

Magical Realism in Literature

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Abstract- ‘Magic realism’ or ‘magical realism’ are expressions which many people have heard and yet very a small amount of readers have a apparent thought of what they may comprise and entail. Much of the mystification concerning their meaning has occurred due to the conflation of criticism on ‘magic realist’ art and literature and that of ‘magical realist’ literature. Although they have many features in general, the two terms refer to cleverly different individuality and influences. What follows aims to differentiate and extricate these critical terms so that their meaning is clarified and their usage is significant. This paper will formulate a distinction between ‘magic realism’ as the idea of the ‘mystery does not go down to the represented world, but rather hides and palpitates behind it’ and ‘magical realism’ that is tacit, in Salman Rushdie’s words, as the ‘commingling of the doubtful and the mundane’.

Index Terms- magic realism, magical realist, mystery.

DELIMITING THE TERM

Since the 1980s, the terms ‘magic realism’, ‘marvellous realism’ and ‘magical realism’ have become both highly stylish and exceedingly derided. The first of the terms, Magischer Realismus or magic realism, was coined in Germany in the 1920s in next of kin to the painting of the Weimar Republic that tried to confine the mystery of life behind the surface authenticity. The second of the terms, lo real maravilloso or marvellouse realism, was introduced during Latin America during the 1940s as an appearance of the mixture of realist and magical views of life in the context of the conflicting cultures of Latin America expressed through its art and literature. The third term, realism magico or magical realism was coined in the 1950s in relation to Latin American fiction, but has since been adopted as the main expression used to pass on to all descriptive fiction that includes magical happenings in a realist matter-of-fact plot, whereby, ‘the supernatural is not

a uncomplicated or understandable matter, but it is an usual matter, and everyday event – admitted, established, and included into the wisdom and materiality of literary realism’.

In fact, each of the versions of magical realism have contradictory meanings for the term ‘magic’; in magic realism ‘magic’ refers to the vagueness of life: in marvellous and magical realism ‘magic’ refers to any unexpected happening and mainly to anything spiritual or inexplicable by rational science. The variety of magical happenings in magical realist writing includes ghosts, departure, miracles, extraordinary talents and odd atmospheres but does not include the magic as it is originate in a magic show. Trickery ‘magic’ is brought about by tricks that give the false impression that something unusual has happened, whereas in magical realism it is unspecified that something extraordinary really has happened.

LOCATIONS OF MAGICAL REALISM

Magical realism is most usually associated with the geographical region of Latin America. It is a familiar misconception that all magical realism is Latin American and that is originated mainly in tropical regions of Central America. All the same, it must be accredited that Latin America is an significant location for magical realist literary creation. The Nobel Prize winning Gabriel Garcia Marquez who has come to exemplify the image of magical realism, has influenced many writers to accept the mode due to his pioneering use of the technique, and has reinforced the relationship between magical realism and Latin America literature, Because Latin America has a appearance of postcolonial association with Europe, and chiefly in relation to the colonial power of Spain from whence many of its population migrated, it has had, until the mid-twentieth century, a affiliation with Europe that placed it on the margins

of European perception, social contact and culture. The shift away from a point of marginal cultural production, in which all belongings European were esteemed, coincided with the development of magical realist fiction in Latin America. The materialization of an globally standard literary tradition in Latin America, known as the 'boom' of the 1950s and 1960s, was due to the curiosity in narrative and novelistic testing, including magical realism. However, the style of their writing if frequently measured to be postmodern outstanding to the descriptive techniques they engaged in which they play with the outlook of the reader, predominantly in relation to time and the arrangement of the plots. The first woman writer from Latin America to be familiar outside the continent, Isabel Allende, is also called as a magical realist. Her most prominent magical realist novel *La casa de los espíritus* (The House of the Spirits) is a popularization of Garcia Marquez's way of magical realism, where dissimilar Garcia Marquez, the prominence is place on the convenience of the conspire and poignant effect of the novel. Written a few years after *Chronicle of a Death Foretold*, *The House of the Spirits* is well thought-out to be a part of the 'post-boom' of Latin American fiction.

MAGICAL REALISM IN POST COLONIAL LITERATURE

The preponderance of postcolonial theory and denigration, particularly that relating to literature, decipher colonialism and post colonialism as also a type of dissertation 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 viewpoint that opposes or appreciate the things of colonialism on the context of the novel. For this reason, while many writers may not directly tackle the subject of colonialism or post colonialism, their text and the assumptions behind what they utter reveal a apprehension with such political issues.

CHARACTERISTICS OF MAGICAL REALISM

The attribute of magical realism which makes it such a habitually adopted descriptive mode is its intrinsic transgressive and rebellious behavior. It is this

quality that has guided many postcolonial, feminist and cross-cultural writers to grip it as a means of expressing their ideas. The transgressive and rebellious characters are implicit at in the term itself. The oxymoron 'magical realism' reveals that the categories of the magical realism, as we have remembered, the magical is obtainable as a part of regular reality, then the characteristic between what is magical and what is real is battered. There are two propositions to considerate how this succession comes about. On the one hand, one can affirm that magical realism is rebellious because it alternates between the real and the magical using the same narrative voice. In this sense, magic remnants specialized as magic and real as real but, unlike in a pragmatist narrative, they are given the same somber treatment. The point to which one should recognize the real as the version of events or the magical as the description of events is continuously damaged by the survival of the other version in the content. On the other hand, one can assert that magical realism is transgressive since magical realism crosses the limits between the magic and real to produce a further category – the magical real. This outline of magical realism is often discussed by critics in terms of post-structuralist theory which proposes that there are multiple qualified interpretations of a plot and has become the a large amount regularly adopted advance to magical realism since the 1980s. These theories see the categories defining the distinction between the magical and real being take apart in modern culture.

REFERENCES

- [1] Bowers, Maggie Ann; "MAGIC(AL) REALISM", published by Routledge. Ed. John Drakakis: New York.