

Ministry of Higher Education and Scientific Research

University Dr Moulay Tahar - Saida

Faculty of Arts, and Language

Section of English



Magical Realism as an Expressive Literary Mode of Depicting Reality

**A Dissertation Submitted to the Department of English in Partial Fulfillment of
the Requirement for Master Degree in Literature and Civilization**

Presented by:

Ms. Messaoudi Nabila

Ms. Messaoudi Fatima Zohra

Advised by:

Dr. Sellam Latifa

Broad of Examiners:

President: Ms. Adnan Tahia

Advisor: Dr. Sallam Latifa

Examiner: Ms. Khayati

Academic year: 2015-2016

Dedication

We would like to dedicate this humble work to :

Our lovely parents, brothers and sisters

Who without fail encouraged and supported us.

Nabila and Fatima

Acknowledgements

We would like to give our sincere appreciation to our supervisor Ms Sallam Latifa for her thoughtful directions, suggestions and, especially, for her patience and support all along the realization of our research.

We would like also to express our deepest gratitude to all teachers for their total devotion and affection in teaching us.

We would also like to thank our dearest friends and colleagues with whom we shared remarkable souvenirs and learning experiences.

Love and thanks to our families for their patience, support and encouragement.

Thanks are also given to our dear friends and colleagues with whom we shared remarkable souvenirs and learning experiences.

Abstract

The term magical realism is a new method in modern story writing in which the elements of reality and imagination mix with each other, this fusion has resulted in a unique literary style. Magical realism questions the nature of reality and draws attention to the act of creation by using a new combination of fact and fancy. Despite its widespread use, the term magical realism has proven notoriously difficult to define amongst literary critics. It is a term which many people have heard and yet very few readers have a clear idea of what the concept may include and imply. Therefore, the main aim of the present work is to shed light on the concept and provide an understanding of its various applications. In order to achieve the latter goal, the present work is divided into three main chapters where each one is built upon a set of objectives. The first chapter is entitled Clarification of the Concept where the main focus is to explore the origins of the term, and provide wider definitions by authors and critics, this chapter aims also to provide a historical background of the term and its various usages. The second chapter is entitled Characteristics of Magical Realism, it is a comparative study between these two masterpieces: *One Hundred Years of Solitude* by the Colombian writer Gabriel Garcia Marquez and *Midnight's Children* by the Indian born British writer Salman Rushdie. It is through their works that one can best understand magical realism. This chapter provides a general analysis on how these great writers have presented magical realism in their novels. Finally, the third chapter is entitled: The Literary Usage of Magical Realism, it stands for the practical part of this work, where Faris' theory of five elements that form the building blocks of magical realism is examined and discussed.

Table of Contents

Dedication	
Acknowledgements	I
Abstract	II
Table of Contents	IV

General Introduction	01
-----------------------------------	----

Chapter I : Clarification of the Concept

Introduction.....	04
I.1.latin American Literature and Magical Realism.....	04
I.1.1. Famous Latin America Writers.....	05
I.2. An elaborate understanding of the term Magical Realism	07
I.2.1 Definition of Magical Realism.....	07
I. 2.2 History and Development	10
I. 3. Interpretaiton of Magical Realism by Authors and Critics.....	12
Conclusion.....	17

Chapter II : Characteristics of Magical Realism

Introduction.....	19
II.1 Preview.....	19
II.2 Exploring Magical Realism in both novels	21
II.3 Magical Realism as an outcome of postcolonial writing.....	25
Conclusion.....	28

Chapter III : Literary Usage of Magical realism

Introduction.....	30
. III- 1. Magical Realism Narrative Techniques.....	30
III.1 Preview	30
III 1.2 Faris' Theoretical Model of Narrative Techniques.....	31
III.1.2.1 The Irreducible Element	31
III.1.2.2 Element of Unsettling Doubts	31
III.1.2.3 The Phenomenal World	31
III.1-2-4 Merging Realms.....	32
III. 1-2-5 Distruption of Time, Space and Identity.....	32
III.2.1 Techniques for Incorporating Magical Realism into Fiction	33
2.2 Type of Magical Realism.....	33
III-3. Techniques for Incorporating Magical Realism into Fiction.....	33
III- 4.Potential pitfalls to avoid when writing Magical Realism.....	35
III- 5. The Components and Constructor Features of Magical Realism	
Method.....	36
III- 6.Elements of Magical realism.....	38
Conclusion.....	40
General Conclusion	42
Works Cited	44

General Introduction

Over the past few decades, magic realism has developed into a truly international literary phenomenon .It became one of today's most popular genres within literature. The term refers to the style of writing or technique which includes magical as well as supernatural events narrated realistically without any doubt about the improbability of the events.This narrative technique is characterized by an equal acceptance of the ordinary and the extraordinary.

The Colombian writer Gabriel Garcia Marquez and the British writer Salman Rushdie stand out among the few other writers who successfully incorporate magic realism in their works. They are one of the most distinguished postcolonial writers, and also generally recognized as the most important representatives of magical realism.

Magical realism definition has become somewhat diluted by publishers who increasingly use the term to describe various works for marketing reasons, and it has also occasionally been misapplied to certain works of fantasy in an attempt to add ..prestige. Other writers consider magical realism a type of escapist literature,they mistakenly put the term in the same category as fantasy or science fiction . One of the main sources of confusion surrounding the term is the lack of accuracy of its application.

This makes the present work based on the following research question:

- * What clearly defines magical realism as a distinctive genre of literature?

Hypothesis:

According to the above research question, the following hypothesis is formulated:

Probably the unique narrative techniques or the masterful bending of reality and magic is what differentiates magical realism from other literary genres.

Introduction

Magical Realism is referring to a particular narrative mode, that have become highly fashionable and highly derided. On the face of it, it is oxymoron describing the forced relationship of irreconcilable terms. The scale of this chapter is to give a glimpse about latin american literarture and how it is linked to magical realism by few famous latin american writers. The first section of the chapter is to provides an elaborate understanding of magical realism, explaine and gives a various definitions to the literary term. later the discussion focuses on the historical context and the development of the term ‘magical realism’ and determine why the use of the term had led to such complexity and consternation among critics and authors . Thus, Our aim in is to inthuse the reader with a further explanations of the term and it’s role in literature.

I- 1 Latin American Literature and Magical Realism

Latin American literature covers the national literatures of South and Central America, Mexico, Cuba, Puerto Rico, and parts of the West Indies. Its roots lie in literary traditions and European language particularly in Spanish, Portuguese, and the indigenous languages of the Americas as well as literature of the United States written in the Spanish language. (enotes.com)

Latin American Literature is combined with themes and images drawn from the physical landscape as well as cultures of the South American continent. In the 1600s European colonists documented their experiences in the New World. When Latin American colonies proclaim its independence from Europe in the early part of the nineteenth century, the climate of rebellion fostered a desire among many writers to create a literature that accurately reflected the lives and concerns of Latin Americans. (enotes.com)

While the tradition of Romanticism that developed in Europe during the nineteenth century had been favored by early Latin American novelists and poets, this style gradually gave way to greater realism to consedred as a cornerstone of the that

period, focus on the lives of ordinary people and with few exceptions, an intense concern with social and political reform. (enotes.com)

Magical realism or the introduction of paranormal or odd elements into otherwise realistic narrative, also became a common feature in the works of many Latin American writers during the second half of the twentieth century. (enotes.com)

I-1-1 Famous Latin American Writers

During this period, a very important group of Latin American writers emerged, they have been internationally recognized for their contributions to world literature. They felt the need to write about their new-found independence, some would certainly come under the group 'Magic Realist Literature' such :

a- Gabriel Garcia Marquez

Colombian writer, novelist, journalist, reporter and film critic. One of the most prominent 'magic realist' writers of the world and South America's most renowned writer. Marquez worked in many places like Colombia, Paris, London, Venezuela and Caracas until 1960s. He wrote many fictional works presenting magical realistic features. Some of his important writings are *One Hundred Years of Solitude*, *The Autumn of the Patriarch*, *No One Writes to the Colonel* and *Love in the Time of Cholera* for which he won the Los Angeles Times Book Prize in 1998. His later work *Memories of My Melancholy Whores* got published in 2005. He was awarded the Nobel Prize for his contribution to literature in 1982. He passed away on 17th April, 2014 in Mexico City. (Magic Realism in English Literature and Its Significant Contribution .s.Thamarana)

b-Carlos Fuentes

Born in Panama City, studied the works of many South American literary persons such as Alfonso Reyes and Jose Donoso. Further he wrote many influential and strongly challenging novels that question the notion of Mexican identity. His most important works are *Where the Air is Clear*, *The Death of Artemio Cruz*, *Aura*, *Terra*

Nostra and The Old Gringo which is listed best seller by New York Times. (Magic Realism in English Literature and Its Significant Contribution .s.Thamarana)

c-Jorge Luis Borges

Is a writer from Argentina who is also of mixed European and Spanish American heritage. He got more reputation for his short stories than his poetry. He attempted a new kind of writing with the combination of partly fiction and partly essays in his work A Universal History of Infamy. His other works The Garden of Forking Paths, Fictions, Aleph become famous. (Magic Realism in English Literature and Its Significant Contribution .s.Thamarana)

d-Alejo Carpentier

Cuban writer worked in many capacities such as journalist, editor, educator, musicologist and author. He got imprisonment and blacklisted due to his involvement in revolutionary activities against the dictator Morales. His first novel is Ecue-yambao!. He became world famous writer with his The Kingdom of this World and Manhunt in Noonday. He contributed to various literary genres like short stories, novels, essays and literary criticism. Ukraine born and trained medical professional Mikhail Bulgakov was the writer of The Master and Margarita who got his inspiration to create literary characters from his own life. (Magic Realism in English Literature and Its Significant Contribution .s.Thamarana)

There are also some female writers who contributed considerably to magical realist literature such as :

e-Isabel Allende

Was born in 1942 in Lima, Peru, raised in Chile. She is a novelist and journalist. Her uncle the Chilean President Salvador. Allende was most notable family member who was assassinated in 1973. This event had most influence on her writings. Takes her emphasis on women characters, telling the stories of South American

women and their fight against the status quo. Her famous novel *The House of the Spirits* was published in 1982 become famous internationally and won many awards. Her important other works are *Of Love and Shadows*, *Eva Luna*, *Ines of My Soul: A Novel*, *The Sum of Our Days: A Memoir*. She got U. S. citizenship in 2013. (Magic Realism in English Literature and Its Singnificant Contribution .s.Thamarana)

f-Laura Esquivel

Who adopted magical realism technique in her writing. First she started her career as a screen writer and she wrote a screenplay for a film *Chido One*. Her first novel was *Like Water for Chocolate*. Later she wrote many literary works *The Law of Love*, *Swift as Desire* which is filled with many autobiographical elements. Her other works *Malinche* and *Between the Fires: Intimate Writing on Life, Love, Food and Flavor*. (Magic Realism in English Literature and Its Singnificant Contribution .s.Thamarana)

A lot of these writers were experimental modernists who wanted to do things in literature that hadn't been done before. They had different times, nationalities, social and political backgrounds, could all create their own distinction in producing wonderful works of literature with dominant magic realistic elements.

I-2 An elaborate understanding of the term Magical Realism

I-2.1 Definition of Magical Realism

Much has been written about magical realism, However, it has never been easy to give a clear definition to the term because of the several uses and changing roles that it has obtained in different works. Definitions are often either too broad or too narrow. It is perhaps the mainly misunderstood concept and being intentionally ambiguous. (**Approaching the Real through Magic Realism. Ines Mzali**)

Magical realism has become immoral term, when it first used to describe the work of certain Latin American writers, it is a new mode in modern story writing in which there is a combining elements of reality and imagination mixed in such a masterly way that the available boarders between the two become invisible. the result

of this combination is a work that does not look like any of its main constructor elements. (**Magical Realism. Ed.Zamora and Faris**)

All the unreal and imaginary events appears naturally and realistic in the story and the reader accepts them simply. Amaryll Chandy in the “Magical Realism and Imagination” article writes that magical realism wants to create a paradox combination of unification of opposing and heterogeneous affairs which is identified with two opposite attitude: one of them is based on reality and the other on the acceptance of supernatural affairs. Magical realism is basically different from imagination story, because it belongs to the modern and usual world and it is parallel with authoritative descriptions of human and society. (**Magical Realism. Ed.Zamora and Faris**)

In the words of Raminnia Magical realism is neither style nor genre but it is a branch of realism school and cannot be considered as an independent literary school because it does not have special and new fundamental structure and principals and generally finds its identification beside the realism school.

Gabriel Garcia Marquez defines it also as :

a kind of premeditated literature that offers too static and exclusive a vision of reality. However good or bad they may be, they are books which finish on the laspage. Disproportion is part of our reality too. Our reality is in itself all out of proportion. In other words, Garcia Marquez suggests that the magic text is, paradoxically, more realistic than the realist text. (1995, 148)

The Oxford Concise Dictionary of Literary Terms defines it as :

“a kind of modern fiction in which fabulous and fantastical elements are included in a narrative that otherwise maintains the reliable tone of objective, realistic report”

In literature magical realism is defined as :

A kind of modern fiction in which fabulous and fantastical events are included in anarrative that otherwise maintains the 'reliable' tone of objective realistic report, designating a tendency of the modern novel to reach beyond the confines of realism

and draw upon the energies of fable, folk tale, and my while maintaining a strong contemporary social relevance.

Magic Realism offers an imaginative and effective means of showing the “real” living experiences. Literary works are drawn upon the conventions of both realism and fantasy or folktale. In formerly colonized countries several ‘schools’ of literature emerged which attempted to combine the old realistic tradition with elements variously referred to as the supernatural or magic. It interwoven both physical realities and psychological as one, it is “real” because it takes place in the real world and “magic” because it incorporates dreams, fantasies and emotions as part of the real world. (**Approaching the Real through Magic Realism. Ines Mzali**)

For more explanation to the term Magical Realism we chose to unpack the term itself :

a-Magical

At its core, magic is about odd and unexpected things that aren’t natural. In magical realism, the magic often sneaks up on and allows us with a sense of astonishment to suspend our disbelief, even for just a moment, to consider whether something like that really truly could actually happen.

b-Realism

In magical realism, the realism should play the biggest role, not the magic. The primary plot will be about real things in the real world, with a hint of magic, that means a magically realistic book should be almost completely realistic with one or two small fantastical elements in.

c-Magic and Realism

The relationship of these irreconcilable terms, *magic* and *real*, creates an irresistible combination for readers and a powerful narrative form for writers. These two words involves the fusion of fantasy and realism in a way that magical elements grow organically out of the reality portrayed. (**Michelle Wittebooks.com**)

Magical Realism is trying to convey the reality of one or several world views which actually exist or have existed, that is to say, it is not escapist. Magical realism is

a different kind of realism , it tells its stories from the perspective of people who live in our world and experience a different reality from the one we call objective. Magical realism isn't straight fantasy and not completely realism either. Essentially real world setting with fantastical elements is Magical Realism .

I-2.2 History and Development

The history of magical realism extends back to the early 1920 .The term have gone through many radical changes of meaning. The term “magic realism” was first introduced by Franz Roh, a German art critic, in his essay in 1925, who considered magic realism an art category, coined to describe a new style in painting, similar to surrealism, but distinct in that magic realism focuses on material objects of our reality. To him, it was a way of representing and responding to reality and representing the mystery of reality in pictures. **(M.R : Growth and Development. P. Prabartika Dash)**

The term magic realism made its way to the literary genre in the 1930s, when the works of Latin American novelists and short story writers were recognized in a new trend ‘magical realism’. It was a way to express the realistic American mentality and create an autonomous style of literature and it seizes the irony in the union of opposites. **(M.R : Growth and Development. P. Prabartika Dash)**

Magical Realism is a derivation of the term ‘lo real maravilloso’or ‘Marvelous Reality’ a term coined in 1949 by Alejo Capentier, an outstanding Cuban cultural historian of Latin America.lo real maravilloso or marvellous realism, was introduced in Latin America during the 1940s as an expression of the mixture of realist and magical views of life in the context of the differing cultures of Latin America expressed through its art and literature. **(Magical Realism and Latin America. Maria B. Rave)**

The term was used in the United States with the 1943 exhibition in which works by Edward Hopper (1882-1967) and Charles Sheeler (1883-1965) were on show at the New York Museum of Modern Art entitled « American Realists and Magic

Realists ». Magic realism was later used to describe the mysterious realism by American painters such as Ivan Albright, Paul Cadmus, George Tooker and other artists during the 1940s and 1950s. During 1950s, the term magic realism was changed to ‘magical realism’. That is used nowadays with great importance. (Magical Realism and Latin America. Maria B. Rave)

‘Magic realism’ sudden rise in South American literature could be attributed to the fact that the social reality of the countries in that continent made magic realism an appropriate response. The literary magic realism was originated in Latin America. Writers often traveled between their home country and European cultural hubs, such as Paris or Berlin, and were influenced by the art movement of the time. Carpentier and Uslar-Pietri, for example, were strongly influenced by European artistic movements, such as Surrealism, during their stays in Paris in the 1920s and 1930s. The Argentinean short story writer and essayist Jorge Luis Borges inspired and encouraged other Latin American writers in the development of magical realism , particularly with his first magical realist publication *Historia Universal de la Infamia* (A Universal History of Iniquity) in 1935. (Magical Realism and Latin America. Maria B. Rave)

In the 1970s and 1980s, the term gained a new application and usage with the American and Latin American literary scholars employing it to define and describe certain genre using “the marvellous in the real”. During the same period, it was adopted in Britain by several of the most original of the fiction writers, including, notably, Emma Tenant, Angela Carter, and Salman Rushdie. The magic realism technique popularized by Salman Rushdie attracted a large number of Indian novelists in 1990s such as Rukun Advani, Mukul Kesavan and Makarand Paranjape. (Magical Realism and Latin America. Maria B. Rave)

Many people have been associated with the development of magic realism in its recognized forms of post-expressionist painting from 1920s Germany and modernist and postmodernist modes of writing from Europe in the early twentieth century, and Latin America and the English-speaking world in the second half of the twentieth century. Although, the key figure in the development of the term is the

German art critic Franz Roh best known for his work in the 1920s, the mid-twentieth century Cuban writer Alejo Carpentier, the Italian writer Massimo Bontempelli, the mid-twentieth-century Latin American literary critic Angel Flores and the late twentieth century Latin American novelist Gabriel García Márquez. (road-signs.org)

Nigeria and English Canada, this last being perhaps the most startling development for magic realism in recent years, unlike other regions. Magical Realism is not part of the third world, a condition long thought necessary to the currency of the term in regard to literature, though not to art. Magic realism was considered as an effective tool in the situation of those countries newly freed from the colonial rule. It is in this regard that writers from Latin America, India, Canada, etc. used magic realism in their works. (road-signs.org)

At the end of the 60s, this term included writers of other continents. In the same way, Magic Realism became more and more popular to the point that Vanguardism hardly was priority because Magic Realism removes cultural differences using a global and standard interpretation of what human beings are able to. Thus, in Postmodernist period Magic Realism grew up in Latin America during the 1960s and 1970s due to two factors: differences between Technological culture and Culture based on superstitions. (road-signs.org)

I- 3 Interpretation of Magical Realism by Authors and Critics

Throughout the 1940's and 50's and up to today many writers ,critics and artists discussed the term for their importance to Magical Realism.we have selected some of them such :

a-Franz Roh (1890-1965)

Who coined the term, born in Germany, was an art historian, photographer, and critic of the early twentieth century. The critic Franz Roh's concept of the term Magical Realism was not really defined but perhaps the fifteen characteristics that summarized the New Objectivity can be used to identify Magical Realism in other

artwork. Points out that, "with the word 'magic' as opposed to 'mystic,' I wished to indicate that the mystery does not descend to the represented world, but rather hides and palpitates behind it." (Elements Of Magic Realism , S. N. Ramesh)

b-Angel Flores (1900-1992)

Who was a professor of literature, a critic, and a writer. In 1955 he applied the term Magical Realism to Spanish-American writing. Angel Flores believed that Magical Realism hit its highest literary peak in Latin America, and he is credited with popularizing the term in America. He saw it as a transformation from the ordinary into the unreal and the unreal occurring as a part of the real, with time existing in a kind of temporary fluidity. to him Magical Realism is the amalgamation of realism and fantasy. Flores thought that Magical Realism had its basis in the fantastic works of Franz Kafka. Interestingly, Flores' definition of Magical Realism is more on the fantastical side. He attributed Magical Realism popularity with the Latin American writers and artists to their obvious emotional tendencies that had to be strongly curtailed in order to be precise. Other Latino writers follow his style. He claims "Latin America now possesses an authentic expression, one that is uniquely civilized, exciting, and, let us hope, perennial." Flores writes that in "magical realism" we find the transformation of the common and the everyday into the awesome and the unreal"(114) (Elements Of Magic Realism , S. N. Ramesh).

c-Isabel Allende (1942)

Isabel born in Peru ,raised in Chile. She is a novelist, journalist, and magical realist who wrote: The House of the Spirits, Eva Luna, Paula, Aphrodite, and several other works. According to Isabel Allende, Magical Realism is a way of seeing life, including the emotional and spiritual aspects, and is particularly apparent in the literature of underdeveloped countries, due to the daily contact with violence and misery which sends the writer into the world of the supernatural searching for explanations and hope. In reference to the magical and the spiritual she says they are both unknown forces moving on the unconscious level. She is unsure of the real

differences between the magical, the fantastic and the marvelous, but concedes that perhaps magic relates to superstitions, parapsychology, beliefs, religious and visible manifestations. The fantastic accounts for myths, legends, imaginary speculations from fairy tales to science fiction and the marvelous includes the surprising and the extraordinary, she says. Also there is the critic Seymour Menton (1927), who says that in literature the magic effect is reached through the juxtaposition of scenes and details of great realism with totally fantastic situations. According to him the term, Magical Realism, originated in the realm of painting and an understanding of its meaning would be best gained by the study of its manifestations in art. (Elements Of Magic Realism , S. N. Ramesh)

d-Miguel Angel Asturias (1899-1974)

Miguel was a Guatemalan poet, novelist, diplomat, and winner of the Nobel Prize for literature in 1967. He explained that Magical Realism is a natural force moving from "below" to "above." The Latin American view is opposed to the Anglo-Saxon view, which sees the forces as moving from "above" to "below." Miguel gives an example of this in a horse incident. If a European sees a rider fall off his horse, it is the rider who moved from "above" to "below". In contrast, a Latin American who saw the same scene would assume that the natural earth force dragged the rider off the horse, that is "below" acting on "above."

e-Wendy B. Faris (1945)

Who is Professor of English and Comparative Literature at the University of Texas, Arlington. She is the author of "Carlos Fuentes and Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction", as well as co-editor of "Magical Realism: Theory, History, Community ." to enthuse the reader with the art of magical realism she describes as, "the single most important trend in contemporary international fiction" (1995,43). In other words she claims that : "magical realism

expands fictional reality to include events we used to call magic in realism”(1995,45)
(**Magical Realism. Ed.Zamora and Faris**)

Wendy suggests the following overarching definition of magical realism: Magical realism combines realism and the fantastic so that the marvellous seems to grow organically within the ordinary, blurring the distinction between them (the magical and the real). Faris’ definition implies that magical realism narrative tethers the fantastic to the reality. Through the author’s detailed description of ‘the ordinary’, the real world of the narrative ‘the marvellous’, this magic emerges. Neither as a spectacular event, nor as something totally unrelated or alien to reality, but as a hybrid reality, ‘organically’, ‘blurring the distinction between them’ so it becomes an accepted part of the ordinary. Faris is proposing that magical realism gives expression to other perceptions (ways of interpreting the world), other than those “formulated in empirically based discourse.” In this way, she suggests that magical realism is unique in its “binary nature: the forced relationship of irreconcilable terms”, the magical and the real. (**Magical Realism. Ed.Zamora and Faris**)

f-Lois Parkinson Zamora (1944)

Is also a Professor of English and Comparative Literature at the University of Houston , as well as co-editor of "Magical Realism: Theory, History, Community ." She persuasively claims that magical realism is not only - or even mainly - a Latin America phenomenon, as is usually thought, but a truly international development of the last half century or so and a major perhaps the major component of postmodernist fiction." (**Magical Realism. Ed.Zamora and Faris**)

g-Fredric Jameson (1934)

Another key figure in literary critics who is currently Professor of Comparative Literature and Romance Studies (French) and the director of the Center for Critical Theory at Duke University He writes that: the possibility of magic realism as a formal mode is constitutively dependent on a type of historical raw material in which disjunction is structurally present; or to generalize the hypothesis

more starkly, magic realism depends on a context which betrays the overlap or the coexistence of precapitalist with nascent capitalist or technological features. (1973, 311). For Jameson, magical realism is a formal effect that results from a text's juxtaposition of two ways of knowing. (**Magical Realism. Maria Eugenia Rave**)

h-Massimo Bontempelli (1878 - 1960)

An Italian writer and critic, he was a poet but also wrote plays and other works of fiction, a major figure in the conceptual genealogy of magical realism in the context of literature. He expressed his belief in discussing Magical Realism in both painting and literature that: "it is pure twentieth centuryism, which rejects both reality for the sake of reality and fantasy for the sake of fantasy, and lives with the sense of magic discovered in the daily life of human beings and things"(30). In 1926, he specifically names that art as "magical realism" which proposes to find miracles in the midst of ordinary day to day life. (*Elements Of Magic Realism*, S. N. Ramesh)

i-Enrique Anderson Imbert (1910-2000)

Both writer and art critic, born in Argentina says that in Magical Realism an eerie atmosphere envelops everyday objects that we nevertheless recognize and that atmosphere gives us a shock as if they were fantastic. Reality is revealed so subjectively that the reader frequently seems to be following scenes as if they were in a dream or symbols in an allegory. He says that in the fantastic, mysterious elements invade the real world and turn it upside down. (*Elements Of Magic Realism*, S. N. Ramesh)

J-Alejo Carpentier (1904-1980)

A Cuban writer, a leading Latin American literary figure, considered one of the best novelists of the 20th century, among the first practitioners of Magical Realism, popularizes the trend by using the term "lo real maravilloso" or marvellous reality in "Preface to The Kingdom of This World" (1949), he writes: Lo real maravilloso americano - The marvelous begins to be unmistakably marvelous when it arises from an unexpected alteration of reality (the miracle), from a privileged revelation of reality

an unaccustomed insight that is singularly favored by the unexpected richness of reality or an amplification of the scale and categories of reality perceived with particular intensity by virtue of an exaltation of the spirit that leads it to a kind of extreme state. (Elements Of Magic Realism , S. N. Ramesh)

K-Jean Luc Herman (1936,2014)

The writer of Concepts of Realism which he observes about magic realism in his work that “it is a literary mode that has received a variety of (overlapping) definitions. Due to the boom of Latin America fiction in the 1960s, for which the formulation was used as a cover term, it has become so popular as marketing label that it has turned into problematic or even dangerous critical tool” (1996 ,122). (Elements Of Magic Realism , S. N. Ramesh)

Conclusion :

It may not be too much to say that it constitutes the most important trend in international contemporary fiction and examined as a global phenomenon. Refers to literature in which elements of the marvelous, mythical, or dreamlike are injected into an otherwise realistic story without breaking the narrative flow. Magic realism is used by writers around the world, but it is most strongly concentrated in the work of Latin American writers. Regardless, magic realism continues to be employed by so many writers as diverse, each of whom brings a variety of personal, social, and political concerns to the genre. As a conclusion to this chapter must we remember that Magical Realism is neither Science Fiction nor Magical Literature. Rather, it is in everyday life and is all around.

Introduction

This chapter aims to explore the characteristics of magical realism in *One Hundred Years of Solitude* by Gabriel Garcia Marquez and *Midnight's Children* by Salman Rushdie. The chapter provides an analysis on how these great writers have presented magic realism in their works. later the study focusses to invastigate and discuss magical realism as an outcome of postcolonial writing and seeks to disrupt the authoritative colonialist attitude about reality and history.

II- 1 Preview

The novels that we took as an example, *One Hundred Years of Solitude* by Gabriel Garcia Marques and *Midnight's Children* of Salman Rushdie, provided a lot of similarities between these two texts. They both intend to recreate the history of a city or country, but the author decides to do so in a way that the reader is intrigued and entertained. They also try to enhance or sometimes exaggerate certain events just to make sure that the reader comprehends the historic significance, or the importance that it has to the trail of the story. (Elements Of Magic Realism. N.R.Srikanth)

Gabriel Garcia's novel *One Hundred Years of Solitude* is a very personal book for the author, tells the story of 100 years in the lives of the Buendía family, who live in the coastal jungles of an unnamed South American country. It could equally be seen as the story of the town they found, Macondo. Yet another interpretation would be that it is the story of the life of Úrsula Buendía, all these things are tied intrinsically together, it has shown the life of Latin American people, who are involved in poverty, ignorance, violence and oppression of dictatorship government and several hundred years colonialism. Issues which are recreated by the imagination of an author . (Elements Of Magic Realism. N.R.Srikanth)

Rushdie's novel *Midnight's Children* is a political allegory that deals with the events in India, before and after independence, partition and emergency. It is a representative of the India's struggle to retain her culture in the face of colonialism for

a number of reasons. The narrative framework of *Midnight's Children* consists of a tale comprising the life story of Saleem Sinai, who recounts orally to his wife-to-be Padma. The protagonist of the story is Saleem himself, a telepath with a nasal defect, who was born at the stroke of midnight on August 15, 1947, the exact moment of India's independence. From then Saleem's life is handcuffed to the history of India. (Elements Of Magic Realism. N.R.Srikanth)

One Hundred Years of Solitude and *Midnight's Children* are purely Biblical in their structure: they are stories dealing with cultural creation and destruction. In *One Hundred Years of Solitude*, Marquez describes an edenic Colombia untouched by infrastructure and new technology. At the end of the story, Macondo is reclaimed by nature and destroyed. Similarly, Rushdie in *Midnight's Children* describes his own edenic setting, Kashmir, which quickly becomes too little for Dr. Aziz after he goes to Europe to become a doctor. Saleem's creation is described throughout the entire first section of the novel; however, even before his birth, his eventual disintegration and death is foretold. Incidentally, prophecies are significant in both of these novels as well. (enotes.com)

A major theme embodied in both novels is the concept of time that in *One Hundred Years of Solitude* time is as a cyclical element of life made it hard for noting the prophecy and its implications, the use of it seems to suggest that Colombia does not easily learn from its mistakes and is doomed to repeat its history, fully of numerous wars and violence, however, in *Midnight's Children* time is often mentioned and prophecy appears frequently, for example, after Saleem's father discovers that his wife is pregnant with Saleem, he replies : (enotes.com)

I told you so; it was only a matter of time. Saleem, after retelling his father's words, makes this interesting observation of time, but time has been an unsteady affair, in my experience, not a thing to be relied upon. It could even be partitioned: the clocks in Pakistan would run half an hour ahead of their Indian counterparts...

(1981,86)

In both novels some concepts such as death, solitary and memories are combined with each other in a way which sometimes they used interchangeably, Gender also plays a big role in both *Midnight's Children* and *One Hundred Years Solitude*, males are viewed as the leaders of their respective families and many of the important conversations in both books are between males. Meanwhile, women are seen as slightly inferior, in both Columbian and Indian culture. (enotes.com)

II-2 Exploring Magical Realism in both novels

After reading *Midnight's Children* by Salman Rushdie it the same as *One Hundred Years Solitude* of Gabriel Garcia Marquez, both novels seem to have fantastical elements mixed with realistic and historical events. In both novels, fiction blends with historical reality. Gabriel and Salman have chosen Magic Realism as their narrative technique to fill such gaps of depicting the eternal circle of life and death as one of the major themes in their works. (Elements Of Magic Realism. N.R.Srikanth)

Magical Realism is more common in both novels, also both writers have a very descriptive history of their family, as in *One Hundred Years of Solitude* by Marquez parallels the history of Macondo, as described through the Buendia family, with that of Latin America, Somewhat similarly, Rushdie created a symbolic story in *Midnight's Children* between Saleem's life and that of the independence of India. (Elements Of Magic Realism. N.R.Srikanth)

Midnight's Children is set in post-partition India, *One Hundred Years of Solitude* in Colombia. Their magic is random, surreal and arbitrary because their worlds are random, surreal and arbitrary. Thus, Rushdie and Garcia Marquez employ magic realism to describe the difference between two worlds or the attitudes towards them. (Elements Of Magic Realism. N.R.Srikanth)

Apart from the main magic-realist elements there are also 'minor' features that comprise great parts of the novels. This magic and miracles mostly belong to the mythology and tradition of the eastern world and are presented matter-of-factly without any commentary. They appear in both novels and create the atmosphere of a typical magic-realist text. (Elements Of Magic Realism. N.R.Srikanth)

One Hundred Years of Solitude is an exemplary piece of magical realism, in which the supernatural is presented as mundane, and the mundane as supernatural or extraordinary. The novel presents a fictional story in a fictional setting. Marquez carefully balances real and imaginary events that seem completely natural, but this feature is not only seen in the casual manner of the characters, it is also palpable in the interpretations of the author. (Magic Realism in G. G Marquez's One Hundred Years of Solitude. B.J Geetha)

Garcia Marquez blends real with the magical through the masterful use of tone and narration. He reinforces this effect through the unastonishing tone in which the book is written. This tone restricts the ability of the reader to question the events of the novel; however, it also causes the reader to call into question the limits of reality. Furthermore, maintaining the same narrator throughout the novel familiarizes the reader with his voice and makes the reader to become accustomed to the extraordinary events in the novel. (Magic Realism in G. G Marquez's One Hundred Years of Solitude. B.J Geetha)

At first Magic and Realism seem to be opposites in One Hundred Years of Solitude, in fact, they are perfectly reconcilable. Both are necessary in order to convey Marquez's particular conception of the world. Marquez's novel reflects reality not as it is experienced by one observer, but as it is individually experienced by those with different backgrounds. These multiple perspectives are especially appropriate to the unique reality of Latin America, where the experiences of people very much more than they might in a more homogenous society. Through magical realism he conveys a reality that incorporates magic, superstition, religion and history which are unquestionably infused into the world. (Elements Of Magic Realism. N.R.Srikanth)

Marquez established magical realism by using the new concept of reality from personal life experiences and the impact of special geography of Latin America and by using his experiences in writing art. Consider the structure As readers sense from the first page which begins with a firing squad and then a very long flashback, time does not always march forward in the magical realist world view. The distant past is present in every moment, and the future has already happened. Great shifts in the narrative's

time sequence reflect a reality that is almost outside of time. This accounts for ghosts, for premonitions, and the feeling that time is a great repetition rather than a progression. (Magic Realism in G. G Marquez's One Hundred Years of Solitude. B.J Geetha)

In Garcia Marquez's novel, certain events keep returning in the present focus, even as time does gradually wind through generations. It's recapitulate the biblical history, which depict the past, present and the future of Macando from a temporal point of the future beyond. He steadily relates on past events to continuance ones in retrospective future tense because the events for which the characters must wait are already known to him. (Magic Realism in G. G Marquez's One Hundred Years of Solitude. B.J Geetha)

The chronological structure like apocalypse is mainly rectilinear rather than cyclical. Garcia bring to a close on the last point that the races condemned to one hundred years of solitude did not have a second opportunity on earth. Thus the endless generational cycles Buendias and returning series of events are in fact limited and reach their end. (Magic Realism in G. G Marquez's One Hundred Years of Solitude. B.J Geetha)

Marquez simplifies the process of American history by pointing out the negative role in the evolution and decline of 'Maconda'. It is the story of Buendia's family of generations of rebirth never repeats, which are against the Government, besides that they are of irresponsibility and rigidity in the case of colonel Aureliano with cruelty and an inability to break out of fixed patterns of manner which repetitively prevent either individuals or the group from attaining progress. (Magic Realism in G. G Marquez's One Hundred Years of Solitude. B.J Geetha)

Garcia Marquez wants to know the socio-political demands and failing to meet the literary ones, inspires the writers to wait for the best novelists to witness the violence and to realize that they were in the presence of a great novel and had neither the peacefulness nor even the skill, to take the time they needed to learn how to write it. Not having a tradition to follow in Colombia, every novelist had to begin from the scratch, and one could not done a literary tradition overnight. (Elements Of Magic Realism. N.R.Srikanth)

Gabriel uses the form of magical realism and the content derived from history and politics to address some of the most difficult and meaningful themes. He addresses war, suffering, and death with clarity and political slant. **(Elements Of Magic Realism. N.R.Srikanth)**

Whereas, Rushdie's *Midnight's Children* is often compared to other works due to their self-reflective narrative stance and for the blending of the mundane and the fantastic. *Midnight's Children* explores not only political, social, and cultural events in modern India but also the nature of literature and the relationship between individual and collective history. **(Exploring Magic Realism in Salman Rushdie's Fiction. Ursula Kluwick)**

Rushdie's *Midnight's Children* is considered to be one of the classics that made use of magic realism. He describes it as an important way of approaching the truth. In his novel a lot of preternatural, surreal, or otherwise magical realism happenings take place. **(Exploring Magic Realism in Salman Rushdie's Fiction. Ursula Kluwick)**

Salman wants to introduce the world he comes from through his novel with all its components and necessities and put it in the centre of western attention. At the same time he is not afraid of speaking his mind, even though it proved to be very dangerous. Maybe that is one reason for using magic realism to avoid being attacked for criticizing the political and social situation. **(Exploring Magic Realism in Salman Rushdie's Fiction. Ursula Kluwick)**

Midnight's children written under the cover of magic realism in which every thing is possible. Eventually, the reader does not have to believe in everything that is described in the fiction. For that reason the magic in the texts is not anyhow explained, only the author maintains that what happened is really true. As Rushdie said: "A book is a version of the world. If you don't like it, ignore it; or offer your own version in return". **(Exploring Magic Realism in Salman Rushdie's Fiction. Ursula Kluwick)**

Rushdie's novel *Midnight's Children* is primarily depended on zigzag path of persons into history in an figurative or metaphorical way. From the beginning Rushdie uphold the constant efforts at coordinating the generations into national and domestic

life, there were also typical attitudes like confusion and disillusion, communal hesitation and religious fanaticism besides to the traditional values and modernized efforts. It is about an epic dimensions. (**Exploring Magic Realism in Salman Rushdie's Fiction. Ursula Kluwick**)

Salman try to preserve the wildness through the protagonist personality in ironical way, not only the personality but also the significance of the Indian History. His humor sometimes bursts into farce. He used irony towards family relationships and identity. (**Exploring Magic Realism in Salman Rushdie's Fiction. Ursula Kluwick**)

Critics have identified the protagonist 'Saleem' as a representative of the post-Independence generation of Indians, in whom was embodied all of the nation's hopes for a better future and whom in turn had to afford the disappointment of those hopes and the frustrations of reality and considering Saleem's death at the end of *Midnight's Children* as symbolizing India's hopelessness. (**Elements Of Magic Realism. N.R.Srikanth**)

Actual historical figures that are fictionalized by Rushdie include the Pakistani Commander in Chief Ayub Khan, whom Saleem meets at his uncle's home and who outlines there his plan of attack for a coup d'état and the Widow, who represents Indira Gandhi clearly symbolizes technique of blending magical elements into realistic fiction. (**Elements Of Magic Realism. N.R.Srikanth**)

After comparing the two novels *One Hundred Years of Solitude* and *Midnight's Children* for the many reasons, both dealt with magical realism and both portrayed meaningful stories in interesting cultures.

II- 3 Magical Realism as an outcome of postcolonial writing

Most of Magical Realist writing is set in postcolonial context from a postcolonial perception or standpoint that seek to disrupt an authoritative colonialist attitude about reality and history. (**Magical Realism's Constructive Capacity. K. Anderson**)

Magical Realism writing refers to the political and social attitude that challenges the colonial power, realizes the effects of colonialism on other nations, specifically to those who have gained independence from another imperial ruler state, which is not depends on that only, but it included attempts to change the colonized people's ways of thinking and belief to accept the cultural attitudes and definitions of the colonial power. This often involved the attempt by colonial rulers to define the colonized people and their nation from the colonizer's perspective and to impose a homogeneous, authoritative historical and cultural identity on the colonized nation. (Magical Realism's Constructive Capacity. K. Anderson)

These disruptive and displacing effects on the cultural life of the colonized nation have been the most difficult aspects of colonialism to change. Postcolonial writing can be a way of reconsidering the identity of a nation after independence or a way of expressing opposition to the ideas of colonialism. (Magical Realism's Constructive Capacity. K. Anderson)

The majority of postcolonial theory and criticism, particularly that relating to literature, recognizes colonialism and postcolonialism as also a form of discourse, that is a socially and politically determined form of language and expression. Thus, postcolonial novels that are written in postcolonial discourse adopt assumptions and attitudes which are associated with a political perspective that opposes or recognizes the effects of colonialism on the context of the novel. (Magic Realism as Post-Colonial Discourse. stephen slemon)

For this reason, while many writers may not directly address the issue of colonialism or postcolonialism, their writing and the assumptions behind what they express reveal a concern with such political issues. (Magic Realism as Post-Colonial Discourse. stephen slemon)

In her view of magical realism to postcolonialism, Elleke Boehmer claims that :

Drawing on the special effects of magic realism, postcolonial writers in English are able to express their view of a world fissured, distorted, and made incredible by cultural displacement... they combine the supernatural with local legend and imagery

derived from colonialist cultures to represent societies which have been repeatedly unsettled by invasion, occupation, and political corruption. Magic effects, therefore, are used to indict the follies of both empire and its aftermath.

(1995, 235)

Stephen Slemon a canadian postmodernist critic proposed a discussion which is the 1988 theory of postcolonial magical realism about how and why magical realist narratives are so suited to expressing postcolonial issues such as cultural distortion and displacement. (Magic Realism as Post-Colonial Discourse. stephen slemon)

Stephen's discussion refers to texts and characteristics that are commonly and more accurately identified as 'magical realism', he claims that magical realism is able to express three postcolonial elements :

First, due to its dual narrative structure, magical realism is able to present the postcolonial context from both the colonized peoples' and the colonizers' perspectives through its narrative structure as well as its themes. Second, it is able to produce a text which reveals the tensions and gaps of representation in such a context. Third, it provides a means to fill in the gaps of cultural representation in a postcolonial context by recuperating the fragments and voices of forgotten or subsumed histories from the point of view of the colonized. (Magic Realism as Post-Colonial Discourse. stephen slemon)

Stephen claims that there are two discourses in the narrative to simplify how the system of narrative tension works in a magical realist text, but each with a different perspective, the magical and the real, and that neither is dominant but is in constant tension with and opposition to the other. As he explains, there are 'two opposing discursive systems, with neither managing to subordinate or contain the other' (1995,410). (Magic Realism as Post-Colonial Discourse. stephen slemon)

As he sees it, this structure reflects the tension between the ever-present and ever-opposed colonized and colonialist discourses in a postcolonial context in which the narrative structure reflects the relationship between the two, so that the 'texts recapitulate a postcolonial account of the social and historical relations of the culture in which they are set' (1995, 409). Noted the close relationship of history to

postcolonialism for non-settler, post-slavery nations. (Magic Realism as Post-Colonial Discourse. stephen slemon)

This appears to be what García Márquez attempts to do with his stories of the fictional isolated and unsophisticated. However, the attraction of writing about such a place for García Márquez is to emphasize the richness of their cultural and mythic life, and the importance of a pluralist storytelling rather than authoritative historical narrative. (Magic Realism as Post-Colonial Discourse. stephen slemon)

the statements above has demonstrated that magical realism provides a means for writers to express a non-dominant or non-Western perspective, whether that be from a feminist, postcolonial or rural standpoint in opposition to dominant cultural discourse.

Conclusion

One hundred years of solitude and Midnight's Children significantly shapes the course of indian and latin american writing. These great works gave both writers Gabriel Garcia Marquez and Salman Rushdie a prominent position in the literary canon. They got a difenent place in the readers heart, these two masterpieses was truly a fate changing novels for both writers .

Introduction

The novels that we took as an example, *One Hundred Years of Solitude* by Gabriel Garcia Marquez, and *Midnight's Children* of Salman Rushdie in the second chapter, familiarize us with some magical realism characteristics, therefore our ultimate aim in this chapter is to dig a little deeper into those characteristics and add to our knowledge on magical realism narrative techniques. Our further aim is to investigate on Fares' theory of five elements that form the building blocks of magical realism.

III- 1. Magical Realism Narrative Techniques

1-1 Preview

In magical realist content, characters encounter elements of magic and fantasy with the same acceptance of everyday reality settings. The reality and magic are perfectly blended till the edges are blurred. Magical realism creates a unique mode and atmosphere it also beef up the story's climax and gives the author the ability to explore the possibilities of his or her imagination. The use of magical realism need to be purposeful, there should be an aim behind it and therefore certain narrative techniques should be taken into consideration when blending these contradictory terms. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

In her work, *Ordinary Enchantment* : Wendy B. Faris forms a theory of magical realism narrative techniques made up of five elements that she considers the building component of magical realism. This five elements can be successfully applied in any type of literary fiction, in the light of Faris' primary elements we are going to explore magical realism narrative techniques that balance out the contradiction between magic and realism in literary fiction and enable the use of the mode across cultures.

Faris defines magical realism as :

Magical realism combines realism and the fantastic so that the marvellous seems to grow organically within the ordinary, blurring the distinction between them ,the magical and the real

(2004,13)

This definition implies that magical realism narrative ties the fantastic with reality through the author's detailed depiction of the ordinary ,hence the magic that emerges is not something totally unrelated to reality , but a hybrid reality. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

1-2 Faris' Theoretical Model of Narrative Techniques

In Ordinary Enchantments, Faris proposes five primary elements as the narrative building blocks of the binary opposition between realism and fantasy:

1-2-1 The Irreducible Element

an extraordinary event occurs, that is completely illogical and can not be explained according to the laws of universe, for example a character in the story that has been born with a special power,flying for instance, this event is irreducible and it's unacceptable in accordance with everyday reality, the reader in this case will face a difficulty and will start questioning the fantasy in the narrative rather than simply accepting it as magic, the irreducible element is born out of a detailed description of the event. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

1-2-2 Element of Unsettling Doubts

The reader may experience uncertainty when he /she tries to deeply understand the unusual occurrences in the narrative that somehow seems to be a faithful representation of reality. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

1-2-3 The Phenomenal World

In the description of magical realism the reader senses a strong presence of the phenomenal world, this element is found in *Midnight's Children* by Salman Rushdi, in which the main character Saleem was born at the stroke of midnight, in the exact moment of India's independence , Saleem carries in his head voices that traverse his head like the operations of a radio transmitter, so that the resulting text is linked to the world of spirits. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

By sunrise, I had discovered that the voices could be controlled—I was a radio receiver, and I could turn the volume down or up; I could select individual voices; I could even, by effort of will, switch-off my newly discovered inner ear...by morning I was thinking, 'Man, is this better than all India radio

(1982,42)

In this example The character's head is becoming a radio receiver , although this is something irrational , the reader's unsettling doubts are being narrowed by Saleem's acts when he switches it off and on and declaring it better than India radio in a very matter of fact way.This world created by the existance of both the magic and the real is the whole text, the complete narrative. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

1-2-4 Merging Realms

According to Faris magical realist narrative conjures a narrative space that we might call the 'ineffable in-between, a space in which the magical and the real co-exist, this space lies somewhere between reality and fantasy this textual space in magical realism is often used to blend ancient, traditional, indigenous and Western cultures ontologically, within the texts. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

1-2-5 Distruption of Time, Space and Identity

Magical realism disturbs accepted ideas about time, space and identity, in the following descriptions of One Hundred Years of Solitude novel, the reader loses the sense of time,space and identity :

Four years, eleven months and two days of rain, an insomnia plague that erases the past and the meaning of words, and a room where it is always March and always Monday.

(1982/79)

In magical realism the reader often wonders about which kind of beings he/she is reading about, but he ends up accepting it rather than questioning the logic of the magical element . (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

2-1-Techniques for Incorporating Magical Realism into Fiction

2-2 Types of magical realism

There are two branches of magical realism

a- Atmospheric Magical Realism

Is when some of magical realism elements are scattered throughout the story , magical realism elements in this case aid color to the atmosphere, and draw attention to the characters, but the plot stands on its own and they are of no significance to it, in this type characters coexist with magic as a part of their everyday life. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

b-Catalyst Magical Rrealism

Is when magical realism beef up the strory climax, and becomes the main focus of the plot, characters will react to magic as an abnormal,and they will eventually be affected. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

III- 3. Techniques for Incorporating Magical Realism into Fiction

When writing about magical realism, authors usually avoid explaining why the magic happens, because it only slows down the reader and may break the genre.The following are techniques for incorporating magical realism into fiction :

3-1 Blending

Blending is the key element when writing about magical realism.In fantasy the magic is separated from reality, it exists somewhere else , it is somehosw escapist and takes the reader to another world, unlike magical realism , which alters the world we already live in , making it anew. (Michellwittebooks.com)

3-2 Using an Atmosphere of Possibility or Foreshadowing

a-The Atmosphere of Possibility

The atmosphere of possibility is also called the mood, it is created by the writer and experienced by the reader, for example if the author describes a setting like an abandoned house on the hills, where it's cloudy all the time, the reader will experience an atmosphere of horror and will sense that something dangerous is about to happen, in the opposite of that, if the author approaches the house as a beautiful country house that is surrounded by a farm and colorful plants, the reader will feel joyous and predict a happy ending. (Michellwittebooks.com)

b-Foreshadowing

Foreshadowing is an allusion or a hint that something is about to happen in a seamless way so the reader will not notice it. Foreshadowing can be achieved through the atmosphere or a brief citation of something. (Michellwittebooks.com)

3-3 Adding a little magic to other writing techniques

The writer can approach his techniques knowing that he can take them into the realm of magic, adding a touch of magic to the setting, dialogue and description makes the story appealing to the reader and easy to follow. (Michellwittebooks.com)

3-4 Avoiding Restriction

Another way to work magical realism into fiction, is to avoid restriction, the writer can not give his best if he was tied to conventions, therefore he must think outside the box and depends on his imagination. (Michellwittebooks.com)

3-5 Focusing on the goal

The aim is to perfectly amalgamate reality and magic, to the point that it isn't even a question in the readers' minds, and creating a different world without being escapist or speculative. It may not be the real world we are familiar with, but instead a world people from other cultures believe is real. (Michellwittebooks.com)

III- 4.Potential pitfalls to avoid when writing Magical Realism

4-1 Never Forget about reality

The constant use of magic may create an abnormal reality, the writer needs to include reality in order for it to be a realism, otherwise the whole work will end up being a piece of fiction. (Michellwittebooks.com)

4-2 The plot doesn't have to be about the Magic

The magic characterizes the story,creates the atmosphere and exhibites a richness of sensory details, but it souldn't be what srtory is about .The magical elements is not generally the focus of the plot, but rather an element that causes a major turning point.

4-3 Don't use Magical Realism as an Easy Out or a Gimmick

Magical Realism should never be used unless there is a reason behind it, some stories play it right and have only an actual moment of magical realism, but the entire work was hinting in that direction, hence magical realism was used with a purpose and intention. (Michellwittebooks.com)

4-4 Never use Magical realism without reading for others who do it well

Before writing about magical realism it's better to read for authors who mastered the use of it, this will help make the writing focused on the matter and make the writer more familiar with the new concept. (Michellwittebooks.com)

III- 5. The Components and Constructor Features of Magical Realism Method

Magical realism comprises a set of characteristics particular to the style. These include: defamiliarization, hybridity, irony regarding the author's perspective, authorial reticence and the supernatural and natural. (Michellwittebooks.com)

5-1 Defamiliarization

Defamiliarization is for reaching a new perception that both connects and separates the literature from the reality, in Marquez's *One hundred years of solitude*, Defamiliarization, has been applied very well, he explains some events in parts of his novel which are in oppositeness with the physical rules of human life in other way he wants to catch the reader's attention by this way. (Michellwittebooks.com)

*one time, they did not see the sun for ten days.
The earth became smooth like the ashes of the
volcano and the plants became more threatening
gradually*

(1988,57)

5-2 Hybridity

Hybridity means unification of two or more things together, and is also associated with postcolonialism. Opposites, such as differences between Western and indigenous cultures and urban and rural settings are set up against each other, it is the existence of opposite elements beside one another simultaneously in the story. The purpose of this style of writing is to display reality in a way that expresses a much deeper reality than appears in a traditional realist style.

In *One hundred years of solitude* novel, the blending of imagination elements and historical elements, the harmony of different times of events, explanation of serious and fancy affairs, integration of explorer and discovered thing, and unification of the reader and the novel's characters can be seen and felt. The Integration and combination is seen in the time element. Past time, present and future time combine with each other and the time status of the events remain vague. The author uses different tricks such as informing and linking similar events, to make the time submissive and make the contemporary time more functional and effective. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

5-3 Authorial Reticence

The notion of authorial reticence means that the author is not claiming to have a clear and accurate opinion or account of events, nor are the characters guaranteed to be

absolutely credible, it refers to the lack of clear opinions about the accuracy of events which means that the writer keeps silence, and does not express his feelings or opinions about the flow of events, he leaves the reader in wonder. This method of writing allows a greater acceptance to be achieved with regard to the magical realism presented.

In *One Hundred Years of Solitude*, Marquez used this component in the whole story, he never stops the natural flow of the narrative to present matters about his story, the meaning of the characters, feelings or even the events, that way he can induce more effect on the readers and keep them aware of the moral of the story. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

5-4 Coexistence of Real and Magic

In *One Hundred years of Solitude* novel, there are harmony and balance between the real and imaginary events in all parts of the book, people accept the magic as an everyday reality, that is to say, the real world and the magical world have been placed in completely equal conditions. The magical events seem to be unfamiliar only for the reader not the characters of the story, otherwise magical realism will turn into fantasy.

5-5 The Supernatural and Natural

The supernatural and natural interact in magical realism in an integrated fashion. The supernatural is a given and is part of the perceptive realities of the fictive narrator and characters. Thus, although it is understood by the readers of magical realism that the rational and irrational are polarized opposites, there is an interweaving of these realities within the text. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

5-6- Irony Regarding Author's Perspective

The writer must strongly master the use of magic, or else the magic dissolves into simple folk belief or complete fantasy, and therefore he must have an ironic distance from the magical world view for the realism not to be compromised. This distance created, ensures that the writer is writing about but not necessarily

representing a specific group of people or culture. (An Exploratory Study into Magical Realist Narrative Techniques . R. J. Rainer)

III- 6.Elements of Magical realism

All fiction is based on conflict and this conflict is presented in a structured format called the plot, there are a number of different elements to a plot such as : the exposition, rising action, climax, falling action and the resolution. what makes Magical Realism truly different is that magical elements are presented as normal occurrences, the characters react to the magic as an everyday reality , these elements all combine to make a story a magical realism.

6-1 setting

Place is a key component in magical realism stories , magic events can take any place in the real world, small towns and rustic areas are common settings but magic events can be set in big cities and urban landscapes, as well. It is all about the sense of place the atmosphere and overtone of the location, that gives the setting a magical yet realistic feel. (Michellwittebooks.com)

There isn't any one specific type of location that makes something Magical Realism, but there must be a few common elements within each setting to make it work, perhaps the most essential of those are atmosphere and small-town feel. The story doesn't necessarily have to take place in small town for it to be magical realism, but it needs that feeling of community where everyone knows everyone else.

6-2 Characters

Ordinary people are the characters who populate magical realism stories, but they must have distinct personalities, or traits that make them special and unique. The characters' beliefs, hopes, values and morals, are usually the main concern of the story, the focus is never about the magic, rather it's about the characters' weaknesses, strengths, vices and virtues. (Michellwittebooks.com)

6-3 Tone

The tone is the author's attitude towards what he is writing, that translates into the reader's attitude, or what is the feeling of the whole work .

In magical realism, the tone encompasses more than just the setting. It features heavily in the writing style and language used to convey the story, the words and phrases an author uses to describe the extraordinary everyday events that take place within the novel. (Michellwittebooks.com)

6-4 Atmosphere

Usually in fairytales, where forests are home to trees that move and animals that speak, there is a atmosphere present in these fairytale places that speaks of magical happenings without expressly stating it. In particular, these places are imbued with their own kind of magic while still being part of the real world in which we live. The major difference between fairytales and magical realism is that fairytales are too overt with their magic and don't feel quite real enough for us to suspend our disbelief to the point where we think something like that might actually happen. (Michellwittebooks.com)

6-5 Literary style

The literary style is simply the way the writer chooses to arrange his sentence structure, as well as the words he chooses. Magical Realism is generally written in a literary style, one in which beautiful language is employed in such a way that it crafts its own magic in the story. The *way* a magically realistic story is told is what takes it from an average tale to something truly special. (Michellwittebooks.com)

6-6 Internal Logic

While the magic is never clearly explained in Magical Realism, there must be some kind of internal logic that guides the mystical goings-on in the world that the characters inhabit. By its nature, magic isn't logical, so things must work within the larger framework of the story and not contradict each other.

6-7 Ordinary Events with a Touch of Extraordinary

Magical realism portrays fantastical events in an otherwise, realistic tone. Thus, magic elements can be foreseen but not explained. Features that come from magic clairvoyance, levitation, long lives like those of the Bible, miracles, no-real and exaggerated deceases, faith and from reality, narration as it would be realistic and magic things are added as non-relevant elements in the plot. (Michellwittebooks.com)

Conclusion

Magical realism is distinguished by a paradox of a union of opposites and conflicting perspectives, it's unique narrative techniques is what defines it as a mode. Magical realist writers write the ordinary as miraculous and the miraculous as ordinary. The miraculous, is described with a precision that fits it into the ordinariness of daily life as apposed to simply adding the elements of magic and escape from reality and that's exactly what differentiates magical realism from fantasy or science fiction.

General Conclusion

General Conclusion

Over the years, Magic Realism has been misunderstood by many and it remains an elusive term today. In recent times, there has been a trend to apply it imprecisely, and even gratuitously. A large part of the problem relates to applying the term to different art forms and in different periods. There are few cohesive links between the two main movements, one in art and the other in literature. And to complicate matters, recently the term Magic Realism has also been applied to works in cinema.

Today the term magical realism is developing interest that it never commanded during the first half of the 20th century. More recently, some writers have expanded Magic Realism to apply to Motion Pictures, and there are many fine examples . These include films like *American Beauty*, *Big Fish*, *Chocolat*, *The Red Violin*, and *Whale Rider*. One of the highest grossing foreign films was *Like Water for Chocolate*, based on a Magic Realism novel. It is clear that it is easier in Cinema to develop the complex and inextricable mixture of realism and fantasy that makes up the fabric of effective Magic Realism.

Magical realism is fascinating to read, it takes the reader into a textual world that is both magic and real but that requires the talent and intellect of writers like García Márquez, Salman Rushdie and Faris' theory to guide us on our way. Today the term Magic Realism is developing interest that it never commanded during the first half of the 20th century.

Works Cited

Books

- * Zamora, Lois Parkinson and B. Faris, Wendy, eds. "Magical Realism: Theory, History, Community", Durham: Duke University Press, 1995.

- * Maggie Bowers, "Magic(al) Realism", New York, Routledge, 2004

- * Garcia Marquez, " Gabriel, One Hundred Years of Solitude", New York, 1970

- * Srikanth, Chandra N. Ramesh, "Elements Of Magic Realism: A Reading Of Garcia Marquez's One Hundred Years Of Solitude And Salman Rushdie's Midnight's Children", Warangal :Kakatiya University, 2004

- * B. Rave Maria, Eugenia, "MAGICAL REALISM AND LATIN AMERICA", 2003

- * Masumeh Sahraei, "Reflection of magical in Marquez's " One hundred years of solitude" and Moniru Ravanipur's "Ahl-e Ghargh (The Drowned) " , JNAS , 2014

- * Slemon, Stephen , "MAGIC REALISM AS POST-COLONIAL DISCOURSE", New York, 2005

- * B.J, Geetha, "Magic Realism in Gabriel Garcia Marquez's One Hundred Years of Solitude", Periyar University, India, 2013

- * Rainer, Rosemary, "An Exploratory Study into Magical Realist Narrative Techniques in Contemporary Young Adult Literary Fiction", RMIT University, 2009

- * M.H, Abrams, "Definitions of Realism and Naturalism", San Francisco, 1988

- ★ Tudor,Rachel, Exploring Magic Realism in Salman Rushdie’s Fiction“ Latin American Magical Realism and the Native American Novel“,Southeastern Oklahoma State University,2010
- ★ Kluwick,Ursula , “ Exploring Magic Realism in Salman Rushdie’s Fiction“,New york : London, 2011
- ★ Prabartika Dash,Pragyan, “Magical Realism: Growth and Development“,IRWLE,2014
- ★ Thamarana, Simhachalama , “MAGIC REALISM IN ENGLISH LITERATURE AND ITS SIGNIFICANT CONTRIBUTION“,India,2015
- ★ Ines,Mzali, “Approching the Real through Magical Realism :Magical Realism in contemporary Indian Literature in English,Canada,2003

Webiography :

<http://michellewittebooks.com/2015/09/elements-of-magical-realism/18/04/2016>

<https://www.roanestate.edu/owl/elementslit.html/13/05/2016>

<http://study.com/academy/lesson/literary-elements-definition-types-examples.htm13/05/2016>

https://www.nps.gov/mora/learn/education/upload/background-elements-of-literature_sr.pdf/24/05/2015

<http://www.phrases.org.uk/meanings/magical-realism.html>

<https://www.theguardian.com/books/2015/jun/15/100-best-novels-midnights-children-salman-rushdie-/13/05/2016>

http://www.class.uh.edu/courses/engl3322/bawhitak/magical_realism_page_1.ht/13/05/2016

<http://www.bachelorsdegreeonline.com/blog/2011/20-essential-works-of-latin-american-literature/24/05/2016>

<http://road-signs.org/What-Is-Magical-Realism-Magical-Realism-Examples/27/05/2016>

