

Narrative Mode and Fiction
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Module No # 11
Lecture No # 55
Magical Realism III

Good morning and welcome back to the lecture series on narrative mode and fiction so we are continuing our discussion today on magical realism.

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Magical Realism and Post-Modern Artwork

- Magical Realism combines realism and the fantastic in such a way that magical elements grow organically out of the reality portrayed.
- According to **John Updike**, Magical Realism—is “a **now widely available elixir**”, an important component of postmodernism.
- Homi Bhabha refers to magical realism as “the literary language of the emergent postcolonial world” (Nation 6), while for Matei Calinescu, it can be “a major, perhaps the major, component of postmodernist fiction.” Latin American authors have frequently read as a genre of political subversion.
- Salman Rushdie’s *Midnight’s Children* exemplifies the mode of magical realism – being real yet magical, and set away from Latin America, where the genre is usually imagined to reside. Through etching telepathic and marvellous connections and shuffling predestined meanings, Rushdie redefines the postcolonial Indian nation as a magically imagined community.
- **Wendy B. Faris** – the seed of *Scheherazade’s Children* underlies and informs a postmodern novel like *Midnight’s Children*

Magical realism combines realism and the fantastic in such a way that the magical elements grow organically out of the reality that is being portrayed. So according to John Updike magical realism is now widely available elixir an important component of, postmodernism as well. Homi Bhabha refers to bicycle realism as I quote Bhabha the literary language of the emergent postcolonial world unquote whereas for Matie Calinescu it can be a court a major perhaps the major component of postmodernist fiction unquote.

Latin American authors have frequently read this genre of magical realism as a tool of political subversion. Salman Rushdie’s *Midnight's Children*, exemplifies this mode of magical realism it is not set in Latin America. It is talking about the juxtaposition of the magical and the real and the wonder that emerges out of this kind of mishmash. So the genre is very much set in the South Asian context in the newly independent India.

And through etching telepathic and marvelous connections and shuffling and reshuffling predestine meanings brush the, redefines the postcolonial Indian nation as a magically imagined community. So this is very much in tandem with what we have read in benedict Anderson's notion of imagine communities that he wants to argue a nation is. This is very much present in summary's midnight children.

Wendy B Faris would note that the seed of Scheherazade's Children underlines and informs the postmodern conditions that are available that inform maybe nice children. So we also see that in 1001 Arabian nights or version knights there is this tendency of you know story leading to the story the complex narration, that we have the central character is a popular paradigm of the high modernist narrator who is completely exhausted and threatened by death but still trying to be inventive trying to be clever and creative,.

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Magical Realism and Post-Modern Artwork

- Scheherazade – a popular paradigm of the high modernist narrator - exhausted and threatened by death, but still inventing.
- Scheherazade represents the cause of the virgins, whom her father sends to King Shariyar, a man who wants to assuage his disillusionment at his wife's infidelity by sleeping with a new woman every night and putting her to death every morning.
- Scheherazade begins telling the stories to the king that are embedded in each other: he must wait until the next night to hear the end of a tale, by which time Scheherazade has embedded it in yet another. The king cannot bear to kill her, and she survives in this way for a thousand and one nights. By this time she has given birth to three children, at which point she confronts the king with the situation and he relents, giving up his disillusionment and the associated punishment.
- Scheherazade's clever style of spinning yarn of tales harkens back Julia Kristeva's notion of language as the ultimate fetish, which is temporary, slippery and yet indispensable and a life preserver, constantly covering the lack inherent in our relation to death and the abject.

Scheherazade's represents the cause of all virgins across time in space whom the father is sending to king Shariyar being a man who wants to assume his disillusionment at his wife's infidelity by sleeping with a new woman every night and then putting her to death in the morning. So Scheherazade's are they as a way of deferring her death in a very diridian sense differing the final meaning differing any final, decision begins to tell stories to the king stories that are embedded in each other.

So the king has to wait until the next night in order to hear the end of a tale always ends midway when the dawn is about to break. So and by the time it is next morning already Scheherazade's are there has embedded one story into another so this story is not complete

without knowing the next one. The king cannot bear to kill her because he is genuinely curious he has got a hang of listening to Scheherazade's other stories and this way we see Scheherazade's they surviving for a thousand and one nights by this time she is given birth to 3 children and at this point she confronts the king after 3 years have elapsed she tells the king about her situation.

And then he relents he gives up his, disillusionment and the associated punishment so we see Scheherazade's this arrives by being clever. Scheherazade's this clever style of spinning yard of tales harkens back Julia Kristeva's notion of language as the ultimate fetish yet also something that is constantly slipping away a temporary slippery zone that language is. And yet something that is indispensable and a life preserver and something that constantly, covers the lack which is inherent in our relation with the death and the object.

So language as a way of differing the final meaning that we must meet that human conditions must meet which is death and Scheherazade's of the very cleverly tries to dodge tries to you know push her death away by yet another day. This is you know symptomatic of the condition of the high modernist narrator narration enables, facilitates and informs individual survival the narrative survival.

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Magical Realism and Post-Modern Artwork

- In their embedded structure, one growing out of the other, and continuing for 1001 nights, Scheherazade's tales point to the **autogenerative nature of fictions**, indeed of language itself, a characteristic made progressively more explicit in our post-Joycean age.
- In Scheherazade's tales, as in Joyce's *Finnegans Wake*, language takes on magical properties to light up the nights that are verging on nightmares in which they are told.
- This creativity and generativity of a Magical Realist writing operates at all levels in the fictions – on the **structural** plane with stories that grow out of other stories; on the **mimetic** front with characters who duplicate themselves in miraculous feats of doubling; in the **metaphorical** register with images that take on lives of their own and engender other images beyond themselves, independent of their referential worlds.

So in their embedded structure and you know growing out of one another and continuing till 1001 nights. Scheherazade's tales point to the auto generative nature of fictions and even that of the language. A characteristic that is progressively made more explicit in the Post-joycean age so characteristic that is a, progressively made more explicit in the post-choice in age. In

Scheherazade's tales just like in Joyce's *Finnegan's Wake* language takes on magical properties in order to light up the nights that are verging on nightmares in which they are told.

So the creativity and the generativity of magical realist writing operates at all levels in the fictions on the structure on the structural plane with, stories that grow out of other stories on the mimetic plane with characters that duplicate themselves in miraculous feats of doubling. And then we have the metaphorical register where images that take on lives of their own and engendered other images beyond themselves are independent of their referential world.

So and then we have the metaphorical register with images that take on lives of their own, and engender or create other images beyond themselves independent of their referential worlds. So some of the important postmodern artwork that are considered as a magical realist works include but are not limited to Gabriel Garcia Marquez is *100 years of solitude* Milan Kundera is the book of laughter and forgetting.

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Magical Realism and Post-Modern Artwork

- Some of the important Postmodern Artwork to be considered but not limited to, are—
- Gabriel Garcia Marquez, *One Hundred Years of Solitude* (1967), Milan Kundera, *The Book of Laughter and Forgetting* (1979), Salman Rushdie, *Midnight's Children* (1980), Robert Pinget, *That Voice* (1980), Carlos Fuentes, *Distant Relations* (1980), D. M. Thomas, *The White Hotel* (1981), William Kennedy, *Ironweed* (1983), Patrick Suskind, *Perfume* (1985), Toni Morrison, *Beloved* (1987), Laura Esquivel, *Like Water for Chocolate* (1990), and Ana Castillo, *So Far from God* (1993). Other eminent precursors and contemporaries whom one may recall more peripherally in the context of Magical Realism are Gogol, James, Kafka, Borges, Carpentier, Paz, Cortazar, Grass, Calvino, Wilson Harris, Allende, and Ben Okri.

Salman Rushdie these midnight's children Robert Pinget's *That Voice* Carlos, Fuentes's *Distant Religions* D.M. Thomas's *the White Hotel*. Then we have William Kennedy's and White Patrick Suskind a *Perfume*, Toni Morrison's *beloved*, Laura Esquivel like *Water for Chocolate* and Ana Castillo *So Far from God*. So other precursors and contemporaries that one may recall in the context of magical realism that is our Gogol, Kafka, Borges, Carpentier Paz, Cortazar, Calvino, Wilson Harris, Allende and, Bon Okri.

Having said that I would personally read Alejo Carpentier and Julio Cortazar as very much part of the magical realist tradition they are postmodern writers. But also very much you know invested into the idea of the magical realist creations.

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Magical Realism and Post-Modern Artwork

- The primary characteristics of magical realist fiction are –
- (1) The text contains an “irreducible element” of magic, something one cannot explain according to the laws of the universe as one knows them.
- In the terms of the text, magical things “really” do happen: young Victor and Andre in *Distant Relations* “really” become a twinned foetus floating in a pool; Remedios the Beauty in *One Hundred Years of Solitude* “really” ascend heavenward; Grenouille in *Perfume* “really” distils a human scent from the bodies of virgins; Francis Phelan’s dead enemies in *Ironweed* “really” do hop on the trolley he is riding and speak to him.
- The irreducible elements say, in an existential fashion, that they exist and stick out. When seen from the perspective of such elements, there are remnants of existential anguish at an un-co-optable world, which is tempered by a more playful mood of surrealism.

So let us look at the primary characteristics of magical realist fiction so the first thing that comes to mind when talking about the magical realist, fiction is that the text contains an irreducible element of magic something one cannot explain according to the laws of the universe as one knows them. So in terms of the text magical things really do happen so for example in distant relations we have young Victor and Andre that really become a twin fetus floating in a pool in 100 years of solitude we have remedios the beauty are really ascent, heavenward.

And in perfume we have Grenouille really there is still a human scent from the bodies of virgins. So then in Ironweed we have Francis Phelan’s dead enemies really do hopping on the trolley that he is riding and speaking to him. So the irreducible elements in an existential fashion keep sticking out and reminding that they do exist the magical does exist. When seen from the perspective of, these elements themselves.

So there when seen from the perspectives of these elements themselves there are remnants of existential anguish at an that we see in this you know this interface between the magic and the real for the magical elements the anguish comes from having space in this unquoteable world which is tempered and their anguish is tempered by a more playful mood of surrealism. So when, we see from the perspective of these magical elements the there are remnants of

existential anguish that emerges because of this unquote world how the magic can sit on the real how do they interface?

And this you know lack of compatibility between the 2 is tempered by a more playful mood of surrealism.

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Magical Realism and Post-Modern Artwork

- For example, in *So Far from God*, Ana Castillo confirms the irreducible nature of a dead person's reappearance by verifying her sighting by several people: "Esperanza was also occasionally seen. Yes, seen, not only by La Loca, but also by Domingo who saw her from the front window. . . . And once, although she had thought at first it was a dream, Esperanza came and lay down next to her mother."
- Like fleeting and momentary metaphors that repeatedly call attention to themselves as metaphors, thus remaining partially unassimilated within the texture of the narrative, the magic in these texts refuses to be assimilated into their realism.
- The magic also exists symbiotically in a foreign textual culture as a disturbing element, something that cannot be foisted smoothly into the realism of that culture.

So as an example in *So Far from God* Ana Castillo confirms the irreducible nature of a dead, person's reappearance by verifying her sighting from several people and I quote. Esperanza was also occasionally seen yes seen not only by La Loca but also by Domingo who saw her from the front window. And once although she had thought at first it was a dream Esperanza came and lay down next to her mother unquote.

So like the fleeting and momentary metaphors that; repeatedly call attention to themselves as a, metaphors, metaphoric presences. And thus remain partially are assimilated within the texture of the real narrative the magic in these texts refused to be assimilated into the mundineness. They do not completely diffuse and merge with the mundane world the magic also exists symbolically in a foreign textual culture and setting as a disturbing element.

Something that the people are not used to not, habituated with something that cannot be foisted smoothly into the realism of that particular culture.

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Magical Realism and Post-Modern Artwork

- Irreducible magic often means disrupting the ordinary logic of cause and effect.
- Saleem's claims in *Midnight's Children* that he caused this or that historical event—by singing a song, moving a pepper pot on a dining table—is a similar logical reversal.
- Melquiades' manuscript turns out to be a prediction rather than just a recording of events in *One Hundred Years of Solitude*, implicitly asking whether he — and we — are the masters or the victims of our fate.
- Even though the reader may remain sceptical in the face of the proposed sequences, the enormity of the historical events, the human suffering involved in them, and the dissatisfaction one feels at the traditional ways in which such phenomena have been integrated and naturalized into our cultural logic, cause us as readers to question such pre-given logic and want to believe in the magical realist's new, alternative fictional arrangements.

So irreducible magic often means disrupting the ordinary logic of cause and effect let us take the example of midnight's children Saleem's claims in *Midnight's Children* that he caused this or that historical event by singing a song by moving a people pot on a dining table is a similar logical, reversal where ordinary logic do not apply. So Melquiades manuscript turns out to be a prediction rather than just a recording of events in 100 years of solitude.

So it implicitly asks whether we or anyone could be master of one's own feet or whether we are victims of our fate right. Even though the reader may remain skeptical in the face of the proposed sequences the enormity of the, historical events the human suffering that is involved in these events and the consequent dissatisfaction. One feels at the traditional ways in which such phenomena have been integrated and naturalized into our cultural logic cause the reader to question such pre-given logic and want to believe in the magical realists alternative new fictional arrangements.

So for example the process of colonization the process of you know domination of the non-white people by the Europeans was seen as natural till we have. You know the critics that are playing with words playing with form bringing in the magical 2 question and problematize the assumptions associated with this entire world view or entire system of thought. So colonization is not led to remain as something natural, racism is not led to remain as something natural.

In the same way magical realism the magical realist techniques through this new objectivity brings in question of gendered bias especially focusing on the new world the post-colonial

world. So all hierarchies that engender out of our old ways of seeing and believing are kind of shakened by the magical realist techniques.

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Magical Realism and Post-Modern Artwork

- In the light of reversals of logic and irreducible elements of magic, the real as we know it may be made to seem amazing or even ridiculous. The reactions of ordinary people to these magical events reveal behaviors that we recognize and that disturb us. For instance, the magical treatment cracks open the artificiality of institutions, such as religion, nation and language, all of which secure our identity.
- **(2). Descriptions lay out a strong presence of the phenomenal world** — this is the realism in magical realism, which distinguishes the genre from fantasy and allegory. Realistic descriptions create a fictional world that resembles the one we live in, in many instances by extensive use of detail.

In the light of reversals of, logic and the irreducible elements of magic the real as we know may be made to seem as an amazing or even ridiculous right. So magical realism is basically hitting at the heart of at the core of certain did not assumptions that we do not even discuss because they are almost viscerally present in us. They could be based on religion or some habits put into us inculcated in us, through you know mainstream institutions.

So magical realism gives us the eye of the child and makes us understand and wonder how ridiculous how absurd these institutions can be after a point. The reactions of ordinary people to these magical events reveal behaviors that we recognize and that disturb us right. We see something as magical for example when it does not follow the socially agreed upon, norm the normative way of being and thinking.

So for instance the magical treatment cracks open the artificiality of institutions like I said institutions such as religion such as nation all of which are human artifacts the you know categories or institutions that do not have anything natural about them and even language. All of these also secure our basic fundamental identity so our identity is put, at stake in a certain sense by the magical realist and postmodern artwork right.

So we are re-reading our institutions we are reconsidering our habits our familiar space and beliefs in a new light in the light of new objectivity. And this also in a way reminds me of something very important that (()) (20:31) sees in mythologies bhakt who is supposed

structuralist says that the system of signification, right which rules at the heart of collective consciousness is also responsible for the myths in any given society.

So how do the myths function? The myths are ascribing some naturalness some historical dimension to a ritual to a practice. These forms these practices it could be a marriage ritual it could be a worshipping it could be a death ceremony they are all embedded in our society for, generations for ages and after a point we do not question why we perform in a certain way in a given context.

It could be a marketplace it could be a football match so he is interested in the semiotics of these different public settings. Let us say or different collective practices and he says that the relation between the form and the meaning or the signifier and the signified is completely, arbitrary. The rules of a football match are natural to the people that have grown up watching a football. But to an outsider a person who is an outsider to the game of soccer it is a magic it is at least something that defies interpretation right.

So there is nothing natural about the relationship between form and meaning that one bring together to inform a myth in a given culture. So the, next feature of magical realism now we are going to move to the next feature of magical realism which is that descriptions layout a strong presence of the phenomenon world. This is the realest part of magical realism like we know realism is very fond of describing elaborately and we find the same also in magical realism.

And this is precisely the quality or let us sees the feature that, distinguishes the genre of magical realism from that of fantasy and allegory. Realist descriptions create a fictional world which very much resembles with the one we live in. And in many instances it very effectively makes use of details there are extensive and elaborate details that describe things and places and people.

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Magical Realism and Post-Modern Artwork

- On the one hand, the attention to the sensory detail represents a continuation, and even a renewal of the realistic tradition. On the other, in magical realist fiction, in addition to magical events (like Beloved's appearances, Frances Phelan's conversations with the dead) and phenomena (like Melquiades' manuscript, Saleem's transmitting and receiving radio head, or Grenouille's nose), the details are themselves magical in nature, entrancing the reader through magical descriptions, and therefore a clear departure from realism.
- The function of detailing is freed from a traditionally mimetic role to a greater extent. This is true even when considering canonical realist texts from a Barthesian perspective, which questions their mimetic qualities, treating details only as markers that do not give any particular information other than that the story is real. On the Other hand, magical details can serve as markers that lead in the opposite direction, signaling that this might be imaginary.

So, on the one hand the attention to the sensory to this world represents a, continuation and even to an extent renewal of the realistic tradition. On the other in magical realist fiction in addition to magical events let us say the appearance and reappearance of beloved or Frances Phelan's conversations with the dead and even phenomena such as Melquiades manuscript, Saleem's transmitting and receiving radio head or even Grenouille's nose.

All these details are themselves, magical in nature so all we are giving details and thereby emulating the realist tradition in a sense of the form. If we look at the content of these details the verge on the magical rather than the mundane and entrance the reader through magical descriptions. And so through descriptions we are not embedding ourselves to this world we are not showing our loyalty to the mundane meanings but we are, making a clear departure from realism.

Description apparently something a quality that is associated with realism makes the magical real precisely what it is a departure from the mundane. So the function of detailing is freed from a traditionally mimetic rule to a large extent. So it is true even when considering canonical release texts from the bartisan perspective which questions there mimetic, qualities and treat details only as markers that do not give away a lot of information other than the fact that this story is real.

Even from the understanding of the realist text in the Bartisians since we see that the magical details can serve as markers which are premised on completely opposite intentions and opposite directions signaling that the details are taking us in the domain of the, imaginary.

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Magical Realism and Post-Modern Artwork

- For example, **Gabriel Garcia Marquez's** rewriting of the history of Latin America in the fictional town of Macondo, including a massacre that has been elided from the public record; the opening of **Milan Kundera's *The Book of Laughter and Forgetting***, which restores a man airbrushed out of history by party doctrine, are some of the elements of MR that draw on the mythical components, but are distinct from them.
- The combination of myth and magic implies that eternal mythic truths and historical events are essential components of our collective memory. The formation of histories can include magic and folk wisdom — for example, events told from Ursula's or Melquiades' point of view in *One Hundred Years of Solitude*.
- History is the weight that tethers the balloon of magic, and as if to warn against too great a lightness of magical being, both **Fuentes** and **Kundera** include dangerous sets of floating angels in their novels; they represent the lightness of ahistorical irresponsibility.

So for example Gabriel Garcia Marquez's is a rewriting of the history of Latin America in the fictional town of Mocondo. Including a massacre that has been elided from the public record from the formal history now that is where magical realism comes. From the opening of Milan Kundera's the book of laughter and forgetting which restores a man airbrushed out of history by party doctrine.

And, in all these examples we so in all these instances some of the elements of magical realism do draw on the mythical components although they are not one and the same. The combination of myth and magic implies so eternal mythic truths or historical events are what make up our collective memory. Like I said the myths that appear as history they are part of their essential components of the, collective consciousness of a given society.

So formation of histories can also include magic and wisdom folk wisdom, local heresies, adages and you know the wise sayings. For example events told from Ursula's or Melquiade's point of view that we find in 100 years of solitude right. So history is not only about facts but it is enmeshed in magic it brings in qualities of you, know wise sayings and truisms and maxims too.

So history is the weight that ties the balloon of magic to the this world so once we add a historical dimension the magic is prevented from taking off and it in a way warns against to create a lightness of magical being that both Fuentes and Kundera include dangerous sets of floating angels in their novels. So history is the weight that keeps the, balloon of magic from taking off it teeter's balloon of magic to this worldly conditions as if to warned against 2 great likeness of magical being.

We see both Fuentes and Milan Kundera include dangerous sets of floating angels in their novels. We see in the book of laughter and forgetting these angels holding hands and dancing in a ring and not everyone can participate in that you know circular dance movement. It goes on to represent that kind of lightness dangerous lightness it does not have a historical dimension to it goes on to become a kind of lightness of a historical irresponsibility something that has no coordinates whatsoever with what common people can identify with.

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Magical Realism and Post-Modern Artwork

- The ahistorical and dangerously unanchored position is symbolized through the twin foetus at the end of Fuentes' novel *Distant Relations*, which are a remainder of old Heredia's desire to create an angel, which floats "with a placidity that repudiates all past, all history, all repentance"(225). Historical anchoring is well demonstrated in what John Foster calls as "felt history," whereby a character experiences historical forces bodily.
- This phenomenon is exaggerated and particularized in magical realist fictions. Some examples are the coincidence of Saleem's birth with that of the nation of India, Lisa's pains that anticipate her death at Babi Yar, Grenouille's magical nose born from the smells of Renaissance Europe, the division of Fuentes' characters between Latin America and Europe.
- The material world is present in all of Magical Realism's detailed and concrete variety as it is in realism – but with some differences, one of them being that objects may take on lives of their own and become magical, proceeding beyond both description and reference.

So magic not alone but magic wedded to reality so the historical and dangerously unanchored position is, symbolized through the twin foetus at the end of Fuentes novel distant relations which are a remainder of old heritage desire to create an angel. An angel that is purely a magical or a fantastic category and the foetus floats I quote from the book with the placidity that repudiates all past, all history, all repentance unquote.

Historical anchoring is well demonstrated in what John Foster calls as felt, history right where the characters can experience the historical forces with their body with all their senses and all their sensibilities. So this phenomenon is exaggerated and particularized in magical realist fiction. Some examples could be the coincidence of Saleem's birth with that of the birth of the independent nation of India.

Lisa's pains means that anticipate her death at Babi Yar, Grenouille's magical, nose that is born from the smells of renaissance hero and the division of Fuentes characters between Latin America and Europe right. The characters are divided to represent this Latin America and

Europe. So the material world is present in all of magical realisms detailed and concrete variety as it is in the case of realist work but with some differences.

One of them being that the objects may, take on their own lives and you know own destiny and thereby become magical proceeding beyond both descriptions and beyond familiar references.

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Magical Realism and Post-Modern Artwork

- The yellow butterflies that appear with Mauricio Babilonia in *One Hundred Years of Solitude* and the basket in which Saleem travels from Bangladesh to Bombay in *Midnight's Children*; the shiny spherical object young Victor Heredia finds at the ruins of Xochicalco in *Distant Relations* and the door that opens at Felipe's touch in Fuentes' novel *Aura* - are examples of such magical objects.
- This materiality extends to word-objects that play as metaphors, and they take on a special sort of textual life, reappearing over and over again in the narrative until the weight of their verbal reality more than equals that of their referential function.
- Saleem's spittoon and the sheet through which Aadam Aziz in *Midnight's Children* first examines his future wife Naseem function in this way, as do the tick on the tree branch in *Perfume*, or the recurring roses, breasts, hotels, and hair in *The White Hotel*.

So in 100 years of solitude the yellow butterflies that appear in Mauricio Babilonia and the basket in which Saleem travels from Bangladesh to Bombay in *Midnight's Children*. The shiny spherical object that young Victor Heredia finds the ruins of, Xochicalco in distant relations even the doors that opened at Filipe's touch influences novel *Aura*. All of these are examples of magical objects that take on their own life in the narrative.

And they follow their own destiny they have a spirit of their own they are not after point being guided by the author or the narrator. The material it extends to the word objects that play as metaphors and, these word objects take on a special kind of textual life they become very 3 dimensional after a point where the narrative has arrived. And they keep appearing and reappearing again and again in the narrative until the weight of their verbal reality you know becomes more than their referential function.

They are no longer only verbal reality they signify they are allude to more so Saleem, spittoon and the sheet through which Aadam Aziz in *Midnight's Children* examines his future wife naseem tend to function as magical objects. And even the tick on the tree branch that we that

we find in *Perfume* even the recurring roses, breasts, hotels and hair that keep coming in the narrative of the White Hotel.

These are all examples of magical objects so magical realism comprises the part of surrealism that could be written down its textual poetics.

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Magical Realism and Post-Modern Artwork

- Magical Realism comprises the part of **Surrealism** that could be written down, its textual poetics, exploiting to the fullest the magic of metaphor, foregrounding the enchanting quality of poetry that defies reason and logic. In taking poetics of defamiliarization to its extreme, magical realism can be seen as a significant legacy of Surrealism.
- However, in contrast to the magical images constructed by Surrealism out of ordinary objects, which aim at appearing virtually unmotivated and thus programmatically resist interpretation, magical realist images, while projecting a similar initial aura of surprising craziness, tend to reveal their motivations—psychological, social, emotional, political — after some scrutiny.
- Thus, **Kafka** and **Gombrowicz** actualize metaphors by projecting inner states outward, as in the case of Gregor Samsa, or public characterizations inward, as in the case of *Pornografia*, which, as Gombrowicz himself states, “is the grotesque story of a gentleman who becomes a child because other people treat him like one.”

So it is not as remote to reality as surrealism it is something that can be plotted and documented and they exploit to the fullest the magic of metaphor and for round the enchanting quality of poetry of who is he which however defies any kind of logic or challenges reason. So in taking poetics of de-familiarization to its extreme one, could say that magical realism is the progenitor it carries the it carries it significantly carries the legacy of surrealism.

However in contrast to the magical images that is cons that are constructed by surrealism out of ordinary objects which aim at appearing virtually unmotivated. So they are there for the sake of magic for the sake of surreal and fantastic and they programmatically, resist any kind of interpretation. Magical realist images on the other hand do project a similar initial aura of a surprise in craziness but they do play a role you know as criticizing certain aspects of a given society.

So these magically realist elements and modes of narration have a key role as social critic the comment critic and observe certain, aspects certain functioning’s in a society. So their real motivation you know lies in the psychological, the social, the emotional, the political which reveal after certain scrutiny. So they are not there only for the sake of the magic they are also trying to comment on the real.

So for example Franz Kafka and Gombrowicz it is actually metaphors through projecting inner states outward. So they are, making the inner on the outer as in the case of Gregor Samsa. In the case of Kafka and Gombrowicz we see 2 kinds of tendencies Kafka actualizes metaphors through projecting inner states outward through the character of Gregor Samsa. For example who metamorphosis into an insect and flies out of the window in the end or public characterizations are projected inward as in the case of Gombrowicz, pornography aware you know which as Gombrowicz himself states.

I quote is the greatest story of a gentleman who becomes a child because other people treat him like a child unquote.

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Magical Realism and Post-Modern Artwork

- (3). The reader may hesitate (at one point or another) between two contradictory understandings of events — and hence experience some unsettling doubts. Much of magical realism is encompassed by Tzvetan Todorov's well-known formulation of the fantastic as existing during a story, when a reader hesitates between the **uncanny**, as an event defies explanation according to the laws of the natural universe as one knows them, and the **marvellous**, which requires some alteration in those laws.
- The reader's primary doubt in most cases is between understanding an event as a character's hallucination or as a miracle.

So coming to the third characteristic or feature of the magical realist writing the reader may hesitate at one point or another between 2 contradictory understandings of a given event. And this leads to experiencing some, kind of unsettling doubts much of magical realism is encompassed by it is a well-known formulation of the fantastic as existing during a story. When the reader is in 2 minds hesitating between the uncanny as evens defy explanation according to the laws of the natural universe and also the Marvelous which requires certain alteration of these laws.

So the reader's primary doubt in most cases is, between understanding and even as a character's hallucination or as a miracle. So it takes a reader a while to understand whether an event is part of a character's hallucination or if it is indeed a miracle.

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Magical Realism and Post-Modern Artwork

- The mysterious character of *Beloved* in Tony Morrison's novel *Beloved* slithers provokingly between these two options, playing with our rationalist tendencies to recuperate, to co-opt the marvelous. Women outside of Sethe's house ask themselves, "Was it the dead daughter come back? Or a pretend? Was it whipping Sethe?" A bit farther on, the novel tells readers - "Paul D. knows Beloved is truly gone. Disappeared, some say, exploded right before their eyes. Ella is not so sure. 'Maybe,' she says, 'maybe not. Could be hiding in the trees waiting for another chance.'"

So we are going to draw an example from the *beloved* and stop our lecture here. The mysterious character of *beloved* in Tony Morrison's novel *beloved* slithers provokingly between the 2 options, that we just now mentioned the uncanny and the marvelous whether it is characters hallucination or if it is indeed a miracle. It plays with our rationalist and then sees to recuperate and to co-opt the marvelous.

Women outside city's house asked themselves was it the dead daughter come back or a pretend was it whipping city a bit farther on the novel tells readers. Paul D knows *beloved* is truly gone, disappeared some say explore it right before the rise Ella is not so sure maybe she says maybe not could be hiding in the trees waiting for another chance unquote. So I would like to stop our discussion here today and let us meet with another round of discussions in our next lecture thank you.