovery shows the hypocrisy and double standards of the upper classes, who hide their vices behind a facade of respect and elegance.

Although Jean is not a central character, his role is crucial in illustrating Blanca's vulnerable position. He symbolizes the use of marriage as a political and social tool, as well as the oppression of women in a patriarchal context and his presence also serves to show the growing moral decay of the elite amid the social and political changes that are coming.

And finally, he represents the corruption and moral emptiness of the privileged classes. His decadent character contrasts with Pedro Tercero's passion and commitment, reinforcing the conflict between true love and social convenience.

### **Miguel**

Miguel is a very important character in the final stage of the novel, as he becomes Alba Trueba's partner and a central figure in the political resistance. From a young age, he shows a rebellious spirit and commitment to the fight against injustice. He belongs to a

revolutionary movement that opposes the military dictatorship, which puts him in constant danger.

His relationship with Alba represents hope amid chaos and violence. Through Miguel, Alba connects with social struggles and understands the political dimension of the oppression affecting her country. Although their love develops in a context marked by fear and repression, they both find a source of strength and resistance in their bond.

That is why Miguel symbolizes idealistic and combative youth, willing to risk everything for a fairer future. However, his character also reflects the difficulties and sacrifices involved in the revolutionary struggle. Despite the risks, Miguel remains steadfast in his ideals, becoming a figure of inspiration for Alba and for new generations.

And also, he represents the possibility of change and the strength of collective resistance. His love for Alba is not only personal but also political, as they both embody the union between family memory and social struggle.

### **Las Tres Hermanas Mora**

The Three Mora Sisters are enigmatic characters who inhabit the margins of the plot, but who bring a magical and mysterious dimension to the story. These women live in a world apart, surrounded by superstitions, rituals, and occult knowledge. Their presence is linked to the magical realism that characterizes the novel, as they represent the connection with the supernatural and with popular beliefs.

Clara has a close relationship with them, as they share her sensitivity to the spiritual, they support Clara in developing her gifts and accompany her in moments of uncertainty, acting as guides and advisors. Through their interactions with Clara, the idea that the material world and the spiritual world are intertwined is reinforced.

Although their role is secondary, they symbolize ancestral wisdom and the strength of traditions and represent the continuity of a culture that resists the onslaught of modernity and politics. In addition, their presence adds a touch of mystery and magic that balances the violence and harshness of other elements of the story.

In symbolic terms, the Three Mora Sisters are guardians of hidden knowledge and the family's spiritual lineage. Their existence reminds us that, even in the midst of repression and tragedy, there is always room for hope and the transcendental.

**Table 1. Symbols, Quote and Interpretation**

<b>Symbols</b>	<b>Quotes</b>	<b>Interpretations</b>
Silence	“Clara, que había pasado nueve años muda, conocía las ventajas del silencio” (Page 201).	This passage symbolizes Clara's use of silence as a form of resistance, in response to the violence and authoritarianism perpetrated by her husband, Esteban.
Las Tres Marías	“Cualquiera que hubiera visto Las Tres Marías en los tiempos del abandono y la viera ahora, que es un fundo modelo, tendría que estar de acuerdo conmigo” (Page 40).  “Dos veces aparecieron cadáveres de campesinos de otras haciendas acribillados a tiros de escopeta y a nadie le cupo duda que había que buscar al culpable en Las Tres Marías” (Page 49).	The initial passage signifies the transformation in Esteban Trueba's social class resulting from his residence at Las Tres Marías. The subsequent passage underscores the notion that the setting also symbolizes the prevailing power, repression, and inequality within different social classes.
Alba's green hair	“Alba era la mujer más cara de su vida y que un harén de cortesanas no habría resultado tan costoso como aquella nieta de verde cabellera” (Page 305).	This quote serves to symbolize her aunt's legacy and the connection between the past generations that are referenced in the book.
Spirits	“Clara te protege desde el Más Allá, pero me mandó a decirte que los espíritus” (Page 279).	This quote exemplifies Clara's relationship with the afterlife and the presence of magical realism in the novel.
Clara's book	“Sin sospechar que cincuenta años después, sus cuadernos me	This quote functions as a symbol, serving multiple purposes. Firstly,

	servirían para rescatar la memoria del pasado y para sobrevivir a mi propio espanto” (Page 2).	it represents the act of writing itself, as well as the memory and resistance against the forces of forgetting. Secondly, it means preserving history.
Music	“Evolucionó para cantar a la vida, a la amistad, al amor y también a la revolución. Su música era muy popular y sólo alguien tan testarudo como el senador Trucha pudo ignorar su existencia” (Page 236).	This quote represents how Pedro Garcia III utilized music as a means of voicing calls for equality and social protest among the peasants.
Barrabás	“Barrabás; se hizo oír. Aulló a la muerte durante todo el día, hasta destrozarle los nervios a los habitantes de la casa y a los vecinos, que acudieron atraídos por ese gemido de naufragio” (Page 21).	This quote represents how Barrabás, the dog belonging to Clara, is a symbol of foreboding, death, and destiny.
La gran casa de la esquina	“Alba sabía que su abuela era el alma de la gran casa de la esquina. Los demás lo supieron más tarde, cuando Clara murió y la casa perdió las flores, los amigos transeúntes y los espíritus juguetones y entró de lleno en la época del estropicio” (Page 215).	In this quote, the corner house is represented as a symbol of chaos, memory, and sentiments experienced by the Trueba family.
Dreams	“Clara clarividente conocía el significado de los sueños” (Page 58).	This quote illustrates how Clara utilized dreams as a form of magical power to anticipate the future.
Premonitions	“Diez días después, Esteban Trueba fue elegido senador de la República tal como Clara había pronosticado” (Page 171).	This quote signifies Clara's remarkable capacity for anticipating impending events and the existence of the magical realism in the novel.
Pendulum and mesa de tres patas	“Tuvo sus primeras dudas respecto al origen de los mensajes espirituales que recibía a través del péndulo o de la mesa de tres patas”	This quote exemplifies the manner in which Claras utilizes the pendulum and la mesa de tres

	(Page 159).	patas as a medium to evoke her spiritual power.
Naípe	“Clara, quien no demostraba el menor interés en el contenido de los baúles de sándalo y seguía experimentando con la mesa de tres patas y sus naipes de adivinación” (Page 70 and 71).	This quote exemplifies Clara's utilization of the naípe as a medium for divination.

## Chapter V

### Conclusions and Recommendations

The present chapter thus constitutes the culmination of the literary analysis of the novel "*La Casa de los Espíritus*". The conclusions of the general objective, the specific objectives, and a number of recommendations were provided. The entirety of the information contained within this chapter is derived from the author's personal perspectives and the data previously obtained for the purposes of this thesis.

#### Purpose of the Conclusion

The function of the conclusion in literary analysis is of significant importance, as it summarizes the primary ideas and provides a reflective closure for the reader. The body of analysis focuses on the discussion and breakdown of the elements of a literary work. The conclusion aims to offer a summary that emphasizes the interpretations and implications of what is analyzed.

Furthermore, a comprehensive conclusion may encourage additional contemplation on the analysis and its underlying context. The purpose of the conclusion, its essential characteristics, and its importance in literary analysis is intended to reaffirm the central argument or objective of the study.

#### Conclusions

The main purpose of this analysis was to examine the dictatorial government in "*La Casa de los Espíritus*" exploring how the book represents politics, the struggle between social levels and the role of women in the 20th century. To achieve this, the researcher focused on three specific objectives. First, to identify the main characters of the novel and how they reflect the class conflicts of the period. Second, contrast the political ideology embodied in the novel with the political reality of the 20th century in Chile. Third, determine the links between the ideology of the people of the novel and contemporary socio-political reality.

### Conclusion First Specific Objective

- To identify the main characters in the novel "*La Casa de los Espíritus*" and how they reflect the class conflicts of the period.

An analysis of the primary characters in "*La Casa de los Espíritus*" illuminates the manner in which Isabel Allende creates a literary portrait of the class conflicts that characterized Chile and much of Latin America during the 20th century. By weaving the narratives of characters such as Esteban Trueba, Clara del Valle, Pedro Tercero García, Jaime Trueba, Blanca, and Alba, the author has transformed fiction into a critical instrument that reflects social inequalities, ideological tensions, and the constant struggle between oppressors and the oppressed. Each character, beyond their individual and personal history, also has a symbolic stance toward systems of power, access to resources, and social hierarchies imposed by an economic and political model of inequality.

Esteban Trueba is representative of the traditional, conservative elite, who benefit from the labor of low-income sectors. Over generations, this elite has created a structure of domination based on abuse of power, oppression, and violence. His transition from a young worker to an authoritarian landowner serves as a symbol of the consolidation of a ruling class that justifies its position through economic control and violence. The Tres Mariás ranch functions as a microstructure of the nation, where the unbridgeable gap between employers and peasants is evident. Esteban's attitude is emblematic of a social system characterized by labor relations marked by servitude, abuse, and impunity. This character is representative of the prevailing socio-political structure, exemplified by a male figure who is firmly entrenched in the belief that his position of authority is inherently justified. This individual demonstrates a profound inability to recognize or acknowledge the systemic barriers and inequities that serve as the foundation for his personal prosperity.

Conversely, the presence of Clara del Valle, the protagonist's wife, introduces an alternative perspective on social hierarchies. Despite her lineage within a distinguished social hierarchy, her spiritual, empathetic, and visionary disposition stands in notable contrast to Esteban's rigid and authoritarian nature. Clara's role is not directly involved in politics or economic affairs; rather, her sensitivity to the suffering of others and her ability to perceive reality from a more human perspective serve as a symbolic mediation between opposing worlds. Her character suggests that social transformation does not depend exclusively on

political structures, but also on a moral and spiritual renewal capable of questioning the logic of oppression and inspiring new generations toward justice.

On the other hand, Pedro Tercero García embodies the fighting spirit and awakens the consciousness of the workers. His evolution from a humble peasant to a prominent social leader symbolizes the quest for justice of marginalized people. Through his artistic expressions, his musical compositions, and his active involvement in revolutionary movements, serves as a voice of the peasants who demand not only better economic conditions, but also political and social recognition. Pedro Tercero's work demonstrates that social transformation does not exclusively originate from the elites; it can also emerge from the lower classes when these groups become consciously aware of their collective strength and their role in historical processes.

Blanca, the daughter of Esteban and Clara, personifies the internal discord between two disparate realms: that of her prominent family and that of the modest sectors with which she identifies. Her profound affection for Pedro Tercero serves as a metaphorical representation of the potential for societal reconciliation, transcending the prevailing social norms that divide individuals based on their origins. Through her character, Allende poses a salient question concerning the possibility of forging a shared future within a nation characterized by pervasive inequalities. Blanca is the voice of those who seek to overcome prejudices inherited over generations and build relationships based on empathy and solidarity.

Jaime Trueba, the son of Esteban, presents a contrasting perspective within the same ruling class. In contrast to his father, he opts for a career in service, becoming a doctor for the underprivileged and a proponent of social causes. His profound commitment to humanitarian causes, positions him at opposite ends of the ideological structure from which he hails, thereby signifying a generational rift and a critical consciousness that has already begun to take shape within the elite itself. Jaime's pursuit of justice and equality, rather than power or wealth, is indicative of a commitment to progressive ideals. However, his tragic fate underscores the challenges associated with maintaining such values in an environment characterized by political violence and intolerance.

Finally, Alba Trueba, granddaughter of Esteban and Clara, recounts the story of oppression, resistance, and redemption of an entire people through the lens of her personal experience. Her youth coincided with the years of dictatorship and repression. Through her

experiences of imprisonment and torture, she represents the suffering of the victims of authoritarianism. However, her decision to forgive and rebuild her family's memory through writing symbolizes the hope of reconciliation, resilience, and the power of healing. It is evident that Alba is confronted with the class conflicts that have been present among her ancestors. However, she is also tasked with the responsibility of transcending these conflicts through a process of understanding and empathy. Her role is pivotal in elucidating the notion that addressing social divisions demands both a historical memory and the determination to effect transformation.

Together, the characters who revolutionized the novel, symbolize the tensions between rich and poor, oppressors and oppressed, conservatives and reformists. Through her depictions of interpersonal relationships, Isabel Allende demonstrates that class conflicts are not only economic but also cultural, emotional, and ethical in nature. Inequality is perpetuated in various societal institutions, including customs, education, religion, and family structures. This perpetuates a social order that benefits a select few while requiring the sacrifice of many. However, the text also suggests and functions as a voice that there are spaces for resistance, solidarity, and transformation, embodied in characters who, from different positions, question the established hierarchies.

In conclusion, an analysis of the characters in "*La Casa de los Espíritus*" reveals how Allende utilizes them to construct a critique of the system of oppression, violence, and gender inequality that characterized Chile and Latin America during that period. Each character participated in the conflict between the economically disadvantaged and the affluent, between authority figures and those in opposition, and between violence and reconciliation. Consequently, the novel not only encourages contemplation on the historical origins of inequality and the imperative to establish a more equitable and inclusive society, but also functions as a literary, political, and social testimony that transcends the boundaries of fiction, offering a genuine depiction of the experiences during that period.

### **Conclusion Second Specific Objective**

- To conduct a comprehensive and critical examination of the political ideology depicted in "*La Casa de los Espíritus*", juxtaposing it with the historical and socio-political realities of 20th-century Chile.

A comparative analysis of the political ideology present in the novel and the political reality of Chile during the 20th century reveals how Allende utilizes literature as a means of historical interpretation, social criticism, and political reflection. The author not only recounts a family narrative, but also builds a comprehensive social and historical context, highlighting significant events that have shaped the nation, particularly ideological conflicts, power struggles, social transformations, and the violence experienced during the dictatorship. Through the medium of literature and fiction, the author engages in reflection on the politics and violence of her era, converting them into literary symbols that explore the causes and consequences of a historical process characterized by the struggle between authoritarianism and democracy, privilege and social justice.

Conversely, the novel also presents the hope of an ideology that transforms these customs, inspired by the ideals of socialism, human rights, and social justice. This perspective is exemplified by characters such as Pedro Tercero García and Jaime Trueba, who aim to interrogate prevailing power structures and establish a more equitable social order. Their commitment to the peasants and workers serves as a symbol of the people's struggle against the Chilean reality that gained strength during the 20th century, especially in the decades prior to the 1973 coup d'état. Through the characters in the novel, Isabel Allende denounces injustices and gives voice to those who have been silenced.

On the other hand, the novel also presents the hope of an ideology that transforms these customs, inspired by the ideals of socialism, human rights, and social justice. This notion is exemplified by characters such as Pedro Tercero García and Jaime Trueba, who seek to interrogate established power structures and establish a more equitable social order. Their commitment to the peasants and workers serves as a symbol of the people's struggle against the Chilean reality that gained strength during the 20th century, especially in the decades prior to the 1973 coup d'état. Through the characters in the novel, Isabel Allende denounces injustices and gives voice to those who have been silenced.

The ideological confrontation between these two perspectives symbolically represents the real political conflict that Chile experienced. The novel's setting is particularly relevant in this context, as it clearly alludes to the period preceding the dictatorship of Augusto Pinochet, a time marked by profound political instability. The election of a socialist president through democratic means, his overthrow by conservative forces, and the subsequent establishment of an authoritarian regime are central events in both fiction and real history. Allende employs a

multifaceted approach in her novel, integrating characters, conflicts, and symbols to facilitate reader comprehension of the events and their underlying emotional, social, and political implications.

The political ideology manifested in the novel is characterized by its democratic values, social justice, and human rights. Through her criticism of corruption, repression, and electoral manipulation, the author denounces how political power deviates from its primary function, which is to serve the people. The portrayal of fraudulent elections and the exploitation of the peasantry to vote for conservative candidates highlights the pervasive influence of economic interests and social disparity on political processes. This vision aligns with the historical context of Chile in the mid-20th century, a period marked by a contentious struggle between those who defended the authoritarian system and those who aspired to democracy.

The novel also exposes the devastating consequences of this type of political system and the change of government following the military coup, which symbolizes the loss of freedom and the imposition of fear as a tool for controlling the people. The novel, therefore, serves as a poignant historical testament, a crucial reminder of the dangers of political violence and a vivid representation of the suffering of a generation shaped by an authoritarian system and the violations of human rights.

Despite the portrayal of repression and injustice, the political ideology that emerges from "*La Casa de los Espíritus*" is not pessimistic. In contrast, the novel promotes hope, reconciliation, and historical learning. Alba's decision to compose a family history is not merely an exercise of memory; it is also a political gesture. The act of narrating is a form of resistance, and the act of remembering is a process of healing. The characters' ability to regain their humanity and reaffirm their right to exist, even in the face of state violence, is achieved through the power of writing. In this sense, the novel proposes that authentic democracy transcends the confines of a political system, instead suggesting an overarching paradigm of human interaction founded upon principles of respect, empathy, and justice.

In conclusion, the contrast between the political ideology of "*La Casa de los Espíritus*" and the reality of 20th-century Chile demonstrates that Isabel does not limit herself to representing historical events but rather reinterprets them to generate social awareness and critical thinking. Through her novel, she reveals the tensions between democratic aspirations

and authoritarian forces, between the quest for equality and the persistence of privilege, and between memory and forgetting. Through her narrative, she invites the reader to reflect on power, the fragility of freedom, and the responsibility of new generations in building a more equitable society.

### **Conclusion Third Specific Objective**

- To determine the links between the ideology of the people of "*La Casa de los Espíritus*" and contemporary socio-political reality.

Isabel Allende's novel utilizes its characters to illustrate various political ideologies, thereby offering a direct relationship between the socio-political system of the time and the characters' actions and ideologies. Despite being set in a historical context linked to 20th-century Chile, the ideological, ethical, and social conflicts portrayed in the novel transcend its era and reflect the problems facing Latin American societies today. Economic inequality, the struggle for human rights, the search for social justice, historical memory, the role of women, and the ongoing confrontation between conservative and progressive viewpoints. Consequently, an analysis of the characters enables us not only to comprehend the past, but also to interpret the challenges of the present and project necessary transformations for the future.

Esteban Trueba's character typifies an ideology that endures in various sectors of Latin American society. This ideology is characterized by conservatism, the defense of private property as a supreme value, resistance to social change, and gender differences. The character in question exhibits a mentality that justifies inequalities as natural or inevitable, and that privileges order and stability over justice. In contemporary society, this ideology manifests itself in political discourses that seek to preserve the privileges of economic elites, in policies that maintain the concentration of wealth, and in attitudes that distrust popular movements or demands for greater equality. Esteban's symbolic legacy manifests in the persistence of hierarchical structures that subordinate the working classes, thereby limiting their opportunities for development and participation in the nation.

In contrast, Pedro Tercero García and Jaime Trueba represent the idealism and social consciousness that continue to inspire the struggles for the rights of marginalized peoples today. Their commitment to justice, their empathy for marginalized sectors, and their propensity to question governmental authority are factors that have contributed to the

emergence of contemporary movements that advocate for wealth redistribution, justice, public education, access to healthcare, and dignity in the workplace. The persistent presence of these causes in contemporary Latin American and global debates underscores the ongoing nature of the quest for equality. These characters in the novel serve as symbols for the new generations of revolutionaries, students, peasants, and workers who, employing diverse strategies, persist in their struggle to transform these systems.

The relationship between the characters and the present is also evident in the character of Blanca, who creates the possibility of breaking down barriers between social distinctions. In contemporary society, her role as a mediator reflects the need to establish relationships between classes, ideologies, and cultural groups that share a common destiny. Blanca serves as a symbol of the effort to achieve reconciliation among humanity in the midst of prevailing political divisions, thereby suggesting that empathy and love have the potential to serve as motivating factors for social change. Her narrative with Pedro Tercero transcends the personal and becomes a metaphor for the union between people, an invitation to overcome the barriers of intolerance and prejudice that still fragment our societies.

Conversely, Alba Trueba embodies the contemporary political consciousness, particularly due to her dedication to memory, truth, and justice. Her personal history of repression and torture, along with her subsequent decision to forgive and re-establish her family history, has a profound impact on the broader struggle for human rights and justice. In a world where violations of human dignity persist, Alba invites all readers to reflect on the importance of memory as an instrument of social transformation. In the contemporary era, numerous Latin American countries are engaged in the pursuit of peace and justice, with the objective of fostering a more harmonious and equitable global environment for all nations and individuals. In this sense, Alba represents the generations that did not directly experience dictatorships, but rather assume the responsibility of learning from the past, ensuring that the events and abuses of the past do not recur, and imparting this responsibility to future generations.

Furthermore, notable female characters in the novel, including Clara, Blanca, and Alba, serve as inspirational figures for Latin American women by embodying resilience in the face of patriarchal structures and systemic oppression. The experiences of these individuals reflect the struggle for autonomy, equality, and a voice of their own that characterizes the contemporary feminist movement.

The spiritual inclinations of Clara, the social sensitivity of Blanca, and the political action of Alba can be conceptualized as phases in an ongoing process of liberation. In contemporary society, women persist in asserting their entitlement to engage in public life, exercise autonomy over their bodies, attain leadership roles, and be acknowledged as agents of transformation. The feminist ideology present in the novel dialogues with current advances and challenges, thereby underscoring the notion that gender equality is not merely a social goal but also a necessary condition for democracy.

Likewise, the dynamic interplay between the characters and the encompassing power systems provides a profound reflection on contemporary political models. The novel elucidates the repercussions of authoritarianism and the abuse of power, lessons that persist in relevance when confronted with the pervasiveness of regimes that impose restrictions on freedoms, manipulate information, and oppress the opposition. In a period marked by the pernicious influence of politics and misinformation, the conflicts experienced by Allende's characters assume a profound historical significance, serving as a critical warning against the dangers of intolerance, the concentration of power, and a disregard for injustice.

Another aspect that links the characters' ideologies with current reality is the relationship between memory and writing. Alba's decision to narrate her family history is not only a personal impulse, but also reflects a collective dimension: the need to document the past in order to understand the present. In today's society, this attitude translates into the importance of critical education, the preservation of historical archives, and the promotion of artistic expression. Writing, in this sense, continues to be a political act, a tool of resistance against oblivion, and a way of building justice and social consciousness.

The connections between the characters' ideologies and the sociopolitical reality provide a foundation for asserting that "*La Casa de los Espíritus*" is not merely a narrative that recounts past events; it is also a reflection on the ongoing implications of those events in the present. Its depiction of the interplay between authority and opposition, convention and transformation, and oblivion and remembrance mirror the predicaments that contemporary societies have yet to fully address. The struggles for equality, democratic participation, gender justice, recognition of peoples, and protection of human rights are, in many cases, extensions of the symbolic conflicts presented in the novel. Consequently, the book is not merely a chronicle of the past; it also functions as a mirror, reflecting the present back to readers in the form of its own image, complete with its achievements and contradictions.

In conclusion, the ideologies present in the characters of "*La Casa de los Espíritus*" are directly related to the debates and challenges of today's world. Esteban symbolizes resistance to change; Pedro Tercero and Jaime represent the struggle for social justice; Blanca embodies reconciliation; Clara personifies a spiritual vision that questions oppression; and Alba symbolizes active memory that seeks to heal the wounds of the past. Collectively, these elements form an ideology that, contrary to the assertion that it has become obsolete, elucidates the enduring tensions that continue to characterize the political and social life of our contemporary era.

By creating these characters, Isabel Allende offers a reflection that transcends time. History does not repeat itself in exact ways, yet its lessons remain relevant as long as inequality, intolerance, and violence persist. In this manner, the novel functions as a testament and a symbolic guide, facilitating comprehension of the present moment and fostering the imagination of a more humane, supportive, and equitable future.

### **Recommendations**

After completing the project, the researcher finds that it is very important to promote the reading of material that is both engaging and personally relevant, with the objective of enhancing vocabulary and, in the context of this particular work, acquiring knowledge about narratives and first-hand testimonies of events that occurred prior to the present era.

It is also important to support women writers, since, as indicated in one of the chapters of this thesis, Allende did not receive any kind of support from her own country or culture, only criticism. Therefore, it is extremely important to support all people who have this type of talent, since writing not only serves as a tool for knowledge and learning, but also as a testimony of life, as is the case with this novel.

Furthermore, it will be very important to consider incorporating the analysis of "*La Casa de los Espíritus*" into educational programs, encompassing not only literary studies, but also history and civics courses. The work under review is a valuable testimony to issues such as memory, justice and human rights, aspects that contribute to the formation of critical citizens who are aware of their sociopolitical context.

Finally, reading a novel set in a socio-political culture provides an opportunity to make a comparative analysis of both the differences and similarities. The production of works

of this kind is instrumental in demonstrating the realities of the people who lived under this system, as the real history of events is often one-sided in its omission of important and relevant details. This novel, however, is an exception, as it expressly indicates what happened. Consequently, it functions as a form of testimony, fostering hope among individuals and providing a platform for those who have been marginalized or silenced.

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