



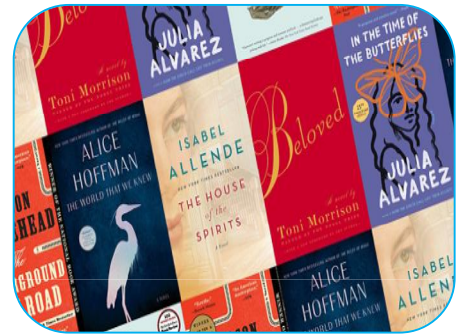
MAGIC REALISM IN ENGLISH LITERATURES

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ABSTRACT-

One of the most original literary movements of the last century is magical realism. Despite being primarily associated with Latin American authors, the genre has seen significant contributions from authors from all over the world. In order to combat the uncompromising realism of Western literature, Latin American authors like Jorge Luis Borges, Gabriel Garcia Márquez, and Isabel Allende created a movement known as magical realism in the 1940s. This movement first emerged in Europe in the 1920s. The majority of these writers combined magical elements with postcolonial times. As a result, authors used this genre to show a reality that was different from the norm and could be used as a powerful tool to fight oppression. Indian authors like Chitra Banerjee Divakaruni and Shubhangi Swarup have written a lot of amazing fiction in this genre, even though many of us are familiar with the theme of magical realism in Salman Rushdie's *Midnight's Children*. The following is a list of some of the best works of Indian authors in the field of magical realism. Wizardry authenticity, of late, has turned into the vehicle of articulation for certain authors for their stories, After Marquez who hails from South America, in Indian subcontinent Amitav Ghosh and Zulfikar Ghose have attempted their hands in enchantment authenticity. The terms "magic realism" and "magical realism" have been used and studied extensively by academics and critics ever since the 1980s.



KEYWORDS: Oxymoron, Marquez, Discordant, Trilogy, and magic realism.

INTRODUCTION

The otherworldly and the authenticity are restricting components of the interesting expression. The story style obscures the qualification between the powerful and the unremarkable pragmatist. 12 PM's Youngsters is viewed as a trailblazer of renaissance in Indian English composition. Playing with language and grammar, zeroing in on history, energy of language, sorcery authenticity, and purposeful anecdote are components of postmodernism. According to Bower, "every magic realist writer has their own influences, some from contemporary writers, others from before the term was coined, and some from the beginning." It is unusual for a writer to be concerned with issues like the origin of the critical term, regardless of the influences. *Midnight's Children* opens up a new world of Indian English literature. The words are a couple of ironic expression, a word used to portray the constrained

association between two conflicting ideas. Magical realism has become increasingly popular in recent years. It has become a popular form of narrative because it follows the addition of elements that are at odds with one another. Ghosh and Ghose are the authors of a trilogy. In some of their novels, they have skillfully employed magic realism.

'Mystical authenticity' is a term used to depict a sort of the real world. In 1925, a German art critic named Franz Roh coined the term "magic realism" to describe a new style of post-expressionist painting that had emerged in the Weimar Republic. Albeit the word was initially and for the most part connected with painting, it has now extended to include a large number of disciplines. Since the term was first used in 1925, the majority of magical realism's cultural development has taken place in fiction. Although there is no universal agreement regarding the term's origin, some art historians maintain that it originated in the Middle Ages. Because of postcolonial method, this story style permits us to view and discuss reality in another manner an alternate perspective on from the Western perspective on. The term "magical realism" originates from the German phrase "Magischer Realismus," which was translated into Dutch "magisch realisme," English "magic realism," and Spanish "realismo magico." Magic realism is primarily a Latin American narrative strategy that is characterized by the factual incorporation of fantastic or mythical elements into fiction that appears to be realistic. The term "magic realism" was first used in the 1940s by Cuban novelist Alejo Carpentier, who recognized this characteristic in a lot of Latin-American literature. Despite the fact that this strategy is known in literature from many different cultures and ages, the term is relatively new.

MAGICAL REALISM DEFINITION

In writing, mystical is more similar to the exceptional. We've read about people with telepathy or the dead visiting us again. Realism, on the other hand, tries to capture something as close to reality as possible on paper. What exactly is magic realism, then? A narrative style known as magical realism employs the straightforward addition of fantasy or magic to otherwise realistic works of fiction. The subgenre of magical realism dates back to the middle of the 20th century. It is thought the principal model was from Cuban author Alejo Carpentier and their novel, *The Realm of the World* (1949). The creator later excused this case. When Colombian author Gabriel Garcia Marquez published *One Hundred Years of Solitude* in 1967, the genre gained the most popularity in Latin America in the 1960s. Because magic realism was contemporaneous with surrealism, there is a lot of misinformation about it. Manifestos written by surrealists in 1924 and 1930 are considered to be a subset of this art movement by some. It is essential to note that later magic(al) realist writers, particularly Alejo Carpentier, were influenced by both Roh and the surrealists. There are similarities between the two movements. The similitudes are critical, not least the surrealists' desire to draw out the secret mystic parts of life into workmanship, their desire for freshness following conflict, and their endeavors to blend inconsistencies and conundrums.

MAGICAL REALISM DEFINED

"Once upon a time, in a land far away..." Magical realism does not operate in a similar manner. All things considered, you could have, "On a regular Sunday morning, while at the same time eating my cheerios, I saw that I'd began to grow my tail." What now? It ought to be a big deal that she's spouting her tail, but in magical realism, it's just another Sunday morning. As the name would propose, mystical authenticity is a blend of sensible fiction with mysterious minutes meshed into it. For instance, Sethe, the main character in Toni Morrison's *Beloved*, is haunted by the spirit of her daughter. The rest of the story, on the other hand, is set in the real world and revolves around actual events that occurred to slaves in America, despite Morrison's magical weaving of this haunting. For additional ordinary attributes you can find in mysterious authenticity, continue to peruse! At the point when he at last requests consent to leave, Omar gets found out in the show of dominance between two persuasive families. Iskander Harappa, the Prime Minister, and Raza Hyder, the President, are the main characters in *Shame*. They play dirty political games with language and violence. Surreal qualities are given to some of Rushdie's characters, and the novel depicts the psychological effects of shame in a capitalist

society. *Shame* by Rushdie is a fascinating read in the magical realism genre and is said to have been influenced by Pakistani politics.

WHAT IS MAGICAL REALISM?

Literature in the magical realism subgenre depicts the real world as infused with magic or fantasy. The fictional subgenre of realism includes magical realism. Inside a work of supernatural authenticity, the world is as yet grounded in reality, however fantastical components are viewed as typical in this world. Like fantasies, supernatural authenticity books and brief tales obscure the line among dream and reality. Some academics have proposed that postcolonial writing, which must make sense of at least two distinct realities—the reality of the conquerors and the reality of the conquered—leads naturally to magic realism. The Colombian Gabriel García Márquez, the Brazilian Jorge Amado, the Argentines Jorge Luis Borges and Julio Cortázar, and the Chilean Isabel Allende are among the most prominent Latin American magic realists. Rushdie makes a made up rendition of Pakistan called "Q", saying that the nation is "not Pakistan, or not exactly". One of three sisters gave birth to Omar Khayyam Shakil, but they refuse to tell the truth about his lineage. They raise him in a secluded fortress and show him that there is nothing to be ashamed of.

The History of Magical Realism?

The German art critic Franz Roh first used the term "magischer Realismus," which means "magic realism," in his 1925 book *Nach Expressionismus: Magischer Realismus* (After Expressionism: Supernatural Authenticity). He utilized the term to portray the "Neue Sachlichkeit," or New Objectivity, a way of painting that was well known in Germany at the time that was an option in contrast to the sentimentalism of expressionism. Roh utilized the expression "magischer Realismus" to stress how mystical, awesome, and abnormal ordinary items can show up in reality when you pause and check them out. In South America, the genre was gaining popularity when *Nach Expressionismus: Magischer Realismus* was converted into Spanish in 1927. Alejo Carpentier, a French-Russian Cuban writer, was influenced by magic realism while in Paris. He further formed Roh's idea into what he called "grand authenticity," a differentiation he felt applied to Latin America overall.

Angel Flores, a literary critic, coined the English term "magical realism" (as opposed to "magic realism") in 1955. In his essay, he said that "magical realism" combines aspects of "magic realism" and "miraculous realism." Based on his previously published collection of short stories, *Historia Universal de la Infamia* (A Universal History of Infamy), he claimed that Argentine author Jorge Luis Borges was the first magical realist. Despite the fact that Latin American authors gave magical realism its current form, authors had previously written stories about everyday situations that included fantastical elements before magical realism was a well-known literary genre. For instance, Franz Kafka's *The Metamorphosis*, a novel with themes that today's critics would classify as magical realism, was published in 1915. This was a decade before Roh wrote about magic realism and a significant amount of time before the genre first appeared in Latin American literature.

What Are the Characteristics of Magical Realism?

Each enchanted authenticity novel is unique, yet there are sure things they all incorporate, for example,

- Sensible setting. All enchanted authenticity books happen in a setting in this world that is natural to the peruser.
- Otherworldly components. Every magical realism story has fantastical elements that do not exist in our world, such as talking objects, dead characters, and telepathy. Notwithstanding, they're introduced as ordinary inside the book.
- Restricted data. Authors of magical realism purposefully leave the magic in their stories unexplored in order to as much as possible normalize it and emphasize that it is a part of everyday life.
- Examine. Magical realism is frequently used by authors to implicitly criticize society, particularly politics and the elite. Latin America, which was economically oppressed and exploited by Western

nations, saw the genre gain popularity. Authors of the magic realist style used the genre to criticize American imperialism and express their dislike for it.

- Novel plot structure. Supernatural authenticity doesn't follow a regular story circular segment with an unmistakable start, center, and end like other scholarly classifications. This makes for a more serious understanding experience, as the peruser doesn't have the foggiest idea when the plot will progress or when the contention will happen.

"Albeit the Indian English novel arose into an unmistakable structure during the 1930s after its premature moves and development during over sixty years, it picked up a striking speed and extent solely after the distribution of Salman Rushdie's *12 PM's Youngsters* in 1981. In sprightly, inventive, cleverly crafted, and engaging narrative transactions, Rushdie's unprecedented use of Indian material gave English-language subcontinental fiction a tremendous head start. The language had already lost its "exoticity" and alienation by the time *Midnight's Children* came out. Inputs from the media, the entertainment and advertising industries, political rhetoric, and a variety of registers and reverberations were enriching its local variant. *Midnight's Children* ushered in linguistic innovations in the Indian English novel at the tipping point, fueled by the new receptivity and social dynamics.

According to Bower, "Salman Rushdie and his equally cosmopolitan compatriot Amitav Ghosh are in a similar situation. Similar to how Ghosh's work is regarded as both American and Indian, Rushdie's writing is regarded as both British and Indian. However, in contrast to Ondaatje's magical realism, Rushdie and Ghosh's magical realism takes place in India, Pakistan, Britain, and the United States (Bower 50-51). Ghosh wrote his first magical realism novel, *The Circle of Reason*, while he was teaching at Delhi University. It came out in 1986. This work, in which Rushdie's magical realism style is evident, breaks new ground in the Indian English-language writing corpus.⁴ Ghosh was awarded the Prix. "In Indian writing, for example, Salman Rushdie, Amitav Ghosh, and Arundhati Roy are all writers of magical realism and are very well-known prize winners; however, they do not constitute a movement or group in Indian literature, as each is unconnected to the other and is located in different countries," Bower states. Rushdie lives between Britain, India and New York. Roy remains in India, while Ghosh divides his time between the United States and India. Hence, Rushdie and Ghosh will quite often be considered as diasporic Indian journalists whose composing is affected by their half and half social setting"

Ghosh has created some distance from Rushdie's "creative serious comic narrating" and the mixed up sorcery authenticity in his most memorable book. He has created a flexible and intricate mnemonic narrative in *The Shadow Lines*. He ties the bits of history together by Memory inspirations that have remarked on mutual issues. The Indian subcontinent is tense. Like different types of current Indian English. Amitav Ghosh has deftly adjusted his way of spilling over with thoughts from different creators, uniting sections of stories, verifiable occasions, time, and various accounts voices. His books do not focus on a specific country, region, or location. Nonetheless, they are a splendid kaleidoscope that assumes an imperative part in carrying the story components to the profound heart of the story. When he is on stage, his ability to tell stories comes into play. The main story is the result of merging disparate and non-sequential representations of time and place. A counterpoint to hegemonic history is the story's constant shifts from one point to the next. In his works, this is a crucial component for providing precise information. The difficulties and sorrows of people have an impact on western culture. Additionally, the novel investigates the connection between culture and imperialism. Alu is a weaver who leaves home to go to the Persian Gulf oil town of Al-Ghazira across the Indian Ocean. The novel can be seen as an allegory for Amitav Ghosh's debut novel, *The Circle of Reason* (1986), in which Alu, an eight-year-old orphan living in Lalpukur, West Bengal, experiences various events. It shows how conventional provincial life is being obliterated by contemporary realism Anthony Burgess contends that: "A reading done within the framework of classical ethnography juxtaposes a Diasporic, post-colonial culture with a stable traditional culture. According to Amitav Ghosh, even traditional societies that appear to be static always diasporic.

Ghose gives a postcolonial perspective using sorcery authenticity language and conditions.: "You should know this about any human being, no matter how primitive," Captain Afonso says. He

acquires a code of images whether he is brought into the world in the wilderness out there or in London. For we as a whole are animals of untouchable impulses. ... A painted warrior is not any different from your uniformed soldier. "Your primitive may eat the flesh of his adversary, and your civilized man will do the same, albeit metaphorically, but neither will sleep with his sister" (Ghose, A New 175). In a general public while having just a single form of a story is unsafe, he underscores the worth of sorcery authenticity: "Wisdom could not exist if the body's pain could not be alleviated; furthermore, the psyche's bemusement with unique idea was just a methodology to occupy itself from an endless despair" In a few Latin American nations, grand components are joined with fantasy story to make a grim, fantastic domain and scene. In a fascinating way, the narrative and concepts are intertwined to produce a stunning form of magical, real-life events. After 22 years of marriage, ranch owner Jorge Rojas Jimenez leaves his wife for his lover Margarita Aparicio, whom he planned to bring to his vast estate.

MAGICAL REALISM IN LITERATURE?

To put it plainly, "enchanted authenticity" portrays a work of fiction where dream slips into daily existence. However, the story's fantastical elements are less important than the characters' interpretations of them. Dream frequently goes about as a drawn out illustration, externalizing a struggle under the surface or moral bind in the hero's life of some kind. The collection *Her Body and Other Parties* by Carmen Maria Machado contains some outstanding examples of magical realism. Some stories are: A series of assaults in New York City are linked by a detective to a wave of spiritual turmoil; Two women bear children without fathers; furthermore, a man ponders the lace interfacing his better half's head to her body. In these models, the plot begins with a hint of imagination, yet the story isn't worried about the rationale of wizardry, simply its outcome. Toni Morrison, Aimee Bender, Isabel Allende, and Gabriel Garcia Marquez are all authors of magical realism. These pioneers of the magical realism genre included the following elements in their stories, despite their distinct plots and writing styles:

A different way to say it: mystical authenticity is scholarly fiction with simply a smidgen of imagination. This is why works of fiction like the Percy Jackson series by Rick Riordan, *American Gods* by Neil Gaiman, and *The Night Circus* by Erin Morgenstern would not be considered magical realism: Even though these novels frequently take place in real-world settings, the plots of these books rely on fantastical creatures and locations to keep the story moving. Therefore Harry Potter doesn't count: however the palaces and Branch of Wizardry are both enigmatically "muggle-esque," the books require an excess of world structure for the series to be something besides dream. A peruser uninhibitedly watches the consequences of occasions as opposed to looking for reasons in Ghose's works like *Another Set of Experiences of Tortures*. The strange turn of events and unexpected twists and turns in the lives of the characters who are uprooted and alienated are not explained in any way by the author. The reader and the author do not seek a rational analysis; They, on the other hand, are observing them go through the ordeal. Distance's misery Ghose unites the well-to-do and the poor in this story, as he did in *The Extraordinary Brazilian*. While going to a pub, he got into a fight with a stranger and ended up killing the stranger, who turned out to be his father. This ended the cycle of inevitable fates. Ghose in a straightforward and farfetched way (which is important for the clever's wizardry or super realism) combines "practical shows with mysterious viewpoints... not accomplished with the end goal of it, but rather to get that indicative spooky sheen that should be viewed as a work to convey what is being spoken"

A Brief History Of Magical Realism

Diagramming the historical backdrop of any classification is interesting. While history specialists can follow when a term was first utilized, choosing when a classification started is something else entirely. For instance, a few scholars contend that Mary Shelley's *Frankenstein* is the primary sci-fi novel. If that were the case, then Voltaire's *Micromegas* would not be a sophisticated work about traveling to other planets but rather a fever dream. Mystical authenticity shares a lot of a similar

problem. The class surely started in Latin America: South and Central American folklore and storytelling heavily rely on elements from modern magical realism tales. It appears to be legit, then, at that point, for the class' trailblazers to hail from Latin America, and numerous students of history credit Gabriel Garcia Marquez and Isabel Allende for promoting otherworldly authenticity. Marquez's works, on the other hand, focus on utopia and love's freedom, while Allende's tales incorporate modern twists into elements of Chilean folklore. Importantly, many authors of magical realism used the genre to criticize or subvert the political unrest in many South American countries during the 20th century.

Despite the fact that magical realism originated in Latin America, earlier works of fiction still adhere to its fundamental principles. For example, numerous Greek and Roman fantasies could be viewed as enchanted authenticity models. In the story of Icarus, magical wings serve as a metaphor for arrogance—a metaphor that would later serve as the basis for *Micromegas*. The tragedy of Medusa also includes a small amount of fantasy: There is no need for magical intervention after Athena transforms Medusa into a snake-haired monster; instead, we are left to observe Medusa's isolation from society and her eventual death at the hands of Perseus. All of this to say: Modern writers can look to history for ideas. The utilization of imagination to recount stories is all around as old as narrating itself — maybe dream is even natural to the human experience.

How To Write Magical Realism

Where do you begin writing stories about magical realism? First and foremost, you must ensure that your narrative incorporates magical realism. As we have discussed, those three components are

- 1) Mystical composition,
- 2) Narrating through the shows of abstract fiction, and
- 3) The utilization of imagination as a drawn out illustration. We should involve a brief tale for examination. Although Carmen Maria Machado's "Especially Heinous" is a longer read, I will provide a summary without any spoilers of how the story works as magical realism. If you are interested in learning how to write magical realism, I highly recommend that you read it.

"Especially Heinous" does the following:

- Explanation: By intertwining two fantasy plots throughout the narrative, "Especially Heinous" breaks new ground. The gloomy drum of Manhattan's spirits is one aspect; The other has mysterious doppelgangers whose performance at work is better than the protagonists'.
- Narrating: The story mostly focuses on how Stabler and Benson investigate their surreal experiences despite these impossible plot lines, with many "episodes" devoted solely to a character's internal life. The use of episode summaries instead of paragraphs in this story's narrative construction is a clear example of contemporary fiction's desire to push the boundaries of form.
- Expanded analogy: In a nutshell, the vengeful spirits of Manhattan's silent women symbolize a rejection of rape culture and sexism. Even though the story was written before the #MeToo movement, it captures a lot of the western feminist zeitgeist, and many of the girls with bells for eyes were underage victims of murder and male violence. Regarding the doppelgangers, it's possible that they are an idealized version of the protagonists—versions of themselves devoid of the burden of previous adversity.

Finding Inspiration For Magical Realism Stories

Where could you at any point go to track down motivation for your next mysterious authenticity stories? Since this class is both invigorating and contemporary, the advanced scholarly world has come to cherish it. For instance, this otherworldly authenticity bot on twitter posts the sort of wacky, out-of-the-case plots that the class is known for. Taking a look at the plots posted on this Twitter account could help you get started on something brand-new and magical in your own writing career. Obviously, the motivation for a book can emerge out of different books, as well. Any of the titles on this rundown of 100 enchanted authenticity books ought to fulfill your interest — while energizing the desire to

compose fiction. However, the best stories are based on real-life experiences. Carmen Maria Machado admits, when she talks about *Especially Heinous*, that the idea came from watching *Law & Order* for days with a fever. On the off chance that a creator can find wizardry in NBC reruns, what other place could there be enchantment?

CONCLUSION

So both Amitav Ghosh and Zulfikar Ghose have involved enchantment authenticity in their particular books with adroitness. Amitav Ghosh follows the enchanted authenticity method utilized by such Latin American essayists as Gabriel Garcia Marquez in his story strategy. Indeed, Amitav Ghosh and Zulfikar Ghose's novels have enriched English literature and are a singular example of postcolonial fiction with magical realism incorporated. In order to discover the surreal and unreal aspects of the Indian subcontinent and the South American continent, authors have purposefully turned to magical realism, transforming their works into apostolic works. Both Ghosh and Ghose's utilization of enchanted authenticity makes their books really fascinating and adds a fabulous component to their books. The purposeful use of imagination is to transcend reality. Otherworldly authenticity assists journalists with talking implicit. In various events in the text, various themes and elements of magical realism, such as diversity, migration, immigration, and separation, are used symbolically. The incomparable beauty of their novels is comprised of sketches, eroticism, and representation, as well as compassion and fear, space and time. The use of poetic language merits mention in this instance. Both Amitav Ghosh and Zulfikar Ghosh utilize enchanted authenticity as a viable method for handling the issue of postcolonialism. Amitav Ghosh and Zulfikar Ghosh aim to create and convey real images of post-colonial India and South America in one location by linking historical events, myths, and fictional tales.

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