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## Isabel Allende

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Title: ?????: ?????? ???????????

Author: Isabel Allende

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or so monodimensional that they could have easily been androids. Or they were the funny, smart, too-clever-for-you character/narrator/author surrogate that I just wanted to strangle from the very beginning (but even more so when I realized **who** in fact was talking).

I loved that it's Zorro, of course, which is why I gave it that second star. But that's it.

In the future, when I need my Zorro-fix in literary form, I think I'll stick to *The Curse of Capistrano* or the two collections of short stories *Tales of Zorro* and *More Tales of Zorro*. None of them is a masterpiece, but in their simplicity they're extremely more enjoyable.

Hobart: It takes a certain kind of skill to write a boring book about a character like Zorro, and apparently, Isabel Allende possesses such. It also takes a certain brashness to pronounce your protagonist as "fun" in the first paragraph--and several times following that--and then fail to produce any real evidence of it.

I was excited about the prospect of this book--a great pulp hero like Zorro in the hands of someone with Allende's lit cred? It'd have to be great, right?

It took maybe 20-30 pages to disabuse me of that idea. Allende's narrator sets out to tell the origins of Zorro--starting with events years before his parents met, and then proceeds at the pace (and in a style) fit for a medium-sized biography. We're less than 60 pages from the end before a 20-something Don Diego de la Vega returns from Spain to California and begins his career as America's first superhero in earnest. This would be something like making the audience sit through 90 minutes of Aaron Smolinski and Jeff East working on the farm with Glenn Ford and Phyllis Thaxter before Christopher Reeve catches Margot Kidder and the helicopter (and then foils Lex Luthor's big nuclear missile into the San Andreas fault/real estate scam in 15 minutes).

Again, it read like a biography, and an unimaginatively written one at that. He did this and then he did that. He was this adjective, and was that often. Over and over and over--no showing, plenty of telling. For a couple of paragraphs on either side of a section of his life/escapades, the narrator would break in with a little commentary and bordered on developing an engaging voice, but that would disappear within a page. It had to be the slowest 390 page book I've read in years--I kept at it, waiting for her to pull it around once the setup was finished. What a mistake. Save yourself from following in my footsteps.

Stephanie Ricker: Now, to preface this statement, I must say that I love Zorro. I grew up on the old black-and-white Zorro shows with Guy Williams, who is the epitome of class. I would try any book with no further information on it other than it was about Zorro. So when I say that this book is so horrible, I can't bring myself to finish it, you know what I really mean. Somehow this woman has ended up all over the New York Bestsellers List, which makes my opinion of said list sink even lower than it already was. It's like that Archy and Mehitabel poem, you know, the one about the napkins. She strings unbelievable, wildly improbably adventures together higgely-piggely, yet the book is still mind-numbingly dull. It's horribly organized, or rather not organized at all, the characters all have confusing mood swings, inconsistencies, and generally nothing interesting or realistic about themselves to say. Words fail to describe the hideousness of this

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book. I hate not finishing a book, but I may have met my match. It burns, it burns!

Jeanette "Astute Crabbist": "Heroism is a badly remunerated occupation, and sometimes it results in an early end, that's why it appeals to enthusiasts or people with an dangerous fascination with death." I discovered the early a part of this ebook decidedly extra interesting than the final part or so. As I recall, the ebook type of misplaced its approach because it progressed, while the start was once riveting. yet as a complete it really is one other very good piece of Isabel Allende's fiction. It used to be relatively attention-grabbing to me to examine early California and the interplay among the Spaniards and the local people. I had by no means learn something approximately Zorro before, so I loved listening to one rendition of the foundation of the Zorro legend. I do know there are various others.

JoAnne Pulcino: ZORRO Isabel Allende Zorro is an enthralling retelling of the Zorro legend by means of an writer so adept at blending historical past and fact this turns into a sensational examine a swashbuckling hero. Diego de los Angeles Vega grows up in California, raised beside his rainy nurses' son, Bernardo. regardless of the category changes they develop into "milk brothers" for life. Diego's feel of justice and identity with the underdog has its roots of their friendship and his outrage over the exploited natives. despatched to Spain to visit tuition Diego's mentor, Manuel Escalante recruits him right into a mystery society devoted to struggle all varieties of injustice. this is often the start of Diego's mystery regulate ego, Zorro. Diego returns to California to reclaim his family's property that ends up in a panoramic duel. Throughout this captivating portrait of Zorro, there are brilliant characterizations of actual ancient figures. Ms. Allende's mastery in storytelling and interweaving magic, fiction, history, racial issues and change egos is a testimony to her brilliance. This is a fascinating smooth depiction of a famed legend.

Michael: nice backstory for the grownup Zorro, aka Don Diego de I. a. Vega, whose adventures have been spun out in serial shape via McCulley from the 20's to the 40's. Allende renders a compelling saga on the flip of the 18th century with bright characters from many walks of lifestyles and cultures. We get a plausible imaginative and prescient of ways an upbringing may instill the required stability of compassion, artful duality, and guerilla struggle abilities that imbue the intrepid hero of the downtrodden. She takes you on a enjoyable trip in shut shape to vintage stories corresponding to Dumas wrote, yet with a tongue-in-cheek appeal that exhibits while the narrator periodically speaks on to the reader. Allende carfts an enriched upbringing for Diego de I. a. Vega in Alta California, close to the long run Los Angeles, with a proper education, driving and fencing lessons, etc, supplied through his landed Spanish rancher father, and his studying of Indian survival open air abilities and non secular values from his Shoshone warrior mom and shaman grandmother. De I. a. Vega's empathy for social and political sufferers is properly rooted via Allende together with his witnessing of atrocities opposed to the Indians and, later, gypsies and slaves. The origins of his behavior of falling in love with girls he can't win is made right into a great center to the story, in step with a classical romantic trajectory within which the hero by no means relatively achieves fulfillment. His improvement is properly rounded out throughout the youngster befriendng either gypsies and pirates and during his reviews in numerous violent skirmishes to sidestep threats to his relatives and folks he cares about. Thus, our mythic hero is made human and fondly real.

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