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The Thread Between The Real And The Fantastical: Magical Realism In Selected Novels Of Isabel Allende, Italo Calvino And Haruki Mukarami

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Abstract-: Magical realism, which was very much present in *The House of the Spirits*, is not present in my second book, *Of Love and Shadows*. And that's because my second book was based on a political crime that took place in Chile after the assassination of Salvador Allende, so it is a journalistic history. There is no magical realism in *The Infinite Plan*, *Aphrodite*, *Daughter of Fortune* or *Portrait in Sepia*, yet there is plenty of it in my first novel for children, *City of the Beasts*. The term magical realism has become quite popular and controversial since the 1980s. The term is a combination of an oxymoron. What the narrative mode offers is a way to discuss alternative views of reality. It was first used to refer to the German painterly movement that tried to capture the mystery of life behind superficial reality. It was later introduced in the 1940s as an expression of a blend of realistic and magical view of life in Latin America, expressed through its art and literature in the context of Latin America's various cultures. In the 1950s it was used in relation to Latin American fiction, but has since been adopted as the main term used to refer to all narrative fiction that includes magical events in realistic factual narrative. Haruki Murakami is a Japanese author who uses magical realism to explore themes such as loneliness and self-discovery in his works. Magical realism is a writing style that combines realistic elements with fantasy elements, and focuses on the effects of magical elements on characters.

Keywords-: Magical Realism, Isabel Allende, Italo Calvino, Haruki Murakami, Real and fantastical threads

1. Introduction

One of the most beloved authors in the world of magical realism is, of course, Isabel Allende. We here at Tandem never hide our love for this incredible Chilean writer; she is one of the greatest storytellers in the world, a force of a woman who has lived and told the lives of thousands of people, both in reality and through her books. Isabel is an open book about her spirituality and how it has influenced her writing; but is quick to clarify that not all of her writing is magical realism. Sometimes it is simply a description of events, historical or recent, personal or the lived experience of others. Magical realism, which was highly present in *The House of the Spirits*, is not present in my second book, *Of Love and Shadows*. And that is because my second book was based on a political crime that took place in Chile after the assassination of Salvador Allende, so it is more like a journalistic chronicle. There is no magical realism in *The Infinite Plan*, *Aphrodite*, *Daughter of Fortune* or *Portrait in Sepia*, yet there is plenty of it in my first novel for children, *City of the Beasts* [1].

Sometimes magical realism works and sometimes it doesn't. In any case, you will find elements of magical realism in literature all over the world - not just in Latin America. You will find it in Scandinavian sagas, in African poetry, in Indian literature written in English, in American literature written by ethnic minorities. Writers such as Salman Rushdie, Toni Morrison, Barbara Kingsolver and Alice Hoffman all use this style [2].

For a while, in the US and Europe, a rational and practical approach to literature prevailed, but it didn't last very long. That's because life is full of mysteries. And the goal of literature is to explore those mysteries. It really broadens your horizons. When you allow dreams, visions and premonitions to enter your everyday life and your work as a writer, reality expands." Calvino is known as a fine storyteller, but the way he weaves his stories, picking up threads from disparate areas in space and time and creating a coherent whole, is astonishing. He is amazingly inventive, which you, as a reader, can tell from the imaginative construction right from the start [3]. *Invisible Cities*, for example, is a conversation between Marco Polo and Kublai Khan, or rather a series of conversations over time. If that alone isn't unusual or inventive enough, add the wonderful descriptions of the cities visited by Italo Calvino (or Marco Polo) during his travels, which he narrates to Kublai Khan, each one more fascinating than the other. Sample this: "When a man rides a long time through the wild fields, eventually he arrives at Isidora, a city where the buildings have spiral staircases, studded with spiral seashells, where the finest telescopes and violins are made, where the foreigner hesitating between two women always meets the third. Isidora, therefore, is the city of his dreams: with a difference. In the city of dreams he is ensconced as a young man; he arrives at Isidora in his old age [4]. In the square there is a wall where old men sit and watch the young go by; he is sitting in a row with them. Wishes are already memories. From the references to telescopes and violins you can tell he is describing a city in Italy. Galileo and Stradivarius immediately come to mind. There are two ways to describe the city of Dorothea: side by side are the spring-fed bridges that cross the moat whose waters feed the four green canals that crisscross the city dividing it into nine quarters, each with three hundred houses and seven hundred chimneys Or you can say like the camel driver who took me there: "I first came here in my youth, one morning, many people were running through the streets to the bazaar, the women had big teeth and looked straight into your eyes, three soldiers on a stage were blowing trumpets and cars were moving and colourful banners were waving in the wind. Before that, I knew only the desert and the caravan routes. In the years that followed, my eyes began to contemplate the desert expanses and the caravan routes; but now I know that this path is just one of the many paths that opened up before me that morning in Dorothea [5]."

2. Literature review

In [6] Gabriel Garcia Marquez, Alejo Carpentier, Mikhail Bulgakov, Miguel Angel Asturias, Carlo Fuentes, Jorge Luis Borges, Isabel Allende and Laura Esquivel are some of the most prominent authors of magical realism in literature. However, all these authors lived in different times, had different nationalities, social and political origins, and were able to develop their own unique styles in creating great works of writing, some of which undoubtedly fall into the category of 'magical realist literature'. Gabriel Garcia Marquez is one of the most famous "magical realism" authors in the world, as well as the most famous author in South America.

In [7] Isabel Allende and Laura Esquivel are two female writers who have made significant contributions to magical realism literature. Isabel Allende was born in 1942 in Lima, Peru. Her uncle, Chilean President Salvador Allende, was the most famous member of her family until his assassination in 1973. This event had the greatest influence on her works. *The House of the Spirits* was first published in 1982 and has since received worldwide acclaim and numerous awards.

In [8] Born in 1947, Murakami was just three years old when the United States occupation of Japan ended. Subsequently, Japan reached a state of relative prosperity centered on consumerism. Murakami's writing focuses on self-identity and can be read to resist the distraction of material goods. Immersing oneself in Murakami's fiction offers the chance to discover Japanese culture that could not otherwise be understood.

In [7] Not only does this connect Japan to the global stage, but it also displays a more accurate, modern representation of the country, which perhaps subtly pushes back against the harmful Romanization to the point of fetishization of East Asia. Using magical realism, Murakami inverts orientalist narratives of his country. He mimics the idea of Japan as mystical, although many of his surreal plot lines blend Western capitalism into its surreal elements.

In [8] Similarly, Western culture emphasizes logic. In Murakami's novels, characters do things without logic or explanation, instead, Murakami takes from Japanese culture and focuses on the process, their endings are not the most fundamental part of his story, instead, aspects emerge throughout.

In [9] this short story is written by Italian author Italo Calvino. Written in the late twentieth century, this story deals with themes that emerged as a result of industrialization and the new world order following World War II. Decades after humanity moved into a new age of mechanization, utilitarianism was also left behind due to the fast pace of this entirely new era.

In [10] The main characteristics of Latin American magical realism can be found in García Márquez's story *A Very Old Man with Enormous Wings*, published in his 1972 book *The Incredible and Sad Tale Innocent Eréndira and Her Heartless Grandmother*.

In [11] Borges carefully redefined the creative boundaries of Latin American literature even though he was only thirty years older than García Márquez. He almost single-handedly revived the peculiar story for high-art literature. He used the mythologies of Christianity, Judaism, Islam, and Confucianism as spiritual characters, removing religion and the supernatural from any set dogma.

In [12] A very old man with enormous wings seems to encourage a wide range of metaphorical and symbolic interpretations, yet García Márquez consistently undermines or rejects any simple explanation. If this gaunt, sickly creature is indeed a symbol of the miraculous fall from grace in ordinary life, he does not conform to anyone's expectations - priest, petitioner, or even circus patron.

In [13] this short story is written by Italian author Italo Calvino. Written in the late twentieth century, this story deals with themes that emerged as a result of industrialization and the new world order following

World War II. Decades after humanity moved into a new age of mechanization, utilitarianism was also left behind due to the fast pace of this entirely new era.

In [14] the backdrop of the story is New York, considered one of the most advanced cities in the world and a notable city of the world's greatest imperial power, the United States. In the story, the moon has long lost its glory, and is described as a rock ravaged by meteorites and the sun's rays.

In [15] The New York City depicted in the story is a magically real parallel version, although it is not too far from the nature of today's New York. The city is full of skyscrapers and neon signs that mean nothing, only displaying advertisements. The city's appeal is limited to the products that are bought or sold, with new expensive cars, new fashion, new goods arriving every day.

In [16] However, Calvino depicts that nature is unstoppable and is also important to all life on Earth. By showing in his story that not all individuals blindly follow consumer culture, as there are some selenophiles who risk their lives to protect the moon, and some people willingly give up their lives and live in a pile of discarded goods, believing that the real and only wealth of the world is what is thrown away. Lastly, by creating a day called "Consumer Thanksgiving Day" Calvino criticizes the capitalist nature of holidays, and how they have been reduced to selling and buying.

In [17] The Italian writer describes New York in such a way that his magical realist story transcends geographical boundaries and even the boundaries of time, because even today New York is very cruel to nature and the environment; the city cannot hear the screams of nature due to the noise of expensive cars, cannot see the consequences of consumerism from the heights of its skyscrapers, and this scenario is the same throughout the developed world, especially today in the era of postmodernism and late capitalism.

In [18] Murakami's writing style is called magical realism. On the surface, it seems like a slice of life story, talking about love, loneliness, and solitude. But sometimes, there's a magical element to it. A cat that can talk, a well that can take you to another dimension, a staircase that changes the timeline, a man who makes it rain fish.

In [19] This is what stops many people from reading his novels, but for me, magic is never the main part of the story. I connect much more with the characters, their daily lives, their struggles and how they overcome them. You can take or leave the magic, but the emotions are real.

In [20] I started reading Murakami's novels last year. And they have had a bigger impact on my life than any self-help or non-fiction book. And I have no way to explain why. When I finished reading *Wind-Up Bird Chronicles*, it somehow inspired me to start my own company and hire people, something I had been putting off for 6 months.

In [21] that's the real magic of Murakami, not the raining fish or the talking cats. Murakami's novel stays with you long after you've finished reading it. And there will be parts of it you'll keep thinking about. And it will change the way you look at life, at least it did for me.

3. Novels of Isabel Allende

Daughter of Fortune, Eliza Somers is orphaned at birth and raised by her strict brother Jeremy and the good Victorian spinster Miss Rose in the British colony of Valpara, Chile. Gold is found in the hills of northern California, just as she meets and falls in love with Joaquin Andieta, a bureaucrat working for Jeremy, who is incredibly unsuitable. By 1849, people of all backgrounds in Chile have succumbed to irrational fantasies of prosperity. Eliza resolves to go with Joaquin, who is heading to San Francisco in search of wealth, because she is expecting his child.

Portrait in Sepia, In nineteenth-century Chile, Aurora del Valle suffers a terrible stroke that causes her to lose all memories of the first five years of her life. Aurora is raised in an opulent environment by her ambitious and regal grandmother Paulina del Valle, yet she is plagued by terrible nightmares. She investigates the mysteries of her history when she is forced to admit she has been betrayed by the man she loves and learns to live alone as a result.

City of the Beasts, Accompanied by a local guide and his daughter Nadia, who had honey-colored skin and wild, curly hair, they set out to hunt a marauding animal known to the locals only as "the Beast" and a mythical hunting clan. Instead, they learned a lot about the mysteries of the jungle and its people. In a novel filled with adventure, magic, and spirit, internationally acclaimed author Isabel Allende takes readers of all ages on a journey of wonder and discovery deep into the heart of the Amazon.

Kingdom of the Golden Dragon, Alexander Cold, the main character of Allende's City of the Beasts, and Nadia, his best friend, are reunited in a brand new adventure. This time, International Geographic and Alexander's brave grandmother are visiting a new, remote region of the world - a forbidden land hidden in the snow-capped Himalayan mountains.

Forest of the Pygmies, Alexander Cold, one of the world's most famous writers, knows very well that his grandmother Kate is always up for an adventure. This is a wonderful story of discovery and adventure. With Nadia Santos and the magazine's illustration team, she goes to the scorching red plains of Kenya to write an article for International Geographic on the first African safari guided by elephants.

The House of the Spirits, There, they meet a group of pygmy people who open their eyes to a harsh and surprising world of captivity, corruption and poaching. Alexander and Nadia entrust their magical talents to the spirits of their totem animals, the Jaguar and the Eagle, and set out on a dramatic and dangerous quest to reclaim freedom and return rights to their rightful owners. The final book in Isabel Allende's famous trilogy about the adventures of the Jaguar and the Eagle continues with dazzling scenery, the transformation of animals and spirits, as well as an amazing relationship. Since the mysterious death of her sister, the famous Rosa the Beautiful, Clara has been mute for nine years and has resisted all attempts to encourage her to speak. She finally speaks, revealing that she will soon be getting married. Her future husband, Esteban Trueba, is a strong, independent man who often loses his temper and is incredibly lonely.

Of Love and Shadows, The beautiful and outspoken Irene Beltran works as a magazine journalist, a profession that contrasts with her wealthy upbringing and her engagement to an army captain. Her investigative partner is Francisco Leal, a photographer and the poor son of Spanish Marxist immigrants. They form an odd but lasting friendship, and Francisco quickly becomes drawn to the fiery and loyal Irene. They learn of a terrible tragedy perpetrated by a brutal dictatorship as they investigate an assignment that leads them to a little girl who people believe has magical talent.

Eva Luna, Eva Luna was born into a servant family and raised as a hired servant, but she quickly realizes she has a talent that belies her simple origins: the ability to tell stories. Eva Luna was created in an embrace intended to comfort a dying man. Eva's vivid imagination keeps her alive and fuels her passionate encounters with all kinds of lovers as the years pass, and her carefree nature takes her from one home to another - from the home of a doctor famous for mummifying the dead to a colorful brothel and the care of a beautiful transsexual.

The Infinite Plan, This riveting novel, which has sold over 65,000 copies and topped bestseller lists in several countries, including Spain, Germany, Italy and Latin America, describes one man's exciting journey for both love and soul.

Zorro, An interesting adventure story that tells for the first time how Diego de la Vega became a famous masked man. Diego was until then unaware of his two forms: the handsome, sensitive and renegade Diego de la Vega and the daring, courageous and lively El Zorro. Diego de la Vega was born in Southern California in the late 18th century, making him a child of two cultures.

Inés of My Soul, Born into a low-income family, Spanish seamstress Inés is condemned to a life of labor without pay or hope for the future. During the beginning of the Spanish conquest of the Americas in the sixteenth century Inés' worthless husband disappears in the New World. She seizes the opportunity to find him and uses it as an excuse to flee her oppressive homeland in search of excitement. After her perilous journey to Peru, she learns that her husband was killed in battle.

Island Beneath the Sea, Born into slavery on the island of Saint Domingue, T'Ti, also known as T'Ti, grew up there. Her father was one of the white sailors who sold her into slavery, and her mother was an African woman she never met. T'Ti finds solace in the traditional African drum rhythms and voodoo loas she learns from her fellow slaves, even though she was abused and terrorized as a child. Twenty-year-old Toulouse Valmorain sets out for the island in 1770, hoping to strike it rich with a suitcase full of powdered wigs. But running his father's farm, Saint Lazare, is neither easy nor glamorous.

The Stories of Eva Luna, Isabel Allende is currently one of the world's most popular novelists. She introduced the world to Eva Luna through her 1988 book of the same name, detailing the thrilling life of a young, destitute Latin American woman who uses her storytelling abilities to find friendship, love, and some measure of success in the outside world.

Aphrodite: A Memoir of Senses, New York Times bestselling author Isabel Allende celebrates the pleasures of the erotic life in this rich, insightful and cleverly humorous book, a mix between autobiography and a treasury of sexual wisdom. Under the guidance of the goddess of love, Isabel Allende skillfully uses her storytelling skills in Aphrodite to recreate the pleasures of food and sex. After completing a lot of research and study, she has become an expert in aphrodisiacs, which vary from food and drink to stories and, of course, love. Readers will find Allende's mother's recipes, poetry, stories from foreign and ancient literature, paintings, autobiographical pieces and more.

Zorro, Volume 1, A wonderful adventure story that reveals for the first time the origins of Diego de la Vega, the masked hero we know and love. Until then, Diego was unaware of his two identities: the brave, daring and ardent El Zorro and the elegant, sensitive and hypocritical Diego de la Vega. Diego de la Vega was born in Southern California in the late 18th century, making him a child of two worlds. His father was an elite Spanish military commander who later became a landowner, and his mother was a Shoshone warrior.

Paula, Isabel Allende has produced a riveting memoir that captivates the reader like a suspense novel, with a combination of magical realism, politics, and romance reminiscent of her beloved best-seller *The House of the Spirits*. The memoir is a revelation of the soul. Paula, a vivid account of Allende's life, from her early years in her home country of Chile to the stormy military takeover of 1973, the dictatorship that followed, and her family's years in exile, was written for her daughter Paula after she fell ill and went into a coma. Strange relatives appear, happy and sad childhood memories emerge, captivating stories of the early years are told, and personal secrets are subtly hinted at during the storytelling.

Mothers and Sons, This special book provides insight into every stage of the mother-child relationship. Depicting the strong bond between mothers and sons and skillfully conveying those subtle emotions through simple-looking images. When the focus is on facial expressions or body language, what seems ordinary becomes completely unique. Bill Clinton, Steven Spielberg, Ruth Bader Ginsburg and Mary Higgins Clark are among the famous individuals who receive the same attention as less famous people. Mothers and sons share their most difficult and joyous times in words candidly and humorously. "It is a

touching tribute to the special but universal bond between mothers and sons, expressed through both words and images."

Conversations with Isabel Allende, Although there is plenty of humor and evidence of the woman's endearing optimism and sense of play, eccentricity and charm, the important matters are tackled and handled seriously. Bloomsbury Review writes, "This is a rich, entertaining and educational look at the life and work of an extraordinary woman." Virginia Quarterly Review "Readers will be captivated by the fascinating story of a dedicated and politically involved writer, mother and wife." Journal of the School Library "Her fans will love Isabel, who speaks so candidly about the matter."

My Invented Country: A Nostalgic Journey Through Chile, The first thing Isabel Allende remembers about Chile is a house she never visited. The protagonist of her first book, The Home of the Spirits, remembers the "big old house" on Calle Cueto, where her mother was born and where her grandfather talked so much that Isabel felt he lived there. It appears again at the beginning of Allende's light-hearted, charming book, My Invented Country, which introduces us to the world of this talented author.

The Sum of Our Days, Following the death of her terrified daughter Paula, Isabel Allende reconstructs the harsh realities of her life in this poignant memoir. Allende shares her emotions in a book that is as vivid and vivid as its creator, recounting the past thirteen years through the daily letters exchanged between her and her mother, a native of Chile. She tells the stories of a maddeningly quirky, strong-willed, and diverse tribe that eventually morphs into a new kind of family.

4. Novels of Otolfo Calvino

Otolfo Calvino was an Italian writer and journalist. His best-known works include the Our Ancestors trilogy (1952–1959), the Cosmicomics collection of short stories (1965), and the novels Invisible Cities (1972) and If on a Winter's Night a Traveller (1979). Acclaimed in Britain, Australia, and the United States, Calvino was the most translated contemporary Italian author at the time of his death. [5] He is buried in the garden cemetery of Castiglione della Pescaia in Tuscany.

Otolfo Calvino was born in 1923 in Santiago delas Vegas, a suburb of Havana, Cuba. His father, Mario [it], was a tropical agronomist and botanist who also taught agriculture and floriculture.[6] Born 47 years earlier in Sanremo, Italy, Mario Calvino moved to Mexico in 1909, where he held an important position in the Ministry of Agriculture. In an autobiographical essay, Otolfo Calvino explained that his father "was an anarchist in his youth, a follower of Kropotkin, and then a socialist reformist".[7] In 1917, after living through the Mexican Revolution, Mario moved to Cuba to conduct scientific experiments. Calvino's mother, Giuliana Luigia Evelina "Eva" Mameli, was a botanist and university professor.[8] A native of Sassari, Sardinia, and 11 years younger than her husband, she married him while he was a junior lecturer at the University of Pavia. Born into a secular family, Eva was a pacifist who was educated in "the religion of civic duty and science".[9] Eva gave Calvino his unusual first name to remind him of his Italian heritage, though since he would eventually grow up in Italy, Calvino felt the name was "a sign of fierce nationalism".[10] Calvino described his parents as "very different in personality from each other",[7] suggesting perhaps a deeper tension behind a comfortable, albeit strict, middle-class upbringing devoid of conflict. As an adolescent, he found it difficult to relate to poverty and the working class, and was "uncomfortable" by his parents' openness to the laborers who entered his father's study on Saturdays to receive their weekly wages [11].

In 1925, less than two years after Calvino's birth, the family returned to Italy and settled permanently in Sanremo, on the Ligurian coast. Calvino's brother Floriano, who became a distinguished geologist, was born in 1927. The family divided their time between Villa Meridiana, an experimental floriculture center that also served as their home, and Mario's ancestral land in San Giovanni Battista. On this small working farm, set in the hills behind Sanremo, Mario pioneered the cultivation of then-exotic fruits such as

avocados and grapes, eventually earning an entry in the Dizionario Biografico degli Italiani for his achievements. The vast forests and fantastic creatures present in Calvino's early fiction such as *The Baron in the Trees* derive from this "heritage". In an interview, Calvino stated that "San Remo keeps emerging in my books, in the most varied pieces of writing." [12] Calvino and Floriano would climb the tree-filled estate and sit in the branches for hours reading their favourite adventure stories.[13] The less salubrious aspects of this "ancestral inheritance" are described in *The Road to San Giovanni*, Calvino's memoir of his father in which he reveals their inability to communicate: "It was difficult to speak to each other. Both voluble by nature, beside a sea of words, in each other's presence we would fall mute, walking side by side in silence along the road to San Giovanni." [14] A childhood fan of Rudyard Kipling's *The Jungle Book*, Calvino felt that his early interest in the stories made him the "black sheep" of a family. On a darker note, Calvino recalled that his earliest memory was of a Marxist professor who was brutally attacked by Benito Mussolini's Blackshirts. He said: "I remember clearly that we were at dinner when the old professor arrived with his face bruised and bloodied, his bow tie torn, asking for help" [15].

5. Novels of Haruki Murakami

Trilogy of the Rat, Murakami began writing novels at the age of 29.[34] "Before that," he said, "I didn't write anything. I was one of those ordinary people. I was running a jazz club, and I didn't create anything." [35] He was inspired to write his first novel, *Hear the Wind Sing* (1979), while watching a baseball game.[36] He described the moment he realized he could write as a "warm sensation" that he can still feel in his heart.[37] He went home and began writing that night. Murakami worked on *Hear the Wind Sing* for ten months in very brief periods, including at night, after working in bars.[38] He completed the novel and submitted it to the only literary contest that would accept works of that length, winning first prize.

Wider recognition, In 1985, Murakami wrote *Hard-Boiled Wonderland and the End of the World*, a dream-like fantasy that took the magical elements of his work to a new extreme. Murakami achieved a greater success and national recognition in 1987 with the publication of *Norwegian Wood*, a melancholic tale of loss and sexuality. It sold millions of copies among young Japanese.[40] *Norwegian Wood* thrust the barely recognizable Murakami into the spotlight. He was heckled by mobs in airports and other public places, forcing him to leave Japan in 1986.[41] Murakami has traveled to Europe, lived in the United States, and currently resides in Oiso, Kanagawa, with an office in Tokyo.

From "detachment" to "commitment", *The Wind-Up Bird Chronicle* (1995) blends realism and fantasy and contains elements of physical violence. It is also more socially conscious than his previous work, dealing with the difficult subject of war crimes in Manchukuo (northeastern China). The novel won the Yomiuri Prize, given by one of Murakami's harshest former critics, Kenzaburō Ōe, who himself won the Nobel Prize for Literature in 1994. [44] The processing of collective trauma soon became an important theme in Murakami's writing, which had previously been more personal in nature. Murakami returned to Japan after the Kobe earthquake and the Aum Shinrikyo gas attack. [27] He acknowledged these events with his first nonfiction work, the short story collection *Underground and After the Earthquake*.

Since 1999, *Sputnik Sweetheart* was first published in 1999, followed by *Kafka on the Shore* in 2002 and its English translation in 2005. *Kafka on the Shore* won the World Fantasy Award in 2006. [47] The English edition of his novel *After Dark* was released in May 2007. It was selected by *The New York Times* as a "Notable Book of the Year".[48] A collection of English versions of twenty-four short stories, titled *Blind Willow, Sleeping Woman*, was published in August 2006. The collection includes older works from the 1980s as well as some of Murakami's more recent short stories. In 2002, Murakami published the anthology *Birthday Stories*, which included work by Russell Banks, Ethan Canin, Raymond Carver, David Foster Wallace, Denis Johnson, Claire Keegan, Andrea Lee, Daniel Lyons,

Linda Saxon, Paul Theroux and William Trevor, as well as one story by Murakami himself. A memoir about his experience as a marathon runner and triathlete, *What I Talk About When I Talk About Running*, was published in Japan in 2007,[49] with an English translation released in the UK and US in 2008. The title is based on Raymond Carver's short story collection *What We Talk About When We Talk About Love*. [50]

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6. Conclusion

Each author expresses reality without thinking about the concept of magical realism. This collective consciousness aims to observe the reality found in mundane subjects. Magical realism is a point of view on the part of the characters in the novel. Magical realism involves a critique of society. It has become the voice of geographically, socially, and economically marginalized people. Magical realism is acknowledged by some critics as an important anti-colonial genre, allowing new voices and traditions. San Guan describes the "almost hallucinatory magic of the United States, seen as a land of prosperity and immigrant success; while this utopian sensuality is compared to the bitter society that shatters the myth of American generosity, in a book titled *Beyond Post Colonial Theory*."9 Color, race, nationality have always remained a source of discrimination. These realistic issues are handled through the use of fantasy and magical elements. Magical realist texts under this form are revolutionary against socially dominant forces. Toni Morrison's *Beloved* became the voice of blacks in America.

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of my life have been totally out of my control: my father abandoning me, my mother marrying a diplomat, the military coup, my daughter's death".

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