



**MAGICAL REALISM IN CONTEMPORARY
NOVELS *BELOVED* AND *WISE CHILDREN*
FEMENIST READING**

**2022
MASTER THESIS
DEPARTMENT OF ENGLISH LITERATURE**

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Prepared as

Master Thesis

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KARABUK

2022

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by OLA AYAD KAREEM ZOBAIE titled “MAGICAL REALISM IN CONTEMPORARY NOVELS *BELOVED AND WISE CHILDREN* FEMENIST READING” is fully adequate in scope and in quality as a thesis for the degree of Master of English Language and Literature / Novel.

Assoc. Prof. Dr. Tavga Ghulam SAEED

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Science thesis.
February 28, 2022

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The degree of Master of English Language and literature by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Ola Zobaie

Signature :



FOREWORD

When I decided to study abroad I heard much criticism, due to the society's norms on how it comes for a girl to go abroad just for studying, to the point they told me that I would never have a chance when I back. But I insisted on my goal with the help of my parents especially my strong and patient mother, who always gives me the strength to keep forward and showing me what makes a strong woman. Thus, my thesis is gifted to my precious parents.

I would like to express my special thanks of gratitude to my supervisor, Dr. Tavga SAEED not only for the time that she granted me for the completion of the thesis but more for her advice to me on a personal level as well as her cooperation and humility.

I would like to thank my brothers and my close friends for the endless support and love they present to me.

Lastly, I would like to say that woman can do all her dreams if she trusts and believes in herself.

ABSTRACT

This thesis aims to analyze two novels Morrison's *Beloved* and Carter's *Wise Children*. This thesis focuses on examining these two novels in the light of magical realism and feminism. The thesis explores the period in which the novels were written, the main purpose behind their writing, and the effect of these literary works on readers.

The first chapter contains the participation of magical realism as a modern literary genre. As well as how the features of magical realism contribute significantly to the development of the environment and have a profound influence on the emotions of readers. In addition, it explains magical feminism and how it related to the feminist approach. Chapters two and three consist of a close feminist reading of the two novels with the help of magical realism elements. Chapter two expresses how *Beloved* emphasizes for the readers the continued suffering of women in slavery and the dominance of the white man against the black women. And how *Wise Children* in chapter three explains the issue of legitimacy and patriarchy. In addition, how social classes affect women in British society. Moreover, these chapters show that magical realism does not merely exist in the two novels that have been chosen to give them a magical touch but also plays an important and major role to identify the most important concept of feminism which is the patriarchal society. The findings of the thesis show how magical realism and feminism are perfectly suitable to be together in a text as well indicate that women faced physical as well as psychological afflictions not only in the African Americans and in the Britain society at that time. This is followed by a table of references.

Keywords: Magical realism, *Beloved*, *Wise Children*, Feminism, Female, Morrison, Carter.

ÖZ

Bu tez, Morrison'ın *Beloved* ve Carter'ın *Wise Children* adlı iki romanı incelemeyi amaçlamaktadır. Bu tez, bu iki romanı büyümlü gerçekçilik ve feminizm ışığında incelemeye odaklanmaktadır. Tez, romanların yazıldığı dönemi, yazılmalarının asıl amacını ve bu edebi eserlerin okuyucular üzerindeki etkisini araştırmaktadır.

Birinci bölüm, modern bir edebi tür olarak büyümlü gerçekçiliğin katılımını içerir. Büyümlü gerçekçiliğin özelliklerinin çevrenin gelişimine nasıl önemli ölçüde katkıda bulunduğunu ve okuyucuların duyguları üzerinde derin bir etkiye sahip olmasının yanı sıra. Ayrıca büyümlü feminizmi ve feminist yaklaşımla ilişkisini açıklar. İkinci ve üçüncü bölümler, büyümlü gerçekçilik unsurlarının yardımıyla iki romanın yakın bir feminist okumasından oluşuyor. İkinci bölüm, *Beloved*'in okuyucular için kadınların kölelikte devam eden ıstırabını ve beyaz adamın siyah kadınlara karşı egemenliğini nasıl vurguladığını anlatıyor. Ve *Wise Children* üçüncü bölümde meşruiyet ve ataerkillik konusunu nasıl açıklıyor. Ayrıca İngiliz toplumunda sosyal sınıfların kadınları nasıl etkilediği. Ayrıca bu bölümler, büyümlü gerçekçiliğin sadece onlara büyümlü bir dokunuş vermek için seçilen iki romanda var olmadığını, aynı zamanda feminizmin en önemli kavramı olan ataerkil toplumu tanımlamada önemli ve büyük bir rol oynadığını göstermektedir. Tezin bulguları, büyümlü gerçekçilik ve feminizmin bir metinde bir arada bulunmaya ne kadar uygun olduğunu göstermekle birlikte, o dönemde kadınların sadece Afrika kökenli Amerikalılarda ve Britanya toplumunda değil, fiziksel ve psikolojik sıkıntılarla da karşılaştıklarını göstermektedir. Bunu bir referans tablosu takip eder.

Anahtar Kelimeler: Büyümlü gerçekçilik, *Beloved*, *Wise Children*, Feminizm, Kadın, Morrison, Carter.

ARCHIVE RECORD INFORMATION

Title of the Thesis	Magical Realism in Contemporary Novels <i>Beloved</i> And <i>Wise Children</i> Feminist Reading
Author of the Thesis	Ola Ayad Kreem Zobaie
Supervisor of the Thesis	Prof. Dr. Tavga SAEED
Status of the Thesis	Master's Degree
Date of the Thesis	28.02.2022
Field of the Thesis	English Language and Literature
Place of the Thesis	KBÜSBE – KARABÜK
Total Page Number	105
Keywords	Magical realism, <i>Beloved</i> , <i>Wise Children</i> , Feminism, Female, Morrison, Carter.

ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Çağdaş Romanlarda Büyülü Gerçekçilik <i>Beloved</i> Ve <i>Wise Children</i> Feminist Okuma
Tezin Yazarı	Ola Ayad Kareem Zobaie
Tezin Danışmanı	Prof. Dr. Tavga SAEED
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	28.02.2022
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBÜSBE – KARABÜK
Tezin Sayfa Sayısı	105
Anahtar Kelimeler	Büyülü gerçekçilik, <i>Beloved</i> , <i>Wise Children</i> , Feminizm, Kadın, Morrison, Carter.

SUBJECT OF THE RESEARCH

This study fundamentally focuses on the contemporary period in which the work was written, the author's purpose of writing the work, and the effect of the work on the readers will be discussed using different literary criticism and theory methods.

PURPOSE AND IMPORTANCE OF THE RESEARCH

Toni Morrison's *Beloved* and Angela Carter's *Wise Children* will be examined with the magical realism genre and feminist theory. The study differs from the previous studies by choosing those two authors who are from different countries and use magical realism techniques in their works generally, to discuss sensitive issues in their society and in particular, those who related to women because both magical realism and feminism have points in common which serve feminist issues. In this respect, it will be an original work.

METHOD OF THE RESEARCH

This research study is a thematic analysis of novels and explores the implication of using magical realism in selected novels and how it serves to discuss feminist issues. I will analyze the novels with primary sources, which include speeches and records. For secondary sources, I will refer to the books and critical articles as well as reviews appearing in journals and I will totally rely upon all the available relevant published literature.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

In this context, magical realism and feminism approaches are used in analyzing the novels *Beloved* and *Wise Children*. The purpose of writing them is clear and specific. Morrison and Carter truthfully reflect the real-life of women, which is characterized by the failure of the patriarchal system due to the oppression that women go through at all levels at the turning point of the century with the intention for change.

SCOPE AND LIMITATIONS / DIFFICULTIES

Writing and discussing some issues regarding women's lives in the past is not an effortless matter due to the changes that happen in American and Britain's communities.

For that reason, deep research has to be done to explore the whole era of the presented work and be able to feel people's suffering in their society and convey it.



INTRODUCTION

All the literature genres are distinguished by the writer's imagination as well as achieved the aesthetic brilliance of execution. "Literature is classified according to a variety of systems including vocabulary, culture, tradition, and history" (Soundarya, 2018, p. 832) Literature makes it easier for an individual to know the culture and the life of past generations, as well as allows us to know their preference over time. Literature has the power to reflect the experiences and goes along with the history from the aspect that they are both considered as the gateway to the previous generations. Literature and history are inextricably linked.

"The Truth must dazzle gradually or every man be blind" is a line of a poem by Emily Dickinson, which somehow explains the work of magical realism discussed by the current study. Magical realism is a combination of magic and realism to beautify the truth. Based on the literary works during the last century, the reader can conclude that magical realism is an item of fiction in contemporary literary works; magical realism is a part of literature that is mostly concerned with history. Unreality fiction literature has shifted in form throughout the years in line with the evolving conceptions of what reality actually constitutes. Contemporary fiction is rooted in ancient history, mysticism, mythology, fairy stories, as well as romance. The most obvious initial point of magical realism is during the eighteenth century when Western culture is changed by industrialization. Each generation tends to interpret the concept of realism differently even though literature comes with an oral heritage wherein continuity and background are the most essential elements. The author's imagined historical occurrences provide new perspectives on what previously existed in a form of facts. Bowersock believes that the integration of both literature and history is crucial because the history was written again. (Bowersock, 1994, p.2).

This study helps demonstrate how the authors of contemporary novels use magical realism, the purposes behind using it in these novels and, and the value of magical realist novels in the modern period as a style of narrative. The magical realist characteristics show the patriarchy and power in society. As women's life relies on others

to control their life and this is a normal thing in society, but females are an essential part of the society; Therefore, the female authors allow women to join the world that they create, a world where women are independent as well as they prove that women are able to play an essential role as men.

Magical realism is a term in which two oxymora are made (Bowers, 2004, p. 77). The aspects that magical realism is made up of, namely imagination and fact, are mixed, thus resulting in a tale that does not match any of its authentic elements. In common usage, (magic) is a condition of wonder as well as an experience of seeing what goes beyond the comprehension. It is an effort to illustrate that there is more than the human is capable of what he knows and does in his daily life.

Magic is both an unexpected and shocking aspect of a story that occurs without any reasoning and can cause irrational events. It always focused on creating something unique that is a departure from the standard of our life. According to the Oxford Dictionary, "It is a unique and thrilling quality that makes things appear different and special from the ordinary things" (Kindersley, 2011, p.408).

Realism is a type of painting that portrays fact, without embellishment and focuses on the real image instead of sugar-coating. Realism is primarily concerned with everyday social matters. According to Abrams, "Realism is a recurring mode, in different eras and literary styles, it is portraying the human experience of life in the literary works" (Abram, 1999, p. 260). The authors and the poets include realism in their works due to it's the fact that literature is a reflection of society. In other words, realism helps show the true image to the public. More specifically, realism does not tolerate with the traditions of sharing yarns or stories that divide people into good and bad, nor does it require the right to be praised and the bad to be punished.

1.1: MAGICAL REALISM DEFINITION

Magical realism is a sort of fiction and a style of literature that makes a realistic picture of the contemporary world with the addition of magical elements (Bowers, 2004, pp. 2-3). Magical realism is the magic that refers to life's mystery. This term became popular in the eighties of the twentieth century with the popularity of several authors' works in Latin America. However, the use of this term goes back further than that. It was a term first formulated by critics in the 20th century that led to the advancement of black awareness and their repression by colonization. This term is coined in 1949 by Alejo Carpentier, a Cuban author, in his novel *The Kingdom of This World* which is a pivotal work in the evolution of the magical realist narrative style in the literature of Latin American. His novel's elements as well as an exploration of different cultures highlighted magical realism's ability to convey post-colonial experiences (Cunningham, 2013, p. 1), which were illustrated later by novels such as *One Hundred Years of Solitude* by Marquez.

Literary dictionaries do not mention magical realism as a genre; rather, they determine it as “a kind of contemporary fiction” (Baldick, 2008, p. 146). However, other definitions stated that it is a genre. In this regard, there are various stylistic standards which are associated with magical realism, such as a genre, a literary movement, a mode, a trend, or a form. Also, magical realism is associated with figurative works of art, such as drawings, paintings, as well as sculptures, which indicate a deeper message.

Magical realism according to Salman Rushdie is the way to demonstrate reality so truly by the marvelous help of imagery and as a creation out of Surrealism which expresses a profoundly Third World Awareness (Patricia, 1995, p. 451). According to Luis, magical realism is “An attitude towards the reality that could be articulated in communal or cultural ways, in closed or open frameworks, with elaborate or rural styles” (Leal, 1967, p. 122). Magical realist works do not attempt to imitate the surrounding truth as the realists' works, but they attempt to capture the mystery behind objects since one of magical realism's purposes is to increase awareness of mystery. Moreover, magical realism is not fantastic literature because it focuses on the actual relationship between humans and their environment rather than on the development of imaginary entities or universes. However, the main story in magical realism has not a logical or psychological clarification.

Rogers considers that magical realism is the synthesis of fiction and reality; it reveals its tales from the viewpoint of people living in our society and experiencing a new truth (Rogers, 2002, para.7). In the magical realism tales, if there are any ghosts, these ghosts are not a fictional feature, but a representation of the truth about people who actually believe in ghosts as well as have an actual experience with them. Magical realism blends lyrical and, on occasions, brilliant prose with an exploration of a human life, and an implicit critique of a society, especially the elites. Magical realism attempts to show the reader the world via other eyes. For instance, Naomi Lindstrom defines it as a storytelling strategy that bedims the distinction between fiction and reality. It is identified by an equal recognition of the usual, and the unusual (Naomi, 1994, p.141). However, the understanding of magical realism requires prior knowledge of what both words, magic, and realism, mean.

According to Zamora and Faris, features of reality usually ideologically and hegemonically encourage an unbiased depiction of truth. Magical realism, on the other hand, is more accessible to the definition, and is therefore eccentric rather than centralizing (Zamora & Faris, 1995, p. 5). Bowers addresses two forms of literary realism: the first is based on Aristotelian aestheticism and the representation of fictionalized actual stories, whereas the other is based on concepts that are common in our theory of learning (Bowers, 2004, p. 20). As a result, magical realism depends on realism, but just to the extent that it can push the boundaries of what is permissible as actual. The reality is composed of familiar elements while still questioning what it can express. In the other words, magical realism requires reality, evidence, and factual knowledge to stretch to the point that the audience can believe it.

Zamora and Faris stated that magical realism emerged as a hostile response to the European Reasoning to degrade the dignity of the colonizer. This refusal of American and European realism left a void that had to be filled with the authors, and this culminated in Magical Realism emerging (Zamora & Faris, 1995, p. 136). Their book “Magical Realism: Theory, History, Community” represented how the magical realism debate had shifted beyond Latin America, thereby involving texts from different parts of the term. Faris states that magic realist writings should involve an irreducible feature of magic (Faris, 1995, p. 85). In 1995, Faris and Zamora's editorial collaboration: *Theory, History, Society* illustrated how the magical-realist debate had grown beyond

America, thus involving texts from different parts of the world (Reeds, 2013, p. 70). In addition, Faris states that the texts of magical realism include the powerful existence of the phenomenal universe. This existence is expressed by dedicating descriptive details to each day, thereby allowing a totally unmistakable matter to compensate for extremely suspicious events (Rodgers, 2015, p. 2).

In 1924, the poet Breton, who is surrealism's main theorist and propagandist, in his first broadcaster manifesto of surrealism, states that the human mind ought to be a release from reason (Gowing, 2005, p. 472). Surrealist aims to delve into the unconscious and the hidden realms of the mind. Surrealism and magical realism are often confused because they all investigate illogical or non-realistic elements of humanity and nature, but surrealism is the furthest removed from magical realism due to the elements it examines are linked to the mind and imagination rather than the material reality. Moreover, it seeks to convey the life and psychology of individuals through art (Bowers, 2004, pp. 22-23).

Surrealists are fascinated by dreaming and the conscious as well as the unconscious mind; they were inspired by Freudian Theory. In his first manifesto, Freud states that revealing the hidden territory of the mind would expose the individual's consciousness (Breton, 1969, pp. 160-161). Thus, according to Breton, a point in the human mind offers insight that is distinct from realism. Surrealism clearly opposes a standard realist attitude as well as a certain view of things and life. In addition, he implies that materialism or realism is a threat to intellectual advancement. Furthermore, he claims that something unique is exiled from the mind of humans underneath the oppression of human civilization and rationality (Harrison & Wood, 1992, pp. 87-88). Consequently, it can be understood that surrealism and magical realism seek to see beyond the actual to reach a new sort of fact that is distinct from the manifested one.

Bowers's book discusses the distinctions between surrealism and magical realism and finds that even though both genres concentrate on irrational and unexpected events, they have differences. In addition, Bowers argues that surrealism, as a fictional form, blends facts and dreams in an attempt to discover an absolute fact. That is based on Freud's theory in the impact of the unconscious human mind in the daily life as well as the influence of dreams, that is similar to the aim of magical realism which enlightens the realistic and magic facets of life by trying to unite the real and the fantastic, thereby

aspiring to uncover a world that is both ordinary and strange. Surrealists work with abstractions, while magical realists work with material elements. Also in magical realist literature, dreams are not used to depict fantasy elements as they would detract from the scenes and work's realism (Bowers, 2004, p.83).

Magical realism presents the prospect of an imaginary event occurring in the real world that does not entirely relate to the domain of imagination, nor to the realm of fact and experience, but it has its distinct function (Rajabi & Akbari, 2020, p. 4). The function of magical realism, according to Cooper, is to depict a meaningful historical mix. (Cooper, 1998, p. 36), and according to Alejo Carpentier, it is the disjunctive capacity to explain cultural differences (Cunningham, 2013, p. 1). Also, magical realism's function is to oppose unambiguous descriptions and frameworks to slavery discourse by proposing the constant use of magical realist writings in various historical and cultural contexts, and it tries to transform something ambiguous into a genuine one (Rarick, 2009, p. 80). Hegerfeldt claims that the function of the magical realism is its capacity of serving as an imaginary counterpart of anthropological studies (Hegerfeldt, 2005, p. 7).

1.2: THE ORIGIN OF MAGICAL REALISM

First of all, it is difficult to explain in specific terms the history, origins, and how magical realism developed because both critics and authors who study magical realism have various discoveries and thoughts about it. For instance, Bowers's book divided magical realism into three stages: the first one appeared unexpectedly in Germany in 1920, whereas the second one appeared in Central America in 1940, and the third one appeared in Latin America in 1955 and continues till present (Bowers, 2004, p. 8). Thus, according to Bowers, it first appeared in Germany, and at this point, she agrees with Guenther, where both believe that the origins of magical realism can be traced back to the period of 1920s in Germany.

Novalis is a romantic poet and within Novalis' notebook, magical realism appeared for the first time in German philosophy during 1798. Through Roh's article, it joined art criticism and grew in Europe via Bontempelli's work. Novalis stated that there are a magical realist and a magical idealist in philosophy (Guenther, 1995, p. 34). Magical idealism necessitates the total power of one's soul and body with all his senses. If one can regulate his body, then he can control all his senses, and this influence can spread to the rest of the world. The magical idealist can interpret natural signs as well as the inner and outer nature of an object. A magical idealist, according to Novalis, should be able to turn not merely his thoughts into objects, but also things into thoughts (Witt, 2001, pp. 426-427).

In the late 18th century, Novalis is credited with coining the word as well as developing it, and Warnes states that in 1798, Novalis wrote two types of prophetics in his notes called them (magical idealist or a magical realist); these two terms are to describe such prophetic, "The prophet poet who lives outside the boundaries of enlightenment discourse without losing touch with the real, grounding his poetic idealism in reality" (Siskind, 2014, p. 64). There is a different opinion related to which one Novalis prefers more. Novalis claims that the absolute is just the divine ethos as well as the identity of individuals; the ideal and the true are just parts of a human entire. Besides, the abstracting part of all leads to confusion and contradiction and the unity is

impossible without a variance and ultimately; as a result, only art has the authority to alter the absolute (Beiser, 2002, pp. 407-408).

Novalis' philosophy is dominated by nature and harmony with nature, as he is a Romantic poet. Simultaneously, his theory of magical idealism brings the dualism of spirit and mind, object and subject, externally and internally universe, actual and ideal together. Novalis mentions magical realism, but he does not elaborate on the idea. Nevertheless, based on his realistic writings, one can deduce that the magical realist makes use of the supernatural power which is found in nature and the empirical realm. "He demonstrates how the soul externalizes itself in natural objects and also how natural objects internalize themselves in the mind" (Beiser, 2002, p. 427).

A year later in 1925, Franz Roh (1890-1965) an art historian and an Oxford Companion to English Literature, within this year magic realism presented first to the art world. Roh coined magical realism term, and throughout the literary works of some German authors, he identifies trends marked by simple, static, thinly drawn, clear perspective, look-alike, sometimes portraying the unreal and the impossible realistically and logically (Drabble, 2000, p. 629). Thus, the first utilization of magical realism is attributed to him. He tries to show that the use of the word magic is opposed to the mystic; the secret is not descending to the depicted realm, but instead what hides behind it. In addition, Chanady reveals that magical realism was an aesthetic classification for Roh. While it is helpful to understand what magical realism originally meant within Roh's theories, Chanady claims that it cannot be applied to both pictographic art and literature without creating confusion since the two relate to a separate medium of explanations. Since there are similar features between magical realism in art and in fiction, the consequences are different (Chanady, 1985, p. 17). Many critics, including Bowers, Leal, Guenther, and Reeds studied the evolution of magical realism as a term of literature, without ignoring the source which is Roh's concepts.

In addition, according to Warners, the magical realism of Roh and Novalis are linked in the conceptualizations, the limit of mimesis, and depend on the logic of inwardness, where outwardness, subject, substance, soul and the world (Warners, 2009, p. 25). With some differences, the magical idealism of Novalis is between the opposites such as the internal and external senses. On the other hand, the magical realism of Roh is an art of dual-sided where one can see the actual, normal thing and its spirit (Roh,

1995, p. 25). The word magical realism had no special meaning for Roh. Among other words such as ideal realism, expressionism, and neoclassicism, Roh believes that magical realism is the most suitable and is an aesthetic concept. At the same time, Guenther states that Roh never offers a brief description of magical realism. With the disappearance of expressionism and the end of the First World War, Roh's magical realism and objectivity emerged. Guenther considered the magical realism of Roh as a type of art that had emerged by the consequences of the First World War as well the death of Expressionism (Guenther, 1995, p. 34). Because of the urgent need of painters to express themselves as well to represent the modern age; they need more realism and rationality to portray the period that they live (Bowers, 2004, pp. 8-9).

In 1926, Bontempelli, the Italian critic, poet, and novelist published the 900 (Novecento) magazine to define and disseminate magical realism in Italy, and far beyond, the concept became more widely known in Italy and Germany as a result of this wider audience. In 1927, Bontempelli was the first to describe magical realism throughout literary circles. He considers it as a literary weapon that supports his fascist ideology to establish a common culture and identity for Europe (Taner, 2015. P. 48). Both Guenther and Warners claim that when Bontempelli called his work magic realism, he was not influenced by either Novalis or Roh. Bontempelli introduced a type of art that looked for miracles during normal daily life. In contrast, Bowers claims that Bontempelli's adaptation was from Roh. After the First World War, Bontempelli felt that humans needed to build a new myth because it might help bring humanity together, that is why magical realism is not a re-enactment of history but rather an interpretation of mystery and everyday life like a miraculous journey.

Despite the different opinions among Novalis, Bontempelli, and Roh, all agreed that magical realism included unreality lurking underneath the surface of reality; this argument connects European practitioners of magical realism to those who practise it in Latin America.

In 1955, The Spanish Critic Angel Flores put the word magical realism into common use and began the process of Controversy and critical theories around the concept. Magical Realism, according to him, reached its literary pinnacle in Latin America. Flores argues that Latin America's magical realism arose from romantic realist Spain literature and European influences (Flores, 1995, p. 114). In addition, in his

opinion, it is a combination of realism and fantasy. In 1954 in New York, he delivered a lecture about magical realism in Literature, which was later published as an essay. He deviated from Roh's original idea as he described magical realism as the fusion of fantasy and realism, tracing the trend back to European authors as Franz Kafka, who masterfully mingled his mundane reality with the simulacrum environment of his dreams (Ibid).

Flores believed that Kafka's fantastic works were the foundation of Magical Realism. Flores' concept of magical realism, on the other hand, leans more toward the fantastical (Bowers, 2004, p. 15). Magical realism's popularity among the writers of Latin American, according to Flores, is due to their seeming emotional sensibilities. In 1967, Leal critiqued Flores and brought back to Roh's definition of magical realism in which the author confronts reality and attempts to unravel it to find the mystery in everything in life (Leal, 1967, p. 121).

However, during (1962-1967) "Boom Period", when Latin American literary works took off globally and gained international interest, magical realism became familiar all over the world. Latin America experienced political instability in the 1960s and 1970s as a result of Cold War-era diplomatic policies. When the world's attention was drawn toward Latin America, magical realism trend was among the defining characteristics of the Latin American boom and the success of novels during this period. Several writers from all over the world have been using magical realism in their work; however, the most famous writings in the genre continue to come from Latin America (Martin, 1984, p. 53). The term managed to survive and expanded its meaning. The eighties and nineties were a period known as the "post-boom," when a large number of "boom writers" proceeded to write works with a significant value.

Because of its willingness to deal with communities that have many cultures coexisting, magical realism was a logical and natural option for locations outside of Latin America in a place where citizens wanted to portray several different cultural worlds. Magical realism represents a global literary phenomenon, embodied in the literature of different nations throughout the ages. When magical realism appeared in the English language first in Canada in 1970, the writings of Hodgins and Kroetsch provided as a preliminary step for a Canadian critic Stephen Slemon, who initiated a debate in 1988 to illustrate its versatility when used in the study of post colonialism (Reeds, 2013, p. 70). As a result of the previous definitions, there is no specific definition

of this elusive literary style. Besides, due to all these inconsistencies in its concept, magical realism already has a history of controversy-filled with confusion.

The term magical realism is applied to English literature in different various meanings and contexts, including social, scientific, emotional, and historical realism. In plain terms, Realism is the representation of real-life cases that are theoretically realistic and based on sound evidence and observations. From a literary viewpoint, realism is the truthful and clear portrayal of cultural principles and ethics, social aspects, and scientific reality. Magical realism brings a range to the portrayal of reality by rendering literary work more invigorating, fascinating, and protecting it from most of its mundanity. (Soundarya, 2018, p. 833).

In general, various critics have multiple viewpoints toward the origin of magical realism. Most of them argue that it thrived in Latin America because of its oral tradition and folktales, despite its origins in 1920 German paintings.

1.3: THE ELEMENTS AND FEATURES OF MAGICAL REALIST WORKS.

Magical realism usually describes works consisting of the middle class or migrants who have migrated to metropolises from colonists or post-colonies and set their balance of natural and magical conceptual frameworks inside the fields of power of mixed cultures around the world. Magical realism is among the newest literary trends. It renews reality by mingling it with magic, legends, imagination, fantasy, dreams, and religious spirits. In this combination, magic moves to usual, reality emerges to strangeness, and both converge at a common base named magic realism. Thus, magical realism is obtained from and based upon realism.

The elements of magical realism have appeared recently as a sub genre owing to its common use as a subject matter in contemporary novels. The most important element is that it subtly narrates historical facts by combining the hard-to-swallow pieces with the magic or mysterious elements contained in conventional storytelling to increase understanding of the reader towards humanity, and subtly change the viewpoints of people who do not have the experiences which the writer endures. One may start with the assumption that magic is any paranormal phenomenon that happens in a book, but the feature of magic seems to be subtle and nuanced. Magic in magical realism, according to Bowers, does not extend too far into the realist elements, “it is mystery of life” (Bowers, 2004, p. 19).

Allegories and fables are frequently not regarded as magical realism since they prioritize the supernatural in the story over the actual. For instance, Alice's realization of how her trip to fantasy land has been just a fantasy gives the true precedence and this comes from the “principle of equivalence” by Quayson, where magical realism has elements in common with other styles and genres, thereby producing a scrupulous similarity between the two domains. In other words, giving priority to either the real or supernatural elements pushes us further away from the numinous existence of magical realism (Quayson, 2000, 728). Situations and events challenge logic, and novels take place in a world where anything can happen at any time. In magical realism, political

events and social movements that arise in reality intertwine with imagination to explore issues, such as racism, sexism, intolerance, and other human shortcomings.

The notion of the magical elements by a story can be used to reflect historical, political, social, or cultural events and problems just to illuminate that the reality of such issues is fundamental to magical realism's 20th-century origins and continued growth in the 21st century. The historical determinations formulated magical realism's effectiveness in forging a shared sense among the writers and their readers, it is impossible to deny the relation between colonial nations' situations and magical realism's flourishing locations. (Siskind, 2014, p. 59). In the 21st century, magical realism has remained a way of uncovering and recovering historical, political, and cultural events, and realities, as well as writing justice, and unity into the reality of an unequal world (Benito, 2009, p. 79). *Beloved* analyzed in the current study discusses the horrible historical period of slavery.

Through the use of lore and folklore, Folklore also religious proverbs, symbols and mythologies provide a great deal of the oddity that characterizes magical realism. In his work *A Man Was Trying to go Down the Road*. The Georgian author Uttar Shiladze weaves together ancient Greek myth, and tragic occurrences from his Eurasian country near the Black Sea, as well as his own stormy experience, to create a unique and unforgettable narrative (Faris, 1995, p.182).

As Rushdie states, the use of fantasy elements “gives us another door into the truth” because true tales do not always tell the whole story when it comes to the circumstance or incidents portrayed (Mariboho, 2016, p. 5). Another element is the use of a real-world; magical realism is not about space explorers or magicians. In other words, despite the extraordinary events that the heroes of the writings of magical realism encounter, they are ordinary people, living in familiar places. Moreover, the tone is direct and frosty, whereby the most notable feature of magical realism is the calm narrative tone. Strange events are described as fleeting, and pass without the characters questioning the situations in which they find themselves (Craven, 2010, para, 14).

Utilizing distortion of time and sequence of events, in magical realism, characters may travel back in time, sometimes in the past, sometimes in the future, and sometimes between here and there as in the novel published in 1967, *One Hundred Years of Solitude* (Craven, 2020, para. 13). The sudden shifts in the novel's narrative, the surrounding

ghosts all the time, and the overwhelming obsessions leave the reader with a sense that the events are taking place in a vicious circle. Also, Morrison uses multiple narrators and portrays time as a cycle and the reader must recognize all of the narrators and time cycles not as separate entities but as a whole. In addition to the strange events, Marquez invokes characters with the characteristic of miracles, as the novel includes a group of complex and exciting characters that make the reader hesitant and confused (Faris, 1995, p. 173).

The existence of a fantasy aspect that cannot be described according to our understanding of the universe is one of the key features of this style, and the characters at most embrace this magic stuff without questioning. Another element is that the incidents of magical realism happen in the void between the actual and the magic world which is elected by the two living and dead worlds. Moreover, magical realism uses another element which is hybridity, which implies multiple levels of truth occurring in harmonic realms of opposites, including cities and the countryside, or western and local. Many strategies associated with post-colonialism are used by magical realists, and hybridity is being a key feature. It means mixing and change are central themes in the plot of magical realist writings (Suma, 2018, p. 381). Thus, in the writings of magical realist novels, the reader sees the presence of spirits and the people are in touch with them. Magical realism fiction is seen as a hybrid not only because it unifies several thought systems but also it combines established narrative forms and techniques (Hegerfeldt, 2005, p. 71).

Magical realism is useful for discussing oppression at a universal level. The magical realism elements enable writers to hide allegory texts criticizing socio-economic or political aspects of culture. Besides, Warnes persuasively claims that magical realism appeared as the result of violence and brutality (Warnes, 2009, p. 151).

In brief, the features of this magical realism continue to enrich it; these features have been mentioned by Wendy B. Faris in 1995, in her article *Scheherazade's Children* with five key features. The first feature is “irreducible magic” (p. 167) that interferes with the natural principle of causality. The second feature is “the presence of the material world in all its detailed and concrete varieties as it is realism, but with several differences” (p. 169).

The third one is “the readers may hesitate between two contradictory understandings of the events- and hence experience some unsettling doubt”. (p. 171). The fourth one is “closeness and near-merging of two realms” and the last feature is “fictions question the received ideas about time, space, and identity”. (p. 172).

1.4: FANTASY, MAGICAL REALISM, AND REALISM

A new world is presented to the reader by fantasy works with its legislation, regularities, items, individuals, and forces. The presented world is entirely different or sufficiently different from ours. Most of the fantasy literary works do not keep it as far as the end of the novel, but at a certain stage, they resolve it either through a logical reason or with supernatural phenomena that could only be perceived as real. Fantasy is not restricted to Gothics and ghost tales, rather it is more commonly regarded as a style of writing that introduces readings of antinomies, for seemingly supernatural occurrences in the story to the audience, resulted within the "hesitation" of the audience among readings (Watson, 2000, p. 164). Thus, fantasy can draw readers implicitly through its enticing embrace and appeal to the human need more than the usual material universe. The main prerequisite of fantasy is that it has to be set up mainly in a city. Fantasy is “an imaginary scenario or event that is mentioned, but unlikely to occur” (Kindersley, 2011, p.242).

On the other hand, magical realism is characterized by two opposing views; one is dependent on a logical understanding of truth and the second is dependent on the recognition of the paranormal as reality. More specifically, magical realism depicts supernatural or unreal objects as a natural aspect in an otherwise real or ordinary world. Its characteristics are different from work to other. For instance, realistic setting (earthly) imagination in the real world is the basis for magical realism; the writers do not invent a new world; rather, they reveal the magic in this world by using fantastical elements, Critique, Unique plot structure, and thrilling results. Fantastic features in magical realism may lead to the misconception that it belongs to the category of fantastic

literary works. Thus, a thin line exists between both the fantasy world and the real world that leads to magical realism.

Fantasy cannot be referred to as magical realism works; fantastic literature is made of "a revolt against all restraints on free creativity, including logical reason, standard morality, social and artistic conventions, and norms" (Abrams, 1999, p. 310). Magical realist fiction blurs the lines between the two realms, allowing individuals to wander freely between them without any doubt of their identity. Magical items in magical realist works are indeed symbolic of truth that is peculiar to authors' cultures, and they all belong to the community of the authors. Magical realist writers use unusual events and people in their books to demonstrate that existence is not exclusive to Western culture and strives to bring the country together. Magical realists promote people's solidarity by narrating the past of their countries or cultures and portraying their current circumstances.

According to Jackson, fantasy and magical realism are free of realism's traditions. They both provide an alternate reality by mixing inconsistencies such as life and non-life, true and the imaginary, rather than focusing on a single interpretation of reality or relying on the consistency of space, time, and characters. They are terms used to describe events that do not occur in daily life. In fantastic writings, the paranormal reigns supreme over the entire book, as the characters can exist as ghosts or monsters from the start of the work to the end as well as the environment can be a utopia (Jackson, 2003, p. 2). In Todorov's book, the clarification is when people in fantastic stories encounter supernatural phenomena, and only have two choices for explaining the situation. They can either believe that what they see is a sensory perception or may be a result of their imagination or believe whatever they see is true (Todorov, 1975 p. 25-41). He stated if the supernatural is clarified in terms of logic plus fact, or if the rules of reality are preserved, the fantastic will be uncanny, but if new natural laws should be entertained, the extraordinary transforms into the marvelous.

As a result, uncertainty-induced hesitation is a critical feature of fantastic literature, so both the characters and readers experience this hesitation, which pervades the fantastic writings (Ibid). Based on these discussions, one may infer that the ideas in fantastic features in magical realism support a variety of purposes, portraying the truth of the authors' community or serving economic or political objectives.

According to Chanady, fantasy appears as something frightening and is theoretically unlikely a threat to rationality and personal protection, and interference from another world, but magical realism typically serves a greater purpose and it is used to construct allegories regarding our environment and criticize society. In addition, fantasy creates a collective representation of marginal and oppressed societies since magical realism is not used just for pleasure (Chanady, 1985, pp. 430-434).

To sum up, in fantasy, magic is organized and is often predictable. In comparison, the ambiguity lies at the core of magical realism which employs supernatural elements to prove a point about the fact. This is in contrast to tales that are firmly in the fantasy or science-fiction types that are frequently separate from our reality. Some fantasy writings are escapism, but magical realism writing is serious all the time rather than escapist since it attempts to convey the truth of one or more viewpoints that already exist. In other words, the alternative world of magical realism aims to correct the fact of existing views.

The writers of magical realism in novels intentionally withhold details about the magic in their imaginary universe to depict magical occurrences as routine and believable as daily life. Magical realism is a popular thing to work, but it is not emphasized, where past and myths are used to reinforce realism. It mixes fantasy and magic, the reader is acquainted with the setting, and it is realistic because of its modern relevance. However, in fantasy, the work's main focus and the central aspect are the magical items. The use of legends is optional; it is up to the author, and due to the fantastic universe, it is unrealistic. In the other dimension, only imagination remains, and the reader is unfamiliar with the setting.

Realism is not recognized as a mode of literature until the 19th century, and it can be traced back to Aristotle and his notion of mimesis, which means imitation in Greek. The notion of depicting real actions of humans in art was firstly addressed by Aristotle, in which he revealed that imitating life is a natural instinct of human beings. Aristotle paved the way for our current understanding of the term 'realism' in fictional works (Bowers, 2004, p. 20). Art, according to Aristotle, is critical for learning about human life and its truths. As a result, he believes that art ought to reflect reality, and the poet's function is also to write what might happen rather than what has already happened since it is not a history book (Bressler, 2007, p. 24).

Realism emerged as an alternative to both Idealism and Nominalism. The realist novels dominated the nineteenth-century writing style literature in America and Europe. Realism always focuses on ordinary activities, normal people, and real places. Besides, it focuses on our world, the reader's world; realist novels depict a mundane material world since in literature realism is mostly about recreating the human life. The characteristics of realistic novels include the characters who speak in ordinary speech, the narrator's voice that is typical of the middle-class, and many details (which include background information) that contribute to the illusion of reality (Rayment, 2017, p.2).

Unlike fantasy or realism, magical realism assumes that the person requires a connection to the community's faith and traditions, that the person is historically constructed as well as related. (Foreman, 1995, p. 286). The historical events are connected to the magical realism term since magical realism's function is to depict a meaningful historical mix (Cooper, 1998, p. 36). Magical realism demonstrates that no such a thing is an absolute reality since the novelists can re-write some historical events with magic in it to be acceptable to publish it: "magical realism is a new way of understanding categories without having to rely on absolute truth or fixed definitions" (Sangari, 1999, p. 71).

1.5: LITERARY REVIEW

When Latin American writers began to reject the prevailing literary forms and rebel against the painful reality, magical realism arose in an attempt to change this reality and build a better reality as they imagine so that they approach their dreams, visions, and hopes to free themselves from oppression, injustice, tyranny, and soar in the horizons of magic and wonders. Consequently, they aimed to create a new narrative method and literature of them, so magical realism was a new trend. Their works blend realistic portrayals of events and characters with myth, producing both a realistic and an imaginary world. According to Faris, magical realism is originated in the colonized and post colonized regions like Latin America as well as the Caribbean, Eastern Europe, and India, etc. In addition, she observes that the genre has become minimal marginal because magical realism started to move out of that primitivism stage (Faris, 1995, p. 29).

Many authors, artists, and reviewers have explored every aspect of this term in the 1940s and 1950s until today. The writers of magical realism purposefully keep magic and mystery in their tales to stabilize the term as a potential and confirm that it is an element of daily life.

Authors who use magical realism in their writings; the British Indian author Salman Rushdie, who is a leading figure in the Indian Diasporic literature. He left India and lived in England (Ananth & Phil, 2017, p. 80). His novel *Midnight's Children* (1981) is possibly the best-established English novel of magical realism, which deals with destruction, history, and cultural creation. It is a story about a man who was born during India's moment of independence. The man's personality is telepathically related to thousands of magical children born at the same hour, and his life reflects the main events in his country. Rushdie employs magical realism in his novel to address post-colonial issues because humans want to build their own identities, backgrounds, stories, values, rituals, and culture, and then share them all with others (Ibid, p. 81). Rushdie wanted his main character to reflect pre-colonial India; therefore, he gave him such an unlikely lifespan.

Isabel Allende a feminist novelist and a journalist, for her novel: *The House of the Spirits* (1982) about the three women's generations in oppressive patriarchy society

and how to give the women enfranchisement. On the other hand, Men are depicted as only using violence and bigotry in order to achieve their goals. (Whitson, 2004, p.4).

She often reveals how marginalized and abused women, Aphrodite, and many other works. This genre, according to her, is a way of looking at the world, including the spiritual and emotional dimensions, that is especially evident in the literature of poor nations, caused by repeated contact with suffering and misery that drives the author into the spiritual searching to find solutions and hope. She claims that the spiritual and supernatural are both unseen powers operating on an unconscious basis. However, she admits that magic can refer to myths, parapsychology, belief, religion, and observable aspects; the fantastic, to mythology, legends, and fictional speculations from fairy narratives; and the marvelous to the unexpected and exceptional. (Amanda, 2019, para.10-11). Moreover, she also seemed to be enamored of magic, which she sees as an unseen pillar for female sexual liberation. Allende's story with the female gender taking the lead, she is re-gendering magic as well as clairvoyance, empowering her sex by granting women the freedom to name their children and tell stories, and so on. (Kolahjoeei, 2011. P.175).

Angela Carter's *Wise Children* is her 11th fiction novel, which is about a seventy-five-years old ladies, Nora and Dora, Dora who is telling the story of her life with her twin sister, where they work as music-hall musicians, this novel will be discussed in chapter three. And the other novel, namely *Nights at the Circus*, about the women's position and current male-female relationship in Western society, she brings into question the built essence of the patriarchal community. The magical elements are viewed as an unimpeachable part of the world portrayed in the novel. In her novels, in contrast to objective reality, and the natural order, magical realism presents a worldview that is not founded on these concepts. The *Nights at the Circus* presents supernatural features and elements as an unquestionable part of the environment depicted and contains a plethora of descriptions that contribute to the creation of a certain atmosphere. As the novel demonstrates how females' liberation from the traditional norms confinement and positions, in which it inspires women to free themselves from being oppressive in patriarchal system order. (Krifa, 2020, p.47).

Like Water for Chocolate by Mexican Laura Esquivel, which reveals the patriarchal order and sexual violence in 1989, was the most widely popular. The novel

revolves around Tita's love for Pardo, who gets married to the eldest sister following the order of her controlling mother, during the uprising in early 20th Mexico. It is a monthly instalment with recipes and romance; *Home Remedies* are divided into 12 sections, each section corresponds to a month, beginning in January and continues to the end, and includes a recipe in detail. It is a kind of recipe for surviving as a woman in a patriarchal society (Sanchez, 2000, p. 216).

Reeling for the Empire by Karen Russell tells a story of Japanese women who sold as slaves and are converted into living silkworms via poisonous tea and women solidarity to fight such oppressive conditions. Besides, *The Particular Sadness of Lemon Cake* by Aimee Bender is about a girl who can taste the chef's emotions in the food she consumes, in other words it is about female identity. Also, Louise Erdrich has novels *Love Medicine* which is about the mother and the motherhood, the novel states that the mother is vital not just for tying the family, but also for interactions inside the society. And Jeanette Winterson has her novel titled *The Passion* which is about gender roles, Winterson demonstrates that male and female gender standards are just discursive activities, but it is not natural parts of their bodies. (Kaur, 2016, p.40).

Further, the African- American novelist Toni Morrison wrote *Song of Solomon* which is about the connection between males and females and how it is intrinsically related to the understanding of the community wherein they belong. Morrison's protagonist keeps her identity with the help of her unusual ability which is the connection with the spirit world. And *Paradise* by her, about the patriarchal society that makes the protagonist Ruby and other women, seek the escape of the oppression also depicts the female solidarity. As well her novel *Beloved* is about the women in slavery with traumatic memories, which is discussed in detail in the current study.

However, the using of magical realism did not remain restricted to the culture of Latin America only, but there are authors from different continents with different cultures who used it in their novels. For instance, a novel that is written by Raja Alem whose novel is titled *Fatma: A Novel of Arabia* (2002). Raja is a Saudi woman writer who adapts some identifiable storytelling concepts and strategies associated with magical realism to find a suitable style of writing to depict the reality of Saudi women. Her goal was to raise awareness about the plight of oppressed women in her community (Al-Sharqi, 2016, p. 58).

Alem employs magical realism to recreate facts and criticize a wide range of disconcerting patriarchal conceptions and practices aimed towards women in the Saudi society, which is male-dominated. The novel opens on the plane "real place" reliving occurrences of Fatma's daily life; a young Arab woman lives in Mecca who was placed in the care of her father, after her mother died, who then turned her over to her husband, who was uneducated, sadistic, and cruel (Ibid, p. 60).

Generally, all those writers who use magical realism in their text want to give another view of the woman in society as well to criticize the patriarchal society. In addition, all these writings demonstrate how the strategies of magic realism produce a complex criticism view of the world by the writers themselves.

The authors' goal is to represent the lowest quality of life and they have resisted corruption and tyranny in their work especially in Latin America. The most important features of novels in Latin American literature are the expression of life as it is, and there are no caveats in dealing with all topics without sensitivity or vulgarity, and this is present in all prominent writings in Latin American literature. The authors use magical realism because it provides a new perspective on reality, in which magical aspects are ostensibly a part of facts that surrounds humans, and sometimes seem to be a natural aspect of truth itself.

The magical realistic action shows that awareness and experience ought not to be reduced into hard truth, but that the hopes and fears, thoughts, tales, and views of people should be equally taken into consideration. Since it has a variety of purposes to serve, whereby it shows the gritty realities of the female and not only the female but the whole society, that would be undesirable due to their crudeness, vulgarity, and moving, are made bearable.

According to Rushdie, magical realism serves as an important device for expressing their perspectives on popular politics and culture also, it serves to show the space between the core and margin (Srikanth, 2014, pp. 331-332). Magical realism is often used to overcome myths as well as preconceived concepts, to offer a fresh look at existing ideologies and rules, amid the prevailing confusion, magical realism rears its head to allow a writer to articulate the truths of self and the community.

Magical realism, which the author draws not only to amuse his readers but to suggest a philosophical idea or describe the extent of the strangeness that we find in our world and convey it in a way that amazes and confuses the readers, so they lose the ability to distinguish between what is real and imaginary. It has been stated that the magical realists are treating their original communities by treating the heart of people because they follow the Greek notion of homeopathy, in which the patient is treated according to the disease's source (Abdulla, 1988, p. 52).



1.6: MAGICAL REALISM AND MAGICAL FEMINISM

Using magical realist writings are useful for the authors in post-colonial cultures to an increasing extent for women since it is stand against marginalize women (Sasser, 2014, p.74). The magical women in some of the magical realist novels deal with the patriarchy as it is in *Wise Children* by Angela Carter, including loneliness, sexual violence, and racial prejudice. The women in these novels have strong voices of opinion and rationality. To illustrate, the female character, Clara, in Allende's novel *The House of Spirit* often reveals how marginalized and abused women. *Beloved* by Morrison shows the struggles of black women, and others in various novels, where these characters have the capacity of bearing and they were dominated by the power of the patriarchal society. This is expressed by Hegerfeldt's confirmation in his book, where women carry social stigmata that expel them to the margins of the community, hence, truly and metaphorically highlighting the position of weakness and subjection females have been, and they still obliged to obey (Faris, 2004, P.60).

In addition, the novel *Nights at the Circus* by Angela Carter tells a story about the suffragists as well as the whole women's vote movement of the 19th and 20th centuries. Female characters are challenging the traditional social and sexual positions of their times as well as hold loyal to themselves. In her novel, Lizzie and other female characters hold up the idea of individualism. Since they stay independent and define marriage only as an acceptable form of slavery in the community, the magical realism novels represent women as powerful and individualists who are quite linked to post-feminism thinking and can transcend their oppressive gender roles. In post-feminist, they are no longer shown as victims, and conventional feminism in modern society is no longer relevant (Stoddart, 2007, p. 65).

Female authors have used magical realism in their novels based on women's experiences and issues. However, there is no specific clear defined feminist ideology that connects them (Faris, 2004, p. 172). Women's voices in magical realism novels are looking for an accurate combination and magical realist novels try to describe the strength and the experience of women within a culture dominated by males. This makes

them magical feminists, who have practiced magical realism, they often use the supernatural to express unique women's experiences.

Since this study deals with two novels are written by women authors, it becomes worth mentioning to explain the term “magical feminism” which was coined in 1987 by Hart, a professor of language and culture, to explain the narrative of Isabel Allende. “Magical feminism as magical realism engaged in a Female-centered work” (Hart, 1989, p. 30). Similar to Hart’s definition, Wells uses a definition referring that magical feminism as a kind of writing that reacts to specific feminist concerns to subvert homogenous patriarchal dominance (Wells, 2002, p. 20).

Adams, on the other hand, describes magical feminism as "a combination of magical realism and feminism that operates within a broader form of feminism" (Adams, 2005, para.6). The approach of magical feminists, which incorporates elements of magical realism, is a mode of speech that offers the literary foundation for historical and cultural work aimed at "the culture of patriarchy disenchantment with it" (Faris, 2004, p. 4).

Like magical realism, magical feminism captures an all-encompassing supernatural form focusing on the equal cohabitation and harmony of viewpoints that may once be viewed as antithetical to the truth and rationale with the divine and magical daily occurrences and supernatural happenings. The patriarchal hierarchy established by the male cultural ideology is challenged by magical feminist literature.

The similarity between magical realism and magical feminism, feminism, in all its different and varying forms aims to liberate women from the patriarchal conceptions (Selden, 2005, p. 115). Magical realism also takes a part in the stage of patriarchal culture's disgruntlement with itself. Consequently, women became interested in writing for its revolutionary qualities that could combat their oppression. In this regard, Faris states “women authors that use magic realist narrative, such as Morrison, Allende and others, their novels are concentrated on women’s struggles, issues, and experiences, there seems to be no specific definable feminist concept which joins them” (Faris, 2004, p. 172). Magical realism is not performed by women only, but it expresses specific feminine circumstances and experiences and provides a better community for women. In the hereafter, men no longer hold dominant positions and women do not occur merely as belongings of the men.

The characters who hold supernatural powers, interact with spirits, perform magic, turn emotional cases into physical ones, and at most who are spirits themselves, are women. We noticed that all works of fiction not only depict women using magical realism but also use the supernatural to explain specific women's experiences, thereby making them magical feminists.

The magical events of the novels discussed in the current study are related to female characters, communicating various messages which are more about women's oppression in the aggressive patriarchal world and the circumstances of women. In the novels under discussion, the first two things the reader notices are the fact that they are written by a female author and have a female protagonist. These two things are a feat on their own in a world that is still largely considered patriarchal. If we look at how the society views people based on the characteristics they attribute to gender, we see a strong male who protects and provides for the family and is viewed as a hero by the community. The female, on the other hand, is looked at as a person who belongs to the kitchen and her only job is to raise children. These contradict how people look at genders. Based on these discussions, we cannot turn a blind eye to the role of the marginalized and weak man in both narratives. Both Morrison and Carter defy these norms in the characters of their novels.

Another example is hiding or showing emotions. Men are usually thought to not show any emotions while women are considered to show a lot of emotions. Again, in these novels, we see the opposite. For instance, in *The Hunger Games*, the opposite is made clear; we see Katniss hiding her emotions when she volunteers to help her sister, she says that it would be seen as a weakness if she showed her tears. Katniss at the beginning is seen as someone who has detached from emotions, but her survival and the survival of her family depends on her. When she volunteers, she sacrifices herself for her sister, the person whom she loves the most in the world. During the games, we see Katniss showing compassion to Rue by taking her as an ally, and later when she dies, covering her body with flowers which is something no one has done in the games before. Also, when she pretends to love Peeta because she knows the audience of the game would like it, she remembers her mother. She tries to copy her mother's facial expressions or how her tone changes when she talks to her father. Because these emotions were new for Katniss, she used her mother as guidance to elude the audience

and the game-makers that she is truly in love with Peeta (Collins, 2008, PP. 351-356). There is also a clear image in the novel of females supporting other females as a strong relationship between Katniss and Rue and the way they help each other to the end.

All the examples above explain the combination of magical realism and feminism. And that is blooming in contemporary literature, which is one of the new expressions one can call magical feminism.

In addition, what makes feminism and magical realism mostly the same and suit together in one text, is that the feminism seeks the necessity for restoration and revival of the natural environment, harmonious, non-violence, and spiritual interactions between female and male and also with their natural world. As well aims to destroy the barriers to connectedness, which is necessary for the development of social systems focused on equality as well as tolerance for all differences. Feminism shifted women's image totally from being dependable on men's hands to becoming active in her community. Women are in need of feminism since they are victims of inequality. As Beauvoir, who is one of the feminists' critics of the second wave feminist, she is the most prominent and advocated women's equality by stating that sex order is social rather than innate, as well tries to raise feminist awareness. In her book, *The Second Sex* 1949, women suffer inequality due to the social oppression that makes all female in the role and position of the "other". Also she explains that the patriarchy enslaves women, while men, without a doubt, dominate the advantageous positions and control the most essential positions. (Beauvoir, 2010, p.6).

Thus, female writers re-write and adapted the previous philosophy that found in literary works that have been written by male in order to examine feminist issues. It is like a trying to involve women in the social production. Because according to Beauvoir, "Woman cannot be emancipated unless she takes part in production on a large social scale and is only incidentally bound to domestic work". (Beauvoir, 2010, p.85). Considering that the feminist literary works has tackled topics associated with the patriarchal power over women, the masculine/female relationship, and women's struggle to escape from violence.

In the same notion, magical realism seeks to destroy the barriers between genders and to destroy the traditional norms. Thus, they are both question the validity of the

patriarchal system, in which make female writer use magical realism technique to encourage woman how to use her potential power.



CHAPTER TWO

MAGICAL REALISM IN TONI MORRISON'S *BELOVED* FROM A FEMINIST PERSPECTIVE

2.1: MORRISON AS A NOVELIST

The literature of African Americans is a body of literary works which are written by people of African descent in the United States. Black writers have participated creatively and their writings are a contentious dialogue in the pre-revolutionary period. The world has been changed by the contemporary literature of African Americans. In 1988, Toni Morrison is awarded the Pulitzer Prize for her masterwork describing the real-life of African American who are under slavery. There is a new wave of African authors who are the first authors to publish after the Civil Rights era (Sobhi, 2017, p. 25). The literary work of African Americans is popular in the 20th century, and contemporary authors pose questions and offer new perspectives on culture; “contemporary African American literature is a vibrant discussion; African American literature is a living discourse of ideas” (Ibid, p. 36). Their writings focus on African American culture, prejudice and equality, and the position of African Americans in their community which are prevalent in the current literature. Besides, their writings often represent the African-American race's current problems and struggles.

Toni Morrison, among the most popular African American authors, is born in Lorain in 1931 and die in 2019. She is a novelist, a college professor, and an essayist. Her real name is Chloe Anthony Wofford. Morrison received a Master's degree of Arts in English from Cornell University. Then Morrison became a lecturer in teaching English at the University of Texas Southern, and later she went back later to Howard as a professor (Alexander, 2019, para.2). She is one of the founders among those recent black authors who have more than only one way of redefining African-American literature. She is the literary legend of black people and is the first African American who gains the 1993 Nobel Prize for Literature.

Morrison is among the finest contemporary authors in America and the few American writers whose works were critically acclaimed as well as commercially successful (Fox, 2019, para.3).

Morrison's family escaped from racism, and when Morrison came to complete her higher education, she was saddened while seeing separate drinking fountains; one is for the blacks and the other is for the whites, as well as bars that used to separate seats on public transport. Thus, she understands that reality is hazy, and the fact is often difficult to grasp. Black people are still oppressed and separated from the rest of society and are relegated to the lower part of society. (Pattnaik & Sarangi, 2018, p. 61). Therefore, in the early period of her life, she learned that racism had been the biggest enemy of black people due to the reality of racism in America.

Thus, she has been just like the representative of the most voiceless colored people. Morrison believes that there is nothing named race except the human race which is found scientifically. According to the Academy of Sweden, Morrison delves deeply into language, a language that Morrison wants to be free from the limitation of the race, where she portrays the main part of American life, as well as she talks to readers with a poetic luster. (Draper, 1994, P. 215).

Morrison's life is reflected in her novels; which makes most of her novels about the African American and slavery. Though she suffered a lot, she remained a strong woman. Although she knew that her family would look after her if she needed it, she did not like being dependent on them. Thus, Morrison decided to discover her own personality and see if she was capable of living a self-sufficient life and being strong (Bloom, 2002, p. 12). As a result, Morrison was strong enough and she was determined to rely on herself and succeeded, but her fiction and two sons were the only things that she is unable to live without (Ibid, p.15). Finally, she became a well-known author and an instructor at the international level.

Her novels teach the black people that their identity is not lower in the state than the white's identity in any sense as well as establish the argument that the skin color and culture do not imply that the whole race is enslaved. After publishing *The Bluest Eye*, Morrison had critical acclaim and she was happy, but she dislikes to consider her novel poetic because Morrison's aim had not been to produce a fancy or self-conscious novel;

rather, Morrison wanted to write as if it were a real person who spoke (Bloom, 2002, p.15). Then Morrison's novels became the best seller in New York Times, were mentioned on Winfrey's television and reading club on several occasions, and were the topic of several critical studies. Besides, she offered a bunch of talks and was always on Television.

Many critics believe that one aspect or one issue in Morrison's novel can have various meanings. To gain a deeper understanding of her novels, it is required to suspend personal beliefs, and pay attention to each part, then reread the text. In addition, her novels have a musical quality, and numerous signals to rhythm and songs explained by her African-American heritage (David, 2016, p. 24). On the other hand, many of Morrison's readers find her novels difficult to understand. Most of them have at least a book in their library that they could not finish, or after reading, these books resulted in confusion among the readers (Ibid, 1). As it according to Hallet:

Morrison's fundamental aspect of her fiction is that she is a deep deceiver aesthetic, that she enhances with a heightened level sense about what does it mean to really be an African American. Morrison intertwines descriptions, memories, visions, history, and stereotypes into stories with so much complexity that it's difficult to pick out a single thread. Deep inside the framework of her intricate novels” (Hallet, 2003, p. 358).

Morrison supports black women and portrays them in another image in her novels. Women who are black and poor in America were oppressed by means of sexism, racism, and racial prejudice not only by the white community but also by the black citizens. These women were challenged by race, class, and sexuality that pulled the woman to a margin. As Morrison said in an interview, “Anything I have ever learned of any consequence, I have learned from black people” (Taylor-Guthrie, 1994, p.60).

Her novels consider the devastating results of racial discrimination and sexism and combine some basics of tradition and myths; her novels have an uncommon style. Morrison suffered from racial discrimination in her childhood, so she did not want to focus on women in particular, but she wanted to raise questions that would make the reader think of. She did not define her writings as a feminist or a magical realist, but in fact, she wanted the coloured women to be strong rather than enslaved and to reflect the

African Americans' attempt to preserve their identity in a world dominated by white men. Morrison, who has devoted many of her fictional works to the subject of slavery and the issues of racial discrimination experienced by her people at home, goes with her language open to the world in a speech that appears violent, but it is full of bitterness. By experience, and by virtue of performance that is not ashamed, that Morrison depicted in her novels, the American politicians dealt with their citizens like this way just due to their skin are black.

Morrison's works have been studied due to their observations of the black culture as well as the feminist philosophies. She captivated the hearts of popular readers, fellow authors, and critics alike with her strong novels, which are set against traditional, historical, and mystical backgrounds. According to Gray, "Morrison is a writer conscious of her intent and its effect" (Zachariah, 2009, p. 7). She uses language to illuminate the realities of African-American society in America, where the whites are privileged, and her works focus on African Americans' positions in the society, as well as their family, culture, and community concerns. Her novels depend on symbolic patterns, as well as the use of colors, sounds, forms, and volumes in massively complicated metaphorical networks, which seems to be another notable aspect. More specifically, her works are experimental aesthetic studies that make her among the most innovative authors of modern time (Paul, 1993, p.3).

In particular, most of her pieces of literature have consciously challenged the perceptions that have been placed across history on black women. To encourage the reader to examine their journeys as well as the manner they are portrayed, the characters in her narratives are brilliantly developed, thus challenging the viewpoint of history which has been formed for women.

The Library of Congress honored her as "The Living Legend" in 2000. Morrison collaborated on books for children with her son till his death. She published the last book that she was working on with her son after two years and she received in the same month the "Presidential Medal of Freedom". "Toni Morrison: The Pieces I Am" is a documentary about Morrison's life which is directed by Timothy and was published in June 2019. Morrison died two months later due to pneumonia complications at the age of 88 (Alexander, 2019, para.5).

2.2: INTRODUCTION TO *BELOVED*

“There is something great in *Beloved*: a play of human voices, consciously exalted, perversely stressed, yet holding true. It gets you”. (The New York Times).

Morrison’s fifth novel, *Beloved*, is a feminist and a magical realist narrative, which won the Pulitzer Prize in 1988 for fiction, exploring the strong love and supernatural elements (Hevesi, 1988, para.3). This novel states the issue of the powerful, options, individual, and communal actions against the background of feminism. It represents the nineteenth century, the period in which the slave population in America increased considerably. Later, *Beloved* was converted into a film including Oprah Winfrey as an actress in it.

Morrison states that *Beloved*:

“had got to be the least read of all the books I’d written because it is about something that the characters’ don’t want to remember, I don’t want to remember, black people don’t want to remember, white people don’t want to remember. I mean, it’s national amnesia” (Heinze, 1993, p. 180).

Re-writing the story of the black woman is to exhume her story from being dead in the history of America, which has been a unique work for her.

This novel is about a girl whose name is Sethe, and she was enslaved by white people. In the events of the civil war, Sethe is a mother of 4 children, and is suffering from slavery; therefore, she kills her child because she does not want to make her child have similar suffering represented by enslaving. Sethe is not the only one who kills her child because of slavery at that time, but there are many of mothers who do the same; they do anything to protect their children from violence and slavery. She escapes from slavery and wants liberation from slavery. When she kills her daughter *Beloved*, she says “No more powerful than the way I loved her” (*Beloved*, p.11). This may express too much love to *Beloved* to allow her to be violently enslaved in all ways. “If I hadn’t killed her she would have died and that is something I could not bear” (*Beloved*, p.187). This illustrates the lack of impact of the slaves on their lives as well as their families. Morrison wants her readers to think carefully of mothers, slavery, and black women.

Because of the power of the white man, whose main goal is to increase his profits and provide what the market needs at the expense of the slaves who are just a commodity without pay, such a situation led some of them to escape, but the masters dealt with this matter with intimidation until they reached the stage of cutting off the heels of the slaves so that they could not escape or think of running away.

After that, the house of Sethe is haunted by the ghost of her daughter. Baby Suggs was the only one in her life who was very close to understand Sethe's internal conflict and was a supporter of this family. The two sons of Sethe escaped because Sethe tried to kill them with the ax "The sons, Howard and Buglar, had run away by the time they were thirteen years old" (*Beloved*, p.10). They could not really forget their mother's attempt to kill them. Besides, they could not cope with the indications of a ghost in the house, where all of the house's inhabitants embrace as the returning spirit of the murdered baby girl. Denver and Sethe both live alone. Both past and present are brought together for the first time when Paul D, a slave, encounters Sethe eighteen years apart. Everyone remembers buried memories and turbulent feelings of their times as slaves of others. After Paul D appears to exorcise the house's evil spirit, another figure appears and starts to haunt the home, who is a mysterious childlike woman of an uncertain origin without describing herself plainly.

Then, Sethe and her daughter observe that this young woman is the murdered girl of the family. As Sethe takes a close look at her, she sees evidence that this woman is her daughter, with the three marks on her forehead: "Her skin was flawless except for the three vertical scratches on her forehead". (*Beloved*, p. 51). These three marks happened when Sethe slit her throat. Sethe and Denver live alone where there is no space for personal development. Sethe considers the eighteenth years of her past an unlivable; it is a result of her decision to murder her daughter to shield her from having an unlivable life of denied objective reality in slavery.

The presence of *Beloved's* ghostly guides the characters, Sethe and Paul D., through their conflicts with the past. The meeting with *Beloved* demonstrates that while one might be physically liberated from slavery, the psychological recognition of freedom is difficult. However, by reaching the end, *Beloved* vanishes and Sethe eventually embraces her history with all of its traumatic memories.

By narrating the story of Sethe, Morrison tells the acutely distressing memories and life of the black people in the society. She is passionate about narrating and telling the true history and the hardships black people have faced in the society. *Beloved* tells the historical events of slaves and portrays the cruelty, deterioration, and violence that often oppressed slaves, regardless of sexuality or even age. Furthermore, it narrates the reality, where the children of African slaves had a low chance to survive. Mostly they were murdered on purpose, and others died as a result of unfortunate circumstances.

One of Morrison's techniques used in her novel is the "multiple-voices" because they are not introduced from a single point of view, which would result in a limited worldview. Every time the narrator shifts to another one, to complete the novel, each character in the novel introduces his own view of reality. (Jinping, 2012, p. 4). These shifts provide the reader with different interpretations since Morrison allows her readers to see the narrative and truth from various perspectives. It is *Beloved's* way of unlocking the occurrences of eighteen years ago to reveal and remember pieces together step by step. Morrison rotates through all of her characters, allowing each one of them to share his/her perspective on occurrences with the reader. This explains Morrison's desire to present the whole society instead of focusing on one character. According to Willis, "Morrison's novel aims to convey the past of the community as a whole by focusing on the individuals' lives. Willis contends that, while Morrison's texts are centered on a personal narrative, her goal is the larger community" (Willis, 1983, p. 120).

Morrison tells the state of all slaves of Sethe's past experiences. What Sethe goes through in the novel is something that many slaves have gone through, and Morrison uses this strategy to make a connection between the old days and our recent time because black people have no written formal history, they only depending on their memories and the tales of others.

2.3: FEMINIST ISSUES ADDRESSED BY THE MAGICAL REALISM OF THE NOVEL

Beloved is a feminist and magical realist novel, by using magic and African American mythic Morrison allows Sethe to show the facets of her instinctual and spiritual character, at the time that her character has been suppressed and minimized by patriarchal domination and slavery. In which Morrison is revealing Sethe's journey toward self-knowledge and reimagines Sethe's reality and assist her in transcending her real-life conditions.

Due to the similarities between feminist criticism and magical realism, this chapter will discuss how magical realism has contributed and succeeded in discussing feminist issues and convey the patriarchal authority and masculine violence by female voices. For instance, they are both trying to get free of the notions of the dominant patriarchal system in society. Faris mentions the contribution of magical realism as a "patriarchal culture's disenchantment with itself" (Faris, 2004, p.4). On the other hand, the feminist theory also challenges patriarchal claims, that are associated with male-dominated assumptions including gender-biased. (Bressler, 2012, p. 147).

Morrison's novel is a great example of magical realism genre, it is among the most popular and best examples of magical realism novels, whereby magical realism plays an important role in the novel by addressing not only the feminist issues, sexism, racism, and classism but the whole African American history, through its contribution to the traumatic events as well as the gloomy atmosphere.

Magical realism is frequently associated with Morrison's novels. The concept has an ancient connotation in the South of America, and magical realism makes the line between both the seen and unseen realms indistinct, as the surviving and the death. Morrison's magical realism takes the form of a conversation among black folklore, myths, and realism. The aim of magical realism, however, is not to provide an escape from life's realities, rather, it aims to familiarize the readers with the subject before returning them to real life with a fresh perspective on their ability and importance (Paul, 1993, p.8). It is the same as feminism's thought to familiarize the readers with the

struggle, unequal treatment, and the oppression that women in society get.

All Morrison's magical realism elements are related to female characters and by both magical realism and female characters, Morrison is come to solve the social problems, especially those who related to women. As Faris argues, that some strategies share feminist issues with magical realism principles. (Faris, 2004, p. 127). Thus the discussion will be on the female characters and how while narrating a magical realism story the female role is raised giving them an important role to guide their own life within examples from the text and communicating Morrison's voice about the female issues.

Since women are an essential part of the society, but their lives are run by others, the female authors such as Morrison and Carter keep involving women in the real world, real situations, and give them a real role in their fictional works, they attempt to connect feminism with magical realism by employing various feminist issues to address women in society. Morrison uses "magical realism to represent a sensitive issue in their society since magical realism deals with the ontological, political, social, spiritual, and sexual issues in society" (Hatjakes, 2008, p.3). This also brings about gender equality in which Feminism has long been associated with the idea of challenging unequal attitudes towards females and the presence of the patriarchal system is the primary reason for the presence of feminism.

Morrison imply various messages by her novel about female conditions and inequality in a violent patriarchal world into her novel. Thus, she helps women in the society in constructing their identity based on her own perspective. According to Bowers, the reconstruction of the identity of the female deserves serious consideration and analysis within the primary worries of contemporary world feminist criticism (Bowers, 2004, pp.42-43). Feminism is pro-woman, but this does not mean that it has to be anti-man. This acts as a re-balancing factor between the women, and men in terms of the social, economic and political power within a given society. It is viewed as a humanistic philosophy. (Zachariah, 2009, p.28). It is found as a refusal of the marginalization and the domination of male. More specifically, feminism shifts the viewpoint of the society from a male perspective, patriarchal society, into a female perspective, since the community is dominated by men, where even a highly educated woman from the middle class is classified as others. Further, magical realism shifts the

ruling viewpoint of the reality of culture, so they both appear to be perfectly suited to be gathered in a text. Thus, magical realism is best adapted to characterize a woman's situation in the society.

Morrison focuses on gender and social classes in the American culture, that is why *Beloved* focuses primarily on the female figures, namely Sethe, Baby Suggs, and Beloved, and how they live together. Thus, *Beloved* could be seen as a feminist book and a novel that tells the tale of many women in slavery from the very heart of the reality (Zachariah, 2009, p.37). Besides, it constructs a feminist argument by Sethe's position of play where the slavery of the past, and the condition of freedom in the present. As a result, Morrison uses the magical realism to address fundamental points of women in society, which are; the history of the black female, the violence that they face, their identity, the solidarity of female, and the absence of the father's role.

Starting with the history of black female, which is important because women's identities are inextricably linked to events in their history. Morrison offers another way to demonstrate a traumatic history of Americans, by using *Beloved*, a female ghost. According to Benito, all historical, cultural, and political issues can be represented by incorporating magical elements into the work to clarify the reality of these issues, which is fundamental to magical realism's 20th-century origins and its ongoing development (Benito, 2009, p. 79). As well as, according to Brooks, feminism is a manner of thinking about how women are constructed in relation to their problems in the past. (Brooks, 1997, p.55)

The history of black female, which *Beloved* provides, a strong account of the history of black America is through the lens of feminism. Thus, it is worth to mention that Morrison is influenced by the real story of a black slave woman; whose name is Margaret. Morrison finds a very short article about Margaret Garner incident, at the time she is working in co-creating (the black book) at Random House, which is a series of essays related to memorial Black peoples' history. The article is about a visit to Margaret Garner in the prison, in which she explains the reason for killing her daughter (Bynum, 2010, p. 4). The story of Margaret captivated the American society for a long time, particularly due to trauma sensationalism. And Morrison says in Margaret situation that:

“The Abolitionists made a great deal out of her case because she had

escaped from Kentucky with her four children ... She had been caught as a fugitive. And she made up her mind that they would not suffer the way she had and it was better for them to die". (Taylor - Guthrie, p.207-208).

Margaret Garner works as a domestic servant for the majority of her living; she is under slavery, therefore, she decides to murder her kids and then kills herself in order not to return to slavery. Because of the fact of the American history that they have such a cruel and arbitrary law towards slaves.

This law in 1850, states that the slaves must return to the owners, no matter what, even if slaves were free. In addition, this law made the federal administration in charge of locating, relocating, and prosecuting escaped slaves and it was not allowed to help them (Nevins, 1947, para.2). Just as Sethe's situation at the time when the schoolteacher reaches Cincinnati to apprehend Sethe again, it is normal that nobody in her city warns Sethe because they are all afraid of being prosecuted by the Fugitive Slave Law, as Sethe says: "When the schoolteacher found us and came busting in here with the law and a shotgun" (*Beloved*, p. 45).

The history of black women and the black people generally has not been documented formally in the history of America, and the past of Margaret is only written in a short article, in which makes Morrison writes such a novel consists the history of the black females by using her talent and her well use of the magical realism elements. As she mentions that: "The novel is needed by African Americans now in a way that it was not needed before" (Ramsey, 2007, p. 771) due to her belief that time passes, and now it is difficult to find someone to tell the stories of our ancestors and heritage, like parents when one sits around them and to hear a story. Morrison does not invent a new story of woman instead she re-write the condition of the women as Kristeva, who is a female critics states that: "women should not invent a totally new discourse to liberate themselves. Instead, they have to challenge those which already exist and have devalued them". (Showalter, 1986, p. 9).

In *Beloved*, Morrison does not only address the problem of the black female's history but also tries to heal the wounds of the female. Since that all women in the novel share the fate of deprivation and loss. Writing a novel similar to Margaret's story is tantamount to documenting the history of African-American women in society and

under slavery. As according to Faris, “One of magical realism’s paradoxical projects is how to be grounded in history but not crushed by it”. (Faris, 2004, P.59). Thus, Morrison uses some of magical realism’s features which are the history and ghost, to reveal the tarmac history of female under slavery.

In other words, Morrison wants to give presence to black female experience. As she stands with the female form from the very beginning when Sethe's murdering Beloved it shows that women are empowered physically, as Sethe beats her sons toughly and kills her daughter to death. The murdering act reaffirms a women's freedom from men's dominance as well as the typical image of women; it is a rejection of white males since Sethe's refusal to be passive and accept to her sons and daughter to be slaves while she is still alive. At the time when the man could not protect her, she does that alone. Readers frequently think that feminism seems primarily concerned with female oppression as well as the struggle for equality; although this is real, feminism as well considers how gender stereotypes might be inverted.

By introducing *Beloved*, the ghostly character, which is one of the prominent features of magical realism works for the acceptance of fantastical elements without explanation and the readers find in almost all magical realism works the ghosts and the living are in contact with each other. The ghost exposes the slavery and magical realism. As Zamora and Faris state:

Literary ghosts serve their creators as carriers of truths, as visible or audible signs of the Spirit... As links to lost communities, or as reminders of communal crimes, crises, cruelties.... They, too, are often the bearers of cultural and historical burdens... ghosts mirror, complement, recover, supplant, cancel. Which is to say: literary ghosts are deeply metaphoric” (Zamora and Faris, 1995, p. 497).

The ghost describes the experience of a slave on slave boats, when they try to escape: in the beginning, women were on one side and men on the other side, but the storms shake us and mix the men into the women, then *Beloved* starts to be on the back of a man for a long period of time, seeing his neck only and broad shoulders above her, “He locks his eyes and dies on my face... others do not know that he is dead” (*Beloved*, p. 196). Morrison uses Beloved as a “irreducible element of magic, something we cannot explain according to the laws of the universe as we know them” (Faris, 1995, p. 167) to tell the story of a slave woman, Sethe, to bring back her past and addresses the bloody

history of female in slavery, in order to explain why she is obliged to kill her daughter. She tells the tragedy and cruelty of slavery that is why she kills her daughter to save her from what she is suffering. Sethe suffers from the violence as the other slavery women, for instance: when Denver tells her mother “They whipped you [Sethe] and you run off, pregnant” (*Beloved*, p. 40). This illustrates the treatment of the Sweet Home owners, besides, Sethe is treated just like an animal when she serves at the Sweet Home and all these, the happenings, are not fiction but it is the real life of the black women servants.

The violence toward the women is depicted by Morrison, which is an essential thing that the women faced in slavery, which make them think of escaping and get their freedom as Sethe says when she escapes: “Any life but not that one” (*Beloved*, p.46), she means the slavery life.

The violence that Sethe faced makes her strong and able to make big decisions. A woman gains power despite the violence, trauma, and circumstances that limit her. Based on Sethe's explanation to Paul D, the reason for her escape from the Sweet Home demonstrates how females are oppressed and marginalized, particularly when they are in the hands of powerful men. For example, “Those boys came in there and took my milk... The schoolteacher made one open up my back” (*Beloved*, p. 25).

Milk represents the mother's identity of her children, and in Sethe's situation, it is just representing a violence. Taking away her milk, makes Sethe feels hopeless, defeated, and a failure as a mother. Thus, Baby Suggs says that: “There is no bad luck in world but whitefolks” (*Beloved*, p. 88). Due to the violence that they faced from the whitefolks, as they get Sethe's motherhood.

According to feminism, motherhood Since its inception, has been the main point of feminist movements. Most feminists see that motherhood is a unifying factor among women, hence they centered motherhood as one of their demands as it is regarded as a female issue. But also motherhood has long been used to simply ignore women's equality, as well as to discriminate against them. Unlike, Beauvoir who sees that Motherhood, is the main thing that led female to be perceived as other and tied them to ultimate reality. In addition, Beauvoir also sees that females are conditioned to view childbearing as the pinnacle of their existence as well as destiny. (Beauvoir, 1953, p. 484). However, the function of motherhood seems to be limited in patriarchal countries,

it is nevertheless important. Sethe has lost the good connection as mother and daughter, as a result of the American patriarchal society that reduces the significance of motherhood. Since they, the mothers, play an important role in instilling social values in their children, ensuring the establishment of the society's identity. But slavery strips mothers of practicing their role and practicing their rights, as a result, slavery strips all females of their motherhood.

Moreover, Sethe's neighbor faces violence too; Ella is kept in a room of a house for two men for more than a year, "You couldn't think up, what them two done to me" (*Beloved*, p. 116), Ella describes them as "the lowest yet" (*Beloved*, p. 234), what they both do to her "A killing, a kidnap, a rape—whatever, she listened and nodded. Nothing compared to "the lowest yet." (*Beloved*, p. 234) makes her regards sex as a disgusting thing and all that makes her understand Sethe's anger. Morrison wants to say that slavery broke women's identity regarding them as oppressed as well as distorted the identity of the oppressor. Halle escapes mad, at what he saw, but their master loses his identity as a human being the same as the men who locked Ella, they are like an animal sharing the same female.

Furthermore, Amy's mother, the girl who helped Sethe with her birth, was given to Mr. Buddy, who has raped her. "Mr. Buddy had a right evil hand too. Whipped you for looking at him straight" (*Beloved*, p. 93). Rape, according to Brownmiller, is a kind of patriarchy, which is the main concern of feminism, that serves to enforce masculine dominance over females. (Brownmiller, 1991, p. 209).

Morrison wants to show that the meaning of rape has been related to the idea of property, males treat women just as their property. As Bossuet states: "man defines woman, not in herself, but in relation to himself; she is not considered an autonomous being." (Beauvoir, 2010, p. 25). Almost all feminist perspectives emphasize "breaking the barriers of silence" about rape as one of the most important feminist issues. women's rape, according to Roberts, is largely a tool of fear that strengthened men's dominance over all slave women, as they are one of their property. and it is a form of physical assault used to suffocate the desire and remind, women of color, of their subservient condition. (Roberts, 1997, pp.29-30). Thus, feminist's three waves are against female sexual violence.

The women of color are oppressed not only because they are black, but more due to their gender, which makes them lower than men, their reproductive capacity is their most valuable asset. However, all the women in the novel have been sexually and physically abused. According to Coonradt, Morrison identifies one of the most humiliating forms of abuse of humanity: women's sexual enslavement by the sadistic masters is a severe form of female enslavement in a white and patriarchal system that has affected women of all ethnicities (Coonradt, 2005, p. 172).

When a society promotes injustice and violence against the people, the values of such a society and the people who run it are certainly in doubt. The upper social classes adopt and perpetuate the morals of the society, and determine what is morally appropriate. According to Sethe, she refuses her society's morals and even she extremely resists them. Moreover, she sees that slavery is a horrible mistake; therefore, she decided to make what is necessary and hard to keep her children away from slavery. Thus, she thought that it is necessary to kill all her children. "One can see the rough slaves' past experience end, not only the long-awaited liberation, but the horror of attempting to live freely once more" (Rice, 1996, p. 108). In line with feminist theory, Morrison employs acts of violence to reaffirm female's capabilities also representing the difficulties and sacrifices that women face to attain their rights equally.

Revealing the history of the black women in society is essential because it is important to present the fact of why women are living with no identity. In this regard, in the novel, it becomes necessary for Sethe to escape and liberate herself and get her own identity away from all the violence that she faces. *Beloved* is a developed and powerful feminine novel that pays careful attention where the primary issue in her writing is the needs of the black women's community. In *Beloved*, the aim is to free the identity of women from traditional and negative constructions in the other males and females' authors' writings. Morrison claimed that unless discuss the depictions are countered by novels that help to show and explain the other side of the truth, neither the black female's rightful position in the overwhelmingly white culture nor their optimistic or future identity can be displayed. (Ahmad, 2017, P. 113).

Morrison's novel deconstructs the prevalent myths' inventive depictions of black women as savages, charmers, and other derogatory creatures. Morrison's research into

the history of her race and the attitudes towards women focused on picking and choosing what was important and discarding something that was not. Examining and preserving Toni Morrison's fictional narratives of African Americans what was and still is of utmost importance to the African American, as she notes that her novel intends to bear witness on the white history that has been discredited (Ibid, p.114).

One of the most important roles of magical realism in the novels is to represent the real identity of females. As a result of the domination of the white patriarchal society, women were excluded from literature, art, and education, distorting their identities. On the other hand, the concept of feminism aims to promote awareness and establish women's identities. Focusing on a female's true identity and the way how to get what they want to be, are the ways to get them to accept her principles of equality, reliance, and liberty. constructing a woman's identity opened the road and showed to women in all communities, that they all have the right that improves themselves in whatever way they see fit as well as to live their lives as they like. In the second feminist wave when the awareness of women rights is raised the black woman in America establish “the National Black Feminist Organization (NBFO)”. (Ghorfati & Medini, 2015, p.18). such a national organization attempted to strengthen awareness about sexual identity and racism, and to cease referring to black women as others, as most Americans used to name them.

Therefore, the reconstruction of the feminine identity of African American women has gained great importance from most African American writers to show counterfactuals and dismantle the biased construction of feminine identity. Afro-American female authors use magical realism to attain the role of achieving identity by creating writings that construct facts by re-visioning the texts in a try to make a truly authorial identity. The society's limitation is evident in *Beloved*, which shows how the societies that surround women influence them and the different female roles they perform. Women regard their roles as the most essential feature of their personalities, and those women have come to represent and execute their positions in an extreme way. This is due to the violence that women endured the loss of both self-worth and a sense of identity. (Stets & Burke, 2000, p. 227).

After Sethe's escaping from slavery, she is hunting by the ghost of her daughter,

and her suffering continued due to her horrible past slavery. Morrison employs the ghostly figure of Sethe's daughter to explain that one cannot get his identity and his future without facing the past even if it is horrible. From this point, Morrison creates the female's solidarity. According to Hooks, while the black female victimization cannot be ignored, the importance for them is bonding based on mutual strengths rather than vulnerabilities (Banaj, 2009, pp. 2-3). Thus, women's relationship has also an important role to get Sethe's identity and keep her alive. As a result, Sethe recovers and has her own identity, this is one of magical realism's aims according to Dash, "magical realism provides a means to recover not only the past but also the creative and spiritual aspects of the colonized people" (Bowers, 2004, p. 101).

Morrison demonstrates that despite the differences among her female characters, but the friendship bond was a strong entity in women's lives, even if it appears for a day or even more because it provides women with courage and unity. For instance, though the relation between Sethe and Amy while searching for their freedom lasts for a day, Sethe names her new baby Amy Denver (Banaj, 2009, pp. 33-34). Women's bond is reinforced not only by the strong desire shared to escape, but more by their shared race, gender, and class. Denver is ecstatic to meet Beloved and is willing to take care of her. Morrison stresses the importance of women's bonding in achieving personal satisfaction for women. Since the female solidarity is one of the essential interest of feminist theory. Feminist solidarity is a manner of being rooted in traditional culture and organizations that oppose the patriarchal system and female societal inequities. It brings together women in order to refuse the persistence of sexism against women; abuse of females' emotions, sexuality, physical violence as well as the inequities in job chances and persistent gender gaps. (Segal, 2017, p. 228).

Sethe's survival is made possible by Amy's encouragement and the women's attempts and decisions to save Sethe by running Beloved out of her life. Survival, emotional healing, as well as self-discovery of female protagonists are all changes that occur with the help and as a consequence of women (Ibid, pp. 36-38).

Furthermore, the women community's participation in the exorcism, since Beloved reflects the suffering of all people who are in slavery, which they all experienced horribly. Sethe's story represents a story of an entire community. To combat

the trouble, women express their feelings and form a self-help community. The solidarity of females gives them the ability to forge their own identities. Several strong women band together in their communal effort and performing communal exorcisms in an attempt to help Sethe. When Beloved vanishes, by exorcising her, they exorcise the past, allowing the old peace, inspired by Baby Suggs, to return. Without the society's reassessment, Sethe's quest for her identity would not have been possible. (Khaleghi, 2012, p. 480).

In other words, *Beloved* vanishes as a result of the solidarity of women and fortitude. Denver lacks the strength to drive Beloved away, so she needs the assistance of other women. It is vital to note that this is a decision made by the village women supporting Denver. The solidarity of those women with Sethe and the mutual bravery give them all the strength. Mr. Bodwin, the lone man among women, however, does not have an active role and stays a non-participating figure (Katrin, 2002, para. 28). Toni Morrison's novel contains several weak male figures who pitted against the strong and self-assured female figures. For example, the male slave society in Sweet Home and the failure to escape exemplify this disparity, while Sethe lives her self-determined existence following her servitude (Ibid).

At the end, Sethe and her daughter Denver started their lives as they should have. As Sethe recognizes her history and knows how to absorb the sorrow to know how to act with her current living as a woman and mother. And Denver's fortitude in facing her world, as well she continues to work for Bodwins, and her life has been improved even she started reading books. finally, women achieve independence through violence, going to live up to that same male-only standard of protecting.

The absence of a father's role and the male generally in the novel, a father in society has the authority and power than the mother, but in the novel Morrison depicts the opposite and makes women fights for her family. For instance, Halle is Sethe's husband, who is a slave too, serves in Sweet Home, when Sethe is harshly treated as well as raped, and he sees his wife's rape, he becomes very angry only and escapes letting her wife alone, "Halle's male role is shattered... he is unable to attack her [his wife] abusers" (Ramsey, 2007, p. 776) that means he also loses his protector role. On Sethe's way to escape, Sethe gives birth to a daughter, and her life was filled with suffering. Fathers often become absent from their families due to the effects of slavery. As a result,

mothers' roles are dominant. As in the 1970s, feminist criticism does a great effort to expose the patriarchal system which plays a role in continue sexual inequality (Barry, 1999, p.122).

Morrison often depicts houses that are run by women only. Literary works are one means for shifting subjects to reinvent themselves as objects in a modern social context. Novels as a genre is an excellent illustration of how females have started to define themselves as a subject of society within patriarchy and capitalism, as well as define themselves as a category identified as women (Mitchell, 2000, p. 389). The novel's creation is to show the reality and explaining what a female's existence is like under capitalism, and this what enhances the magical realism works, since it is a genre in which claims realist power throughout its foundation in ordinary and daily situations (Ibid, p. 372). The abundance of details and the abundance of facts contribute to making magical realism more clear in the novel.

Morrison aims from the new family structure which is the absent of the father is to show that the black woman is powerful through employing Sethe as a protagonist of the novel. For instance, Sethe's escape from slavery is applied by Morrison to sheds light on the intimate stories of the powerful female slaves. Physical and emotional abuse, as well as sexual assault, were all elements of the everyday lives of women during the age of slavery. Morrison tries to show women as a strong person who can rely on herself and can make fateful decisions on her own. For example, Sethe said "I did it. I got us all out. Without Halle too" (*Beloved*, p.162). Establishing the female character as a male figure, by Morrison is designed to mirror man's dominance in society and also to lead the reader to question the traditional views on women's role.

Sethe shows her independent personality after being left alone by her husband. She considers that she cannot do anything as well as she might do with the help of other people. (Susanto, 2017, p. 53). Morrison also shows that Sethe was stronger than her husband. Halle, who was hiding, witnesses the whole milking incident of his wife. Halle's heart breaks when he witnesses his wife is treated like an animal. Sethe said that he did not want to see what was happening in front of him. "He just couldn't get out in time" (*Beloved*, p.72). Seth has been abused by the abuse and rape, and at the same time, her husband watches them, but he does not do anything to stop them. (Khaleghi, 2012,

p. 475). Halle was not only powerless to save her from slavery, but he is also unable to stop the violence toward her. Thus, he chooses to escape as it the easiest way.

Morrison not only portrays Sethe and how she is able to rely on herself after her husband's escape, but she also portrays Sethe's daughter and how her daughter is able to follow her mother's way in the path of choosing a free independent life. When Sethe is mentally ill and Paul D is not at home, Denver must begin to care for her family. She takes on the position of the house's man. Denver is in a position that she must go out into the world in a search of some help. In doing so, she starts to reintegrate her haunted family into their society. Denver's current identity is the perfect mix of constructing her own personality, the personal duty to her mother, and a connection to the larger black society. (Khaleghi, 2012, p. 479).

Denver is not being mature only but also becomes courageous to the point that she stands up to her mother in risky circumstances. For instance, when the village's females arrive with a white male called Edward, Sethe who thought that he is the school teacher attempts to murder him, but Denver stopped her, whereby her courage is mirrored in this situation (Katrin, 2002, para. 27). In brief, while Sethe is slowly becoming weaker because of *Beloved*, Denver decided to assist her mother, and she begins to work and takes over as the leader of the house. Denver, who is initially afraid or has no dare to go out independently and is desperate due to the circumstances where she lives, district 124, finally, has developed into a self-assured young woman. Denver serves mostly as the developmental model for someone who overcame the danger of complete isolation, slavery, and discovered her own role in society. Sethe and Denver are both playing the protector role, which is a normally male function because of the patriarchal society's norms.

Morrison wants to state that women can get their freedom even in the worst circumstances. Thus, feminism holds the sense of humanism in the novels of Morrison; she tries to offer equal justice, but obviously, her basis was toward the black female where Morrison was born and raised.

Furthermore, the supernatural is given to female character, from the very beginning when *Beloved* backs to life from death to reveal the history of her mother "See. She come back to me of her own free will and I don't have to explain a thing" (*Beloved*, p. 88). "Was it true the dead daughter come back?" (*Beloved*, p. 236). All this

in order to portray the woman in a way other than her usual state. For instance, Baby Suggs predicts what will happen in the future “Baby closed her eyes... Suddenly, behind the disapproving odor, way back behind it, she smelled another thing. Dark and coming. Something she couldn’t get at because the other odor hid it.” (*Beloved*, p. 133). This is exciting strategy that Morrison employs in her novel to convey both magical and real, a woman who, while real in an ordinary manner, possesses magical powers that enable woman to gain social authority and weaken her society's patriarchal views on women.

Another supernatural action is when Sethe sees Beloved first time, she has a physical reaction “Right in front of its door she had to lift her skirts, and the water she voided was endless.”. (*Beloved*, pp.53-54). This reaction expresses as if Sethe gives birth. And even the birth of Sethe’s daughter, Denever, is supernatural because Denver is born during Sethe's escapes from the Sweet Home, she is starving and tired, and she is afraid of losing her baby and fears she will suffer and die in the wilderness. Then a white lady helps her, the white lady just appears to help Sethe, as Sethe describes the situation to Denver “She told Denver that a something came up out of the earth into her—like afreezing, but moving too” (*Beloved*, pp.35-36). Morrison uses the supernatural in order to convey the unique women's experiences. Establishing the tone and the style of the narrative by portraying Sethe's past supernatural elements as true is one of the magical realism elements.

By all the magical realism features Morrison achieves spectacular success in portraying all the feminist issues in society. As in Puri’s essay "Toni Morrison: Redefining Feminine Space in *Beloved*", she says that *Beloved* is a great story because Morrison's aware involvement of black women's power in her novel derives from her own willingness to right what is wrong that has been perpetrated against them in the past. since the black women are regarded as if they were wanton animals used for immediate sexual gratification (Pattnaik & Sarangi, 2018, p. 63).

Thus, the novel depicts how the female character develops new conceptions of the history of slavery's abolition by recalling the past. These conceptions are crucial for the protagonist to claim ownership of the liberated self. Moreover, it shows the healing process of women who get out of slavery and established their own life for the future. Sethe believes she deserves the opportunity to try it and start a new life.

After all, there is an important point that should be mentioned which is Morrison's refusal to describe her novels as a "magical realism work". Despite, she states that the using of magic opens the door to other viewpoint of reality "we also accepted what I suppose could be called superstition and magic, which is another way of knowing things" (McDonald, 2013, p. 19). However, her writings are discussed as magical realist writings, she has not concurred with all those who categorize her work as magical realism because of her idea:

"It was another one of those words that covered up what was going on... It was a way of not talking about politics... If you could apply the word "magical" then that dilutes the realism but it seemed legitimate because there were these supernatural and unrealistic things going on in the text... My own use of magic, simply comes because that's the way the world was for me and for the black people I knew... So it seemed impossible for me to write about Black people and eliminate that simply because it was unbelievable" (Christina, 1986, p. 255).

Although Morrison works ordinarily concentrate on female in color, but she does not characterize her novels as feminist writing. In an interview Morrison has been asked, "Why distance oneself from feminism?" (Jaffrey, 1998, para.6). She answers:

"In order to be as free as I possibly can, in my own imagination, I can't take positions that are closed. Everything I've ever done, in the writing world, has been to expand articulation, rather than to close it, to open doors, sometimes, not even closing the book – leaving the endings open for reinterpretation, re-visitation, a little ambiguity". (Ibid).

She adds that:

"off-putting to some readers, who may feel that I'm involved in writing some kind of feminist tract. I don't subscribe to patriarchy, and I don't think it should be substituted with matriarchy. I think it's a question of equitable access, and opening doors to all sorts of things." (Ibid).

To sum up, *Beloved* with its magical realism serves as an excellent method for showing the readers the plight of female slaves in the American society as well addressed many feminist issues. Morrison chooses slavery which is regarded as a great historical topic to examine women's vulnerability in patriarchal. the novel emphasizes the way women are treated by presenting the community's shock when a female achieves the strength and courage when she in isolation.

Morrison's fictions investigate the methods by which black female are considered poor and play a lesser position in the society. Furthermore, her fiction gives a voice to the slavery females, whose voices are silenced. Just like Sethe who takes steps toward the freedom and breaks the silence of other women, the silence who makes the man superior, since all women in the novel are obligated to satisfy their masters as they are created only to serve them.

Sethe will be unable to have such a future of freedom except if she confronts the past Paul D says to her, "me and you, we got more yesterday than anybody. We need some kind of tomorrow." (*Beloved*, p.249). As a result, Sethe gets her identity as well as her future. Indeed, Morrison depicts Sethe as a brave and bold woman who is completely self-sufficient in running her life. She demonstrates all of Walker's womanist qualities, which are: "outrageous, audacious, courageous, willful behavior, love of struggle, regardless". (Walker, 1982, p.12).

In addition, Morrison aims to highlight that Sethe is not the only one who should encounter her past, but even America must confront what has already been done to the blacks throughout its history. Morrison writes what is the truth as it was without limitations; she never takes the risk of hiding the whole truth. While portraying the realities of African Americans, she employs both realistic and irrational occurrences, protagonists, settings, and times.

The novel with its magical realism serves as an ideal tool to present to the readers the conditions of females in the society. Women's voices in magical realism novels are looking for an accurate combination. Magical realist novels try to describe the strength and the experience of women within a culture dominated by males, demonstrating how each woman gains power despite the trauma and circumstances that limit her and examining the consequences of this power.

In Morrison's novel, gender plays a significant role in self-defining because gender makes novel's women suffer double. Women are marginalized on a large scale as a result of their gender; women are marginalized due to the patriarchal system of society in addition to, the inhuman institution of slavery deprives them of their rights and identities as a member in society. The jobs of Men and women in slavery occasionally overlapped, such as when they are all toiled on the farms. However, due to the patriarchal structure system of slavery, men and women played separate duties, but

women slaves is being subjected to sexual and financial exploitation so they suffer double. Women are plagued by their previous experiences and they would not be able to forget the wounds of rape and the abuse that had rendered them powerless.

Thus, the women try to survive and perform their roles in every possible manner in the family and community. And magical realism reading completely helps Morrison's idea that *Beloved* is more than just a ghost and serves as a representation of the culture of the Black, a symbolic emergence of the females' identity that is suppressed and stolen from them.



CHAPTER THREE

MAGICAL REALISM IN ANGELA CARTER'S *WISE CHILDREN* FROM A FEMINIST PERSPECTIVE

3.1: ANGELA CARTER AS A NOVELIST

The great history of British female authors deserves preservation. They included in their writings tales about illegitimacy, poverty, alcoholism, and low levels of education. As Roemer and Bacchilega state: "Angela Carter alongside Toni Morrison she is the most commonly taught woman writer on North American programs, and have number of important surveys of her work" (Andermahr & Phillips, 2012, p.1).

Ann Bowers regards Carter as "the most celebrated English feminist writer of the 1980s and 1990s who wrote carnivalesque, exuberant magical realist narratives" (Bowers, 2004, p. 59). Carter influenced the British women authors and it was crucial, especially in 1979 which was the historical turning point, when she published the feminist collection of stories "*The Bloody Chamber*" and "*The Sadeian Woman*". Women authors, including Carter, employ postmodern techniques as a shield to access freakish, dangerous regions of modern cities (Showalter, 1998, para.16).

Angela Carter is an English novelist, journalist, and a story writer, whose writings are amusing, terrifying, and brutal, and has always been shaped by eagerness, intelligence, as well as the style of luxurious beauty. She was among the most distinguished writers of the 20th century. Angela Carter was in the tenth position according to the Times' list of "The 50 Best British Authors Since 1945" (The Times, 2008, para.2). Angela Carter spent her early years with her journalist father and her cashier mother, and she was their "intensely loved and thoroughly spoiled" (Hill, 2016, p.4). Later, she moved with her grandmother during the period of wartime bombing. Carter was pleased with her grandmother, but she was dissatisfied with the environment, that is why the grandmothers were frequently come out well in her works while mothers

were less. That time was a toxic environment, and the majority of her reading was about war casualties, as well as the horrible news of bombings (Ibid).

Carter began her writing at the time when she specialized in the medieval period literature at Bristol University. Her short stories as well as her fiction were shocking, with graphic violence, and sexual themes, and were widely characterized as gothic. She did not just produce fiction; she also wrote literary essays and social articles. Her writing was frequently satirical, caustic, bitter, and disdainful, yet her intelligence was evident (Barker, 2004, p.2). Carter's visit to Japan was a turning point in both her literature and her life. She experienced love affairs, read Borges, as well as discovered that the Japanese culture is a blend of delicacy and brutality that fueled her imagination and allowed her to break free from realism's limits (The Official Website of Angela Carter).

Carter departed her husband after nine years of being married and traveled to Japan for 2 years, spending money from what she had earned through the "Somerset Maugham Award". In 1974, she published *Fireworks: Nine Profane Pieces*, which is a collection of short stories about her time in Tokyo. Carter published numerous novels, nonfiction works, anthologies, and articles. She was diagnosed with lung cancer in 1991, and in the same year, she published her novel *Wise Children*, and passed away in the next year at the age of 52 (The Official Website of Angela Carter).

She wrote a short story whose name is "A Souvenir of Japan". In this book, Carter explains her feelings as she feels completely out of place as a Western outsider and as a female in a male-dominated community. In addition, the language barrier pushed her to view life with a sharpened sense to rename things, beginning with her perceptions of what does it mean to be a woman as well as behave as one, as she describes (Passolini, 2012, p.1). The strong image of the mirror is used to express perceptions of the Japanese society and concepts on identities. Since there is no single way to live her life freely, the mirror image serves as a reveal of the protagonist's illusions of love for Japanese culture and her husband.

Angela Carter's literary works include nine novels, two television scripts, a book of verse, four collections of short stories, four plays for radio, and two film screenplays, as well as, several journalistic works (Stoddart, 2007, p. 3). Based on Carter's works, it is notable that they are not solely related to only one mode, but she

introduced various components within one work. For example, Fantasy, apocalypticism, allegory, and grotesquery are all present in her books, but with varying degrees.

The first novel was “*Shadow Dance*” (1966), where she published it when she was twenty-six old. The novel is set on a foundation of youth culture that Carter is familiar with. When she wrote it in 1964 during summer, she was a student at Bristol. Carter gained widespread acclaim and admiration in the United Kingdom when her first novels were published in the late 1960s, combining gothic and surreal features with dramatic depictions of urban victims and sufferers. Her wit, imagination, quirky characters, descriptive assets, and higher sustained narrative have all been lauded by critics though some have questioned her depth of intent and suggested a level of affectation (Barker, 2004, p. 2).

One of the essential themes of her novels is the necessity of personal identity. She thought that we are neither wrong nor right, but there are just roles where we either become proficient in or not. Carter's works are noted for being feminist, magical realist, and picaresque. In 2012, Carter's novel *Nights at the Circus* was named the best James Tait Black Memorial Prize winner ever (Alison, 2012, para.2). Thus, Carter became well-known for her collection of short fiction, namely “*The Bloody Chamber*” in 1979. In this book, Carter reinterpreted the ancient fairy stories that many people had heard and even internalized. Carter makes it perfectly clear that the goal is to “get the hidden material from the traditional tales, rather than doing a revision or, a horribly adult fairy stories” (Haffenden, 1985, p.80). In this collection of short stories, she presents a different representation of male and female characters because these stories imply and support the oppression of females’ sexism.

Angela Carter's writings are most often linked with fantasies, Gothic, odd, fairy stories, burlesque, supernatural, magical, and metaphorical, which transfer us beyond the actual history into a purely symbolic literary domain. The power of discourse is the fundamental weapon in Carter's writings to extract and deconstruct the deeper meanings based on the old misogynist attitude (Joannou, 2007, pp.111-112).

Her writings in general try to challenge the society's cultural prejudices and criticize the standard lines of thoughts. She clearly opens a unique perspective in her writings that plays with the free will of women's identity, employing a unique substance and a technique that are not seen in classic fairy tales. Carter's writings liberate us from

traditions, destroying the pompous status and the temples and commissariats of the right and virtue as well as show us that those who have the power get their power and life from everything that is unjust, illegitimate, and low (Cavallaro, 2011, p. 5).

Despite Carter's admiration of magical realism writings and fairy stories, she was against de-mythologizer who was tacitly opposed to the ideals of mythopoeic literature. Gordon claims that she was always careful to make a difference between a myth and a folklore because she believes that the folklore represented a real English national identity, whereas myths were amazing lies devised to enslave people. According to her, myth is something that needs to be uncovered. (Wise, 2017, p.236). Her novels are more based on folklore as *The Snow Child* in 1979 and *The Werewolf* in 1979. Unlike other authors from colonial countries who see magical realism as a tool for decolonization, Carter uses it to preserve Europe's folk history. (Ibid).

According to Shaffer, Carter's fictional works address situations and topics that exemplify the substitutional front line in which women fight and compete for their survival against poverty while also suffering the traumas of abortion, rape, murder, and prostitution (Shaffer, 2011, p. 30). Also, he stated that Carter's writings are riddled with a hybrid of languages. Carter's magical realist works are defined by their distinctive mixing of English, Hindi, and Urdu tones and phonology to make a hybrid language and new mythology (Ibid, p. 92). Her fictional works reflected the political activities of her time, depicting social injustice, thematizing ethnic, and sexual identity struggles (Ibid, p. 468). According to Rushdie, her works have never been appropriate in terms of the moral fiction (Rushdie, 1992, p. 3).

Successful and skilled novelists use in their writings different stylistic techniques for rhetorical purposes and these strategies provide aesthetic, social, emotional, and intellectual values to the writing. When the writing is used in a too plain, simple, and straight approach, it makes the text seems monotony and the reader feels bored. However, an exceptional author can arrange his ideas distinctively and intriguingly and can greatly enhance the attractiveness of his work (Hale, 2006, p. 15-16).

Angela Carter's incentive approaches and unique style are extensive and deliberate. Her goal of these stylistic strategies is to achieve a new vision for the society. In this regard, Lorna Sage states:

“Carter's branching and many-layer narratives reflected our shifting world of identities lost and found, insiders versus outsiders, alternative histories and utopias postponed. In her stories there's a magical democracy - no class distinction between humans and animals and allegories. All her writing was at odds with conventional realism”. (Sage, 1992, para. 2).

Moreover, Sage mentioned that Carter's writings are characterized by “open-endedness”. She finds it difficult to put a specific end to her novels and prefers being open (Sage, 1992, para.5). She could not put a specific happy end, because she was realistic and believes the eternal happiness does not exist in our world. Furthermore, by this technique, she enables her readers to choose the end, which makes them think more about what will happen.

Carter is the most well-known practitioner of magical realism in the United Kingdom because “The magical realism of Carter is to subvert the authority of British ruling classes” (Bowers, 2004, p.64). She deviates from the original stories' literary form, posing a challenge to its literary framework. Carter gives both suspense as well as a surprise into her updated interpretation of folk stories. The magical realism of Carter is contrary in ideas and goals of the mythical literature in terms of intent and achievement. In addition, it has striven to distinguish between folklore and myths, in which myths regard as mere lies designed to make people enslaved. (Gordon, 2017, p.238).

Carter's novels can be examining through different literature genre as magical realism feminism Marxism

3.2: AN INTRODUCTION TO *WISE CHILDREN*

Slapstick comedy, TV gameshows, Hollywood musicals, and popular songs are characterized by *Wise Children*. The subject of cultural forms' legitimacy appears to be fundamental to this novel in particular. Dora Chancer is the narrator of the book which establishes a link between family ancestry and culture and accepts and celebrates the story's Shakespearian plot, which involves the hunt for true paternity and is followed by camouflage, false trials, and improbable events (Connor, 1996, p.37).

Wise Children is the eleventh novel of fiction by Carter in 1991, whose goal is to demonstrate how profoundly the legal and illegitimate universes are intertwined. After the publishing of this novel, Carter labeled it as her favorite work because she eventually decided to write about Britain's capital because she wanted to conserve London (Bradfield, 1994, p. 93). Moreover, she discussed how *Wise Children* deals with the British society and the artificial divide between the high class and the lower one, as the British people claim that there is an ultimate divide between “the bawdy and the remote ones” (Ibid).

Women's lives, particularly the old women's lives, do not appear to be a good topic that would sell a novel well, but since the 1980s, some British novelists have used the lives of older women as the substance and topic of their books, focusing on their life experiences, knowledge, and goals in older years. Angela Carter was among those novelists, where in her novels, *Wise Children* and *Rose Tremain's the Cupboard* not only focused on elderly women, but also challenged the Western notions of old age through inventiveness and humor (Oró-Piqueras, 2002, p. 1). Carter gives elder women a voice as contemporary creations and raises questions about the relevance of the opposition between history and women's own tales (Ibid).

Wise Children is about a seventy-five-years old lady named Dora, who tells the story of her life with her twin sister, where they work as music-hall musicians. The novel starts with Dora and Nora celebrating their 75th birthday since they are identical twin sisters. At the same time, it is their real father's birthday named Melchior Hazard, who is a Shakespearean actor, as well it is his identical twin brother Peregrine, who is

presumed dead, and according to Dora, she is the story's narrator. It is also Shakespeare's birthday. Therefore, Dora and Nora try to share their memories and childhood by talking about their family. Perry Hazard, the eccentric actor who takes the twin around the world on his trips, is thought to be their father by everyone except the twins who do not believe that he is their father instead they believe that his twin brother, Melchior, is their real father. Even it was Melchior's 100 birthday, he did not admit that he is the real father of the twins.

Moreover, he gives his brother legal guardianship since he does not want parenting children to expose to danger his profession. Perry supports them since it allowed him to spend more time alone with them while touring theaters, but he is not a good person; he seems that he molest the girls sexually. Dora and Nora spend their teenage years hunting for love in the most wrong places. Their birthday celebrations begin with a shock when Tristram Hazard, who is Melchior's son, their half-brother, comes to them, and he believes that he is the twins' nephew. He tells the twin that their goddaughter, Tiffany who they love most "Isn't she lovely? Our beloved godchild" (*Wise Children*, p.20), as well as Tiffany's partner, is missing. After this bad news is delivered to the twin, it was revealed that a dead body was discovered, which is thought to be Tiffany's. At that time, the two sisters find that Tiffany is pregnant with Tristram's baby, but he fails and refuses to take on the duty as a father.

Once, Melchior invites the twins to join him in a Shakespearean play, they are pleased, believing that Melchior is expressing interest in them, but he is not concerned with them. He simply believes they are attractive and will work well in his play. He finally settles in Hollywood working as a film producer and gives the twins minor parts to act. Then, Melchior married a pretty actress named Saskia who has two daughters, Imogen and Saskia. He accepts them and adopts them as if they were his own. Dora and Nora are upset by this behavior; however, they keep silent since they do not want to lose Melchior's affection, but he quits paying attention to them soon as he has two boys, thinking that his family is big and no need for the twins.

In the end, Melchior specifically invites the daughters to his birthday because he intends to make a formal statement that Dora and Nora are his legitimate daughters for the first time after seventy-five years of pretense and denial; he acknowledged that the twins are his biological daughters. Perry closes out the evening with another mind-

blowing surprise that grandmother Chance is the daughters' mother. This amuses the daughters and does not bother them. Dora and Nora are given the twin kids of the lost son, Gareth, as a gift from Peregrine at the end of the novel. They realize that they cannot afford to die before their children reach adulthood. The novel's concluding sentence reveals a message that runs throughout the novel: "What a joy it is to dance and sing!" (*Wise Children*, p.232), because they "refuse point-blank to play in tragedy" (*Wise Children*, p.154).

Indeed, the inseparability between high and low culture appears to be implied by the frequent coupling of legitimate and illegitimate. Moreover, Carter's work aspires to surpass not just match the media's capabilities, intensifying and redoubling their follies for satirical effect (Connor, 1996, p.37). From the very beginning, the popular culture's authority is demonstrated by combining the two opposing sides of the high social class and the low social class divide, thereby enabling them to coexist together. The novel shows that coexisting when Dora identifies herself and her sister as illegitimate from the working-class daughters of a high-class Shakespearian actor, and this contrast is palpable (Mirmusa, 2014, p. 150). Dora said "the wrong side of the track... living". (*Wise Children*, p.1).

The novel expresses Carter's unwavering effort to illustrate the obscurity assigned to women in a society dominated by males (Gambles, 2001, p. 164). In addition, it expresses Shakespeare as a cultural ideology as well as the intricate beliefs concerning paternity. The novel also discusses the British social system, including snobbery, hypocrisy, and pretensions (Bradbury & Judith, 1992, p. 188). The novel represents many aspects of Carter's life, such as the aftermath of war, the British society, the grandmother, and male and female portrayals. The novel is a clever mixture of tragedy and humor and the real and the unreal.

Wise Children is considered by critics to be Carter's most captivating and inventive work. She is among the most important postcolonial writers in English, having written a number of critically acclaimed books.

Wise Children, appears to be a biographical one since it tells the story of twins, it is a work of magical realism because it is defined by the blending of realistic things of ordinary events as well as characters with aspects of fantasy and ambiguity. Thus, the

novel blends magical and realistic aspects such as a fairy tale, illusion, and accidents, drawing out all the realities and the impacts of other authors' writings.

3.3: THE DISCUSSION OF MAGICAL REALISM IN *WISE CHILDREN* FROM A FEMINIST PERSPECTIVE

Firstly, some critics have related Carter's novels to the magical realism genre, which is described as a writer's depiction of fantastic or impossible aspects in a realistic everyday setting. The magical realism of Carter addresses interior issues such as national and internal decay, discrimination, the independent countries and the colonial countries, and sociopolitical and sex justice. (Hart & Ouyang, 2005, p. 116).

The magical realism of Angela Carter is:

Interweave the plausibly real and the impossible, feeding into the overall critique of gender relations and oppressive ideologies at large ... What she does achieve, I believe, is to challenge and subvert some of the existing narratives by destabilizing relationships between the fantastic and the real, so that it becomes difficult or even pointless to distinguish between them. What is true is multiple and slippery. The great strength of Carter's writing is its capacity to hold this slippery multiplicity attempt. (Hart & Ouyang, 2005, p. 149-150).

The concept of both magical realism and Feminism is not easily defined. Both include many functions, definitions, and critical opinions. However, these two literary concepts have goals in common. If we examine magical realism and its role in *Wise Children* from a feminist perspective, we will find that the novel is divided into major axes, which are history, identity, and excessive liveliness. Carter does not stay far from the approach that Morrison uses to present the reality of women in society, which is the main concern in her novel.

Carter as Morrison uses the history and the flashback technique which are magical realism's features when Morrison uses Sethe and re-writes the history of the black people with some magical elements. Because of it is the ability to show the past life, which is an important thing in feminist theory to achieve the real identity of women. Carter's magical realism, with the usage of the fantastic and symbols, creates a world that not only connects with the tangible world of reality, but it gives alternate perceptions of the real, in order to make another outlook of women in society.

Firstly, the fairy tale is a magical realism element and a symbol that Carter uses in each chapter that opens with a fairy tale introduction, whereby the use of its prologues in the narrative creates a mythical atmosphere and reveals Dora's perspective on their existence. She perceives their life, Dora and Nora's life, as a fairy tale, which makes the story have a happy end, they continue to sing and dance, as Dora always says "What a joy it is to dance and sing" (*Wise Children*, p. 225).

By the fairy tale Carter tells the history, Carter goes back to the Shakespeare period, the history of England, as well as the distinction between high and low culture (Buzwell, 2016, para.9). Thus, Shakespeare's works are referenced frequently in *Wise Children* to examine the novel from a variety of viewpoints. Starting with the history due to the period that Carter began to write, the period characterized by the voiceless of women and she want to give other dimensions of her society. The historical events of the novel accrued in a real setting which is a magical realism element. Where a typical environment with well-known historical realism. In magical realism, happenings are not defined by universal principles of logic.

Carter tells us the history of the British social classes by her narrator, Dora, who is the illegitimate daughter and lives working class while her father is from the upper class in the society; as Dora says: "Welcome to the wrong side of the tracks" and "We've always lived on the left-hand side" (*Wise Children*, p.1). This explains female life in the Shakespeare period, especially those who are illegitimate and affected by the social classes and norms. As Bowers states that the magical realism of Carter "is to subvert the authority of the British ruling classes" (Bowers, 2004, p.64).

Now, if one shifts back to the Shakespeare time and Shakespeare's plays, they will show us the Shakespearean and society view of women at that time. Female seems to be victims due to patriarchal society and restricted lives. In some of Shakespeare's

works, he presents women as inferior to men and continues trying to destroy the inequality. At that time, women are conceder as citizens of the second class as well they do not allow to do a major in society even in the theater. For instance, in the theater when they want to perform Romeo and Juliet to people, who played Juliet and other female roles are young boys who called "beardless boys". (UKEssays, 2018, p.1). And even when women are allowed to perform at the theater, they are still inferior to men. Dora and Nora get lower pay at the theater than others. The magical realism writings demonstrate their ability to present a world that offers not only pleasure but also a fair amount of sadness; it manages to present a picture of life that emanates a level of energy and vigor. As a result, readers are rewarded with a view of a world that still includes plenty of things that have been missed elsewhere (David, 1995, p. 65). Carter presents a world with both happiness and sadness.

By making Dora narrate and controlling events of her past story, Carter asserts that the females are the author of their actions. As well as she combines the feminist understanding of autobiography's importance to females with the changing views of the old-age oral history of females. The autobiography's important to females because it "helps women discover that their emotions, circumstances, frustrations, and desires were shared by other women. And those aspects have been erased, ignored, demeaned, mystified and even idealized" (Morris, p.60). as Dora's narrating her history, she activates those aspects. Moreover, telling the history is important because Carter challenges the history as the men's conventional control over women's lives. In women's history, the concept of self-making seems crucial.

The British society is distinguished by a patriarchal system, it is "refers to male domination, to the power relationships by which men dominate women, and to characterize a system whereby women are kept subordinate in a number of ways" (Bhasin, 2006, p.3). This term is frequently used by feminists to define the male-female power dynamic. As a result, it is not just a term because feminists utilize it as an idea, which is a tool for understanding women's reality. According to Walby, she defines as "patriarchy as a system of social structures and practices in which men dominate, oppresses and exploit women" (Walby, 1990, p.20). And in the feminist theory women are lowered to the position of the weaker, second sex, and they are subordinate because men see them as different unlike themselves. (Beauvior, 2010, pp.26-27).

Dora rejects the patriarchal, hegemonic society that has suppressed the rights of the vulnerable and minorities throughout history. For instance: “Poor little innocents,” said Grandma. The pirates’ father was joining high society” (*Wise Children*, p. 47). Carter wants to show the reader a male dominate society and this is the thing that makes Carter use magical realism in her writings, she believes that the thing that stopping females in society from practicing their freedom is that they have a comply with reality and a restricted imagination; therefore, she uses magical realism, which makes her novels break the boundaries of rational and tradition life, thereby resulting in limitless beauty of imagining. As Bowers states that:

“No one writer attacks the authority of the male British ruling classes and their dominant culture more adeptly than the feminist Angela Carter. Using magical realism as her means of attack, particularly in *Wise Children*” (Bowers, 2004, p.65).

Moreover, she believes that it is important to free not only females’ minds but also males’ minds from any traditions that lead them to live without examining different ways to live away from the well-known norms instead of convincing themselves that these norms are unavoidable. Since her writings as many critics have recognized that “the dominant critical construction of Angela Carter is as feminist and postmodern fabulist” (Andermahr & Phillips, 2012, p.1)

Furthermore, Carter’s character, Dora, asserts her rights as a woman not only to give a different view of history but also to deny the patriarchal history, reveal the flaws of its functions and workings. (Deleyto, 1995, p. 185). That makes Carter mix the magic, real situations, and feminism. According to Bressler, the major methods and different purposes of feminist criticism is the focus on the patriarchal system, namely the dominance of men over culture and society. Thus, magic is an essential tool for women who want to confront the patriarchal history and create their own narrative (Bressler, 2007, pp. 167-168).

As Shaffer states that Carter frequently praise highly the British feminist politics:

“She is always happy to acknowledge the politics implicit in her fiction. Carter viewed her challenge as to communicate her feminism in such a way as not to compromise her creative energies. Carter’s strategies of appropriation, subversion, and narrative experimentalism have been revealed to be particularly effective and provocative” (Shaffer, 2011, p. 120).

On the other hand, her using of magical realism goes along with feminism as Bowers says that the magical realism of Carter regards as “a means of attack patriarchal upper class, by emphasizing to excess the attributes of the female, illegitimate working class” (Bowers, 2004, pp.65-66).

Carter's magical realism is highly influenced by Freud's views about the mind's working with dreams. Based on this point, Carter takes advantage of Freud's ideas by putting her readers in the middle of fact and fiction (Amit, 2000, p. 143). Thus, her magical realism demystifies the balancing act between metaphysical visions of the world and the appropriateness of society to specific norms. She refused to imitate life and suggested that the meaning of life is beyond imitation. The magical elements of Carter's fiction possess a feminist political language that links them immediately and favorably with the actual world since she chooses female characters to be her protagonists (Day, 1998, p. 8). Consequently, magical realism suits Carter well, as she is a journalist, a novelist, and a feminist.

Furthermore, the female character that Carter use is against the patriarchal system, as Grandma Chance defeats patriarchy by employing the opposite which is a matriarchy. She establishes a society run by females for females (Lapeire, 2010, pp.62-63). “Grandma invented this family. She put it together out of whatever came to hand... she created it by sheer force of personality” (Wise Children, p.13). She takes the Chance twins, Grandma is supplanted by the Chance twins, who look after Tiffany and Wheelchair in exchange. Carter changes the stereotypes and gender roles associated with women like the role of wife and mother.

Not only in *Wise Children* but in Carter's most work, she uses eccentric and radical aspects to bring awareness of the patriarchal system in the society and the enforced norms and standards over women, detailing the surroundings, hero and heroines' views, and feelings to provoke the reader's curiosity and awareness. Seago stated that Carter's works can be defined as the “most intellectual advancement is dependent on new interpretations of old writings. I'm all for putting new wine in old bottles, particularly if the new wine's pressure causes the old bottles to explode” (Seago, 1999, p. 1). Consequently, Carter defines her goal by justifying and defending the

grounds for rewriting historical texts to disclose their social purpose. Furthermore, she rejects the past method and procedures when she deals with contemporary issues.

In addition to that, in Katasavos's interview, Katasavos explain two points first that Carter sees that women in some literary works are described in a negative way and less than important roles in which satisfy them. Second, by her novels, she is seeking for encouraging women to have a step against this description and reject the oppression and seek equality. (Formisano, 2010, p.1). Carter also says: "I don't think I'd be the person I am if it weren't for the women's movement in the Sixties" (Wisker 2003, p. 71).

In addition to the historical function of magical realism, magical realism also involve change, and the mixing of two opposing ideas, such as these between the Hazards and the Chances, two families with very opposing views on life to explain that classes issue affects female condition in society, "gender justice is not possible while class stratification is not eliminated. [They] blame therefore Capitalism for women's oppression" (Kolawole, 1997, p.12). That means Feminist writers aim to improve women's social and economic condition. since they investigate the connections underlying class and gender.

As she uses the hybrid feature firstly as she told a fairy tale. "Once upon a time, there was an old woman in splitting black satin pounding away at an upright piano in a room over a haberdasher's shop in Clapham..." (*Wise Children*, p.53). And then shifts to the real world mentioning realistic things in such a serious way. Which makes the novel not like a history book. Because of "Carter writes texts which get reader work, and finally, perhaps, experience a kind of cognitive unravelling through the series of impossible contradictions she sets up" (Andermahr & Phillips, 2012, p.5). All the previous help to identify the female condition at a particular period. In addition to the hybrid feature, Ramos states that Carter's novel fits magical realism due to its "non-chronological" time frame (Ramos, 2021, para,3). for instance, the narrator, Dora, takes the readers back to their childhood and then shifts to their seventy-fifth birthday to show the female life at that time; especially those who illegitimate. "Good morning! Let me introduce myself." (*Wise Children*, p.1), and then shifts to the past "Once upon a time" (*Wise Children*, p.1).

After knowing the historical reality of women in British society at the time, it leads us to figure out how the twins built their independent identities even without the

presence of a father. As identity is one of magical realism's features, magical realism has become the language for self-identification (Warnes, 2005, p.13). The twins are marginalized because they are illegitimate and from the working class, which conveys the reality experienced by many girls at that time. Carter shows the readers that the twins get or form their own identities throughout the sequences of the events. Carter creates not only a new structure for the family but also for women who can live their lives without the conditions, traditions, and domination of society. As well, she presents the male character as weak with no courage of responsibilities.

In order to discuss that, firstly, When the readers think about the system of the family, it seems that the grandmother brings up Dora and Nora without any major male assistance, and this continues to the conclusion of the story, Dora and Nora assume the role of motherhood in the absence of a father figure. The novel implied that the conventional family is not only an option for people but also expectations of society, as stated by the title. Although having a father is not absolutely required in order to have a full family, as Dora makes clear, they do not notice their father's absence until their Grandmother points to him in a performance when they are only seven years old, which is indicated simply, as construction of society. As Dora says about grandma Chance:

“When the bombardments began, Grandma would go outside and shake her fist at the old men in the sky. She knew they hated women and children worst of all. She'd come back in and cuddle us. She lullabyed us, she fed us. She was our air-raid shelter; she was our entertainment; she was our breast.” (*Wise Children*, p.44).

Dora describes her grandma as her everything not only a mother. Which enhances the new family structure and the female role. The sisters say: “we owe her everything and the older we grow, the more like her we become.” (*Wise Children*, p. 43). Even after their Grandma Chance's death, they both believe that the ghost of her is still with them. For example, the sisters are visited by the ghost of their Grandma Chance before going to their father's 100th birthday party; her spirit is still in the house making the bedroom objects fly around. After her death Dora says:

“It was perishing cold in Grandma's bedroom and gloaming, only the one forty-watt bulb, but I didn't want to open the curtains, as if the light might scare away the smell of mothballs, boiled cabbage and gin

hanging in the air, by which we liked to think she made her posthumous presence felt” (Wise Children, p.183).

In this regard, it is clear that the sisters love their grandmother and she plays two roles, father and mother’s role at the same time, which makes the sister feel satisfied with the absence of the father. From the feminist perspective, Carter wants to discuss the identity issue. The twins are not recognized by their biological father, Melchior; rather, they are supposed to be his brother's daughters, Peregrine, the absent father in the sisters' lives. On the other hand, Saskia and Imogen Hazard, are Peregrine's actual daughters, despite Melchior's claims. And this explains the failure of the patriarchal system since Carter challenges the real identity of the men from the point that how can a patriarchal system exist if no one knows who are the real fathers. Thus, there cannot be a patriarchal privilege without even a definite patriarchal pedigree. This failure is reinforced by *The Second Sex* book by Beauvoir saying: “women are not born inferior but rather are made to be so. She called for women to break out of being the “other” and to realize their possibilities. (Beauvoir, 1949, P.105).

Furthermore, Carter gives Grandma Chance supernatural ability, Carter uses the supernatural employing her character Grandma Chance, in order to change the stereotypical view of women in society giving her something that makes her superior. That is against the gender role that makes women passive. Because Carter's novel centered on libertarian aims of all traditions that have been shaken.

“She [Grandma] took into her head the notion flowers suffered pain. How, when you cut a flower, it emits a scream of anguish – happily, audible to other flowers, but Grandma claimed her ears were sensitive enough to catch the echo; has a fearful spasm; a crisis, then goes into rigor mortis” (Wise Children, p. 91).

At the time when the twins get older, their lovers began to send them flowers, which irritates Grandma due to her ears that are sensitive as she can hear the flowers' pain where no one can do such a thing except the flowers around, and this represents a supernatural sense. At the same time, Dora and Nora feel that it is a normal thing and they do not make any fun of their grandmother. This is what distinguishes magical realism as all characters’ act naturally towards supernatural phenomena. Dora said that walking with her grandmother is just like “walk through no-man’s-land” (Wise Children,

p. 91). Employing such a supernatural power to grandmother a human being in an ordinary manner, possesses magical powers that enable her character in gaining social attention and weaken her society's patriarchal views on women. Moreover, Tiffany's disappearance emphasizes the magical aspect, and even more, when she again appears during the birthday party of Peregrine, coming out of a trunk, without explanations, forcing the readers to accept the magical events as they are.

Magical realism requires the existence of supernatural things, or whatever is contradictory to the traditional viewpoint of reality, but at the same time, it is not separated from reality, and the supernatural is frequently linked to the primal Indian worldview that coexists with the reasoning of Europe. The technique of adding supernatural elements wherein the exceptional turns into ordinary from the characters' perspective, also makes the reader experience unusual situations as the story develops is a component of magical realism. Furthermore, the sisters encounter their Grandma's ghost which is one of the magical realism elements, before attending the birthday party is an unnerving, surreal event occurring in a realistic environment "She's telling us Memory Lane is a dead-end,' I said. I could hear her voice clear as a bell" (*Wise Children*, p.187).

And all the previous, the family structure and the female role are related strongly with Carter's feminist attitude, as she mentions that "her two years in Japan radicalized her as a feminist, she described the young ladies of Tokyo behaved as though they had become their own dolls" (Acocella, 2017, para. 26). Carter's rejection of that status, as well as the imposed gender identity that accompanied it, meant that she is willing to put up with her husband's infidelity.

Feminism according to Carter was not only equality and justice; Carter rejected the thought of a woman suffering from put-upon. She tries to make women take what they want power, equality, and sex. She sees no inherent gender gap that could stop or prevent it. "Psychoanalytical feminists believe that gender inequality comes from early childhood experiences, which lead men to believe themselves to be masculine, and women to believe themselves feminine" (Lerman,1990, para.18).

Secondly, the protagonists and narrators in *Wise Children* are female and no one of them adhered to the social norms of their day. Dora and Nora, the elderly women, have lived their daily life according to their own norms, refusing to conform to

traditional behaviors of female patterns (Oró-Piqueras, 2002, p. 2). Dora's narration of their lives demonstrates how they have always wanted to be the masters of their own life rather than being the slaves of it. The novel could be included in the definition of Hutcheon "feminist postmodernism" in English literature, which undermines the validity of the past as a great narrative and its writers as objective storytellers (Ibid).

Carter, from the very beginning of her novel, demonstrates how vivaciously elderly women, 75th years old, Dora and Nora, dressed up, defying the patriarchal notion that the old women are no longer active in society. Women's responsibilities in the patriarchal society were typically limited to the rigorous norms, and females' duties were connected to their families, such as daughter, housewife, and mother. Traditionally, these positions were specified in a rigorous, traditional manner, while in her novel we find the opposite. The women are portrayed as strong independent thinkers who can escape their restricted gender norms is more closely associated with post-feminist ideology than with feminist thought. Women are no longer considered as victims under post-feminism, and classic feminism is really no longer appropriate in today's society, according to feminist theory.

Many of the characters in the novel reject the established social and gender conventions of their period while being loyal to themselves, hence recognizing the value of individualism in society. Although the ladies do not conform to nineteenth-century gender conventions, and the animals do not behave in a manner that would be expected of them. (Stoddart, 2007, pp.64-65). Dora and Nora represent individuals who have been marginalized by the ignorance of widely held social dogmas and the acceptance of society, that means they suffered while their father is surrounded by plenty, comfort, and pleasure with his family. In this situation, the illegitimate women protagonists are the antithesis of the male society.

As Bowers demonstrates, Carter's characters resist the patriarchal upper-class dominance by exaggerating the characteristics of the female, illegitimate working, and the middle class (Bowers, 2004, p. 69). The twins serve as a good counterexample to their father's relatives, where he left them in the past, proving that the patriarchal family is simply a social construct and no more. As Melchior's irresponsible negligence rises, the patriarchal power declines, and the twins represent a combined power of controlling over their actuality and the reality of other unfortunate members of their family. Dora

and Nora might be dominated not in the traditional sense, but at least they are in charge of their own perspectives, attitudes, ideas, and sexuality.

Moreover, in creating the twins' identity, Carter just like Morrison's use of female solidarity in order to get Sethe her own identity, Carter uses female solidarity or one can call sisterly bonds, which indicates empowering, long-lasting, and strong relationships fed by feminism, which is focused on significant change for the common good. (Bilginer, 2009, P.5). As Beauvoir states that about solidarity that women show greater and natural solidarity with one another than the males do, female do not override toward one another from inside this solidarity, women are all inclined toward the male-dominated world, whose ideals every seeks to control it for himself. (Beauvoir, 2010, p.630).

In this regard, one can say that sisterhood gives powerful. Since they are inseparable and they face the troubles of life in such a patriarchal society together. even when once when they love the same man Dora gives up her love for Nora, which makes a priority for sisterly bonds. As Dora says: "I was searching for my lost limb, the best part of me because without Nora, life wasn't worth living." (*Wise Children*, p.110). The second-wave feminist viewed women as a homogeneous group, as well as the concept of sisterhood viewed as the greatest form of female solidarity, ignoring all differences such as class, gender, nationality, race and etc. (Bilginer, 2009, p.13).

According to the male image in the novel, Carter has philosophical ideas towards men, firstly, the males' impulses and desires are very dominant in fiction and literature is popular. Secondly, marriage is viewed as a type of enslavement and submissiveness of a woman (Amitt, 2000, p. 40). Moreover, Carter considers our world as completely misogynistic, patriarchal, violent, and canonical. In this perspective, women are classified as "a dumb mouth from which the teeth have been pulled" (Ibid, p. 90).

Almost Carter wants to say to males that we do not need you. As in Peregrine and Tristrams' situation, they are back in Brazil because they are not needed anymore. Women in the novel do not need them (men), especially when Tristram is rejected by Tiffany. Moreover, Carter removed Dora and Nora from the role of wife and they regard the marriage as a game. As Dora says: "We are both of us mothers and both of us fathers" (*Wise Children*, p. 230). "Grandma invented this family. She put it together out of whatever came to hand... she created it out of sheer force of personality". (*Wise*

Children, p. 230). Here, Motherhood is not a matter of biology. On the other hand, Feminists attempt to connect between biological and the social, also to explain what is nature in order to encompass all types of broken motherhood. As well as lane Alpert stats that:

“Feminists have asserted that the essential difference between women and men does not lie in biology but rather ill roles that patriarchal societies (men) have required each sex to play ...Biology is hence the source and not the enemy of the feminist revolution”. (lane Alpert, p.15).

Carter presented the male character in a weak and bad position and irresponsible man, as Melchior, the father. On several occasions, he did not admit that Dora and Nora are his twin daughters, and he did not even reveal about them in public. For instance, “We do not see Melchior, as much as hear about him...There is a persistent history of absent fathers in our family” (*Wise Children*, p.35). "I may never have known my father in the sense of an intimate acquaintance, but I knew who he was. I was a wise child, wasn't I?" (*Wise Children*, p.196). That means Chance's girls never had a father-child relationship with their biological father, but at least Dora and Nora know him.

Moreover, Dora's discription of her grandmother as the twins' everything, is differ from describing her father even when he admits the truth that the twins are his daughter “Not that he'd said anything. Not that anything had changed. But we'd had a bit of love” (*Wise Children*, p. 197). Dora means that her father could not add anything expect a bit of late love.

In addition, Tristram, Tiffany's lover, when he knows that Tiffany is pregnant he says: “I'm not ready to be a father” (*Wise Children*, p.44). Carter brilliantly reveals men's failure by demonstrating how mature females are as a comparison to males who are unable of taking accountability for their own acts. As Tristram gives up both of them because he couldn't take responsibility and do father's role. And even when comes back to Tiffany, she tells him

“My baby! Think of my baby!’ He tore his hair, he gnashed his teeth. ‘Pull yourself together and be a man, or try to,’said Tiffany sharply. ‘You’ve not got what it takes to be a father. There’s more to fathering than fucking, you know” (*Wise Children*, p. 206).

So Dora says: "A father is a hypothesis but a mother is a fact" (*Wise Children*, p.223). as well "A mother is always a mother, since a mother is a biological fact, whilst a father is a movable feast." (*Wise Children*, p. 211). When Peregrine gives, Dora and Nora twins to take care of them even if the twins are not their biological babies. Carter wants to add the idea that women have great passion and giving, which makes motherhood not restricted to a biological gift. As Nora says to her twin that "We're both of us mothers and both of us fathers.... They'll be wise children, all right" (*Wise Children*, p. 230). In the same notion, Carter makes the motherhood as an optional thing to reinforce Beauvoir idea that: "Forced motherhood results in bringing miserable children into the world, children whose parents cannot feed them, who become victims of public assistance" (Beauvoir, 2010, p.566).

All these quotes explain that Carter wants to show the readers that the female character can stand alone, but no role is for males. As well as to bring up the idea that gender is not the major in creating the identity. And the twins will create their own identity just as Dora and Nora or may be better.

In addition to that, Carter presents the foolish and the weakness of Hazard when he loses his paper crown and start to cry "What shall I do without my crown? Othello's occupation gone!' He began to cry". (*Wise Children*, p.112).

"oh, my crown! That cardboard crown, with the gold paint peeling off. Do you know, can you guess, my dear, how much it meant to me? More than wealth, or fame, or women, or children" (*Wise Children*, p. 111).

Hazard's selfishness in his desires, his love of authority, explains the triviality of the patriarchal system when a man loves his paper crown more than her own family. As a result, *Wise Children* is Carter's "boldest deconstruction of the patriarch" (Gamble, 2001, p.181). The patriarchal system is always existing in Carter's fictional work. From all the above, Carter wanted to destroy the stereotyped image of sexual roles. which is make the readers think in a way contrary to the inherited social norms.

Carter disproves the notion that males are heroes by posing the question of how males can be heroes if they are immature and unable to be fathers. How males can claim to be capable of ruling the globe when they lack the maturity as well as the ability to

take care of their own children, as Melchior refuses to accept the twins. Through the bad family relations, according to Michael Hardin, "Carter dissolves conventional means of identity "the name and identity of the father", which destroys patriarchal privilege because the existence of patriarchy cannot be mentioned if the very patriarchs/fathers themselves are not known (Hardin, 1994, p. 78).

The last point, Carter uses the excessive liveliness, magical realism, according to Bowers, is "the excessive liveliness" and this element has made a significant contribution to subverting patriarchy in the work, notably that of the British dominating class. Carter's characters challenge the patriarchal aristocracy authority by exaggerating the characteristics of the feminine illegitimate lower class. (Bowers, 2004, p.66). Carter used this element to define the patriarchal notion that elderly woman is no longer active by demonstrating how vivaciously seventy-five years old women dress up and use make up for the birthday party of their father (Mirmusa, 2014, p,150). "I did her nails, she did mine. ... She did my hair, I did hers" (*Wise Children*, p.192).

The creation of a feminist consciousness and subjectivity that is active instead of passive is one of Carter's main concerns. According to certain feminist critics, the early writings of Carter depict women enclosed by the masculine gaze. Carter portrays women who seize control of their life and sexuality as well as fight for it. Carter's fairy tale protagonists live within their stories, sometimes even triumphing over social preconceptions and sexist ideas that limit their individuality. This restoration of important and effective heterosexuality in which there is no limit for women to their procreative role only. (Pavlova, 2018, p.2).

To sum up with Gamble's words; *Wise Children* "played a part in women's own appropriation and deployment of grotesque imagery in order to expose and critique the processes involved in creating socially-acceptable images of the feminine" (Gamble, 2001, p.215).

At the time of rising of feminism in Europe, there was a significant shift in terms of women's standing a role in the society. Women made their presence felt in various fields, including literature, media, bureaucracy, politics, and films. And women like Carter and Morrison give literature a great contribution.

Carter uses her writing to convey messages of our life. Carter does not necessarily seek people's acceptance for what she says; rather, she encourages them to be fully flexible to construct their realities. Carter's goals are well-suited to magical realism which stands against patriarchal concepts. Carter overtly describes and criticizes existing gender inequalities via the construction and occupying real and unreal magical space, which is a logical application of magical realism's self-reflexive as well as subversive by using magical realism techniques to visualize women's inner sense of humor about patriarchal, religious, and sexual views.

Besides Carter's obsessive concern with making a division between males and females and portraying women as equal to or even superior to the power of males, Carter pays close attention to the marginalized category of individuals who are regarded with disdain in some ways. Furthermore, she blurs the lines that have historically been made among both men and women, thus recognizing women as powerful individuals who are capable of defying exploitation and taking on male roles. Carter's female protagonists are depicted as possessing amazing abilities to rise against oppression as well as fight for their unavoidable equality, thereby resulting in the rebellion towards the traditional gender boundaries and the denunciation of patriarchy. She wants to prove that both genders are capable of achieving social acceptance and harmony regardless of the circumstances.

The truth is that she never cared much about the character's development but focused on emotion and image. Carter conveys ideas of feminism through the power of womanhood or new family structures with an absentee father. Carter's novel demonstrates women as being powerful and capable figures who can take charge of a situation and lead it to achieve success. In brief, the novel is a clear rejection of the patriarchal oppression that the ruling class has historically been practiced in Britain.

Finally, Carter pointed out that she is with the feminist side; "I would regard myself as a feminist writer because I am a feminist in everything else and I cannot compartmentalize these things in one's life" (Carter, 1997, p. 37). Despite her feminist attitude, she refused to call her novel a feminist one, but she called her work, only a piece of writing. She said:

"I write about the conditions of my life, as everyone does... Being female or being black means that once you become conscious, your position isn't the

standard one: you have to bear that in mind when you are writing, you have to keep on defining the ground on which you're standing, because you are in fact setting yourself up in opposition to the generality" (Haffenden, 1985, p. 93).

She emphasized her refusal of the feminist writer term. She added that being a female absolutely has an effect on her writing since she writes about her everyday life conditions.



Conclusion

Literature differs from history by its author touch and imagination, and each author's touch is a form of communication that does have a memory. That is why both Carter and Morrison put their touch in a literary work to reflect a bitter reality and immortalize it in memory, as a trying to change society's view in order to refine that reality.

Magical realism is among the most controversial literary genres. the term "magical realism" refers to the narratives that are grounded in reality but contain great magic touch. It is a kind of literary works that contain several important themes and theories, including for example feminist theory. Simply, magical realism has been coined as a result of previous movements such as impressionism and expressionism by Franz Roh who is a German critic of art, and it was firstly about a new kind of paintings. Roh's definition of magical realism influenced many, then the term moved to literature by Bontempelli. Later, it was adopted by Latin American writers, who considered it the true expression of their continent. During the boom years, magical realism flourished in Latin America. As a result of this growth, most people have come to connect the term with Latin America alone. Magical realism is closely linked to Latin American literature through a mixture of real and non-realistic elements, to arouse emotions and create imaginary worlds to escape from the real world. The term magical realism is used by several writers as well it has been subjected to development over time.

Magical realism is a style of writing where the author connects the realistic style of literature with the unusual features in a piece of art. As a result, magic realism seeks to add imaginary, extraordinary, and supernatural features to a fictional universe in a literary novel. Mostly, the practical aspect of artwork reveals the minutiae of daily life. On the other side, it employs magic to enhance the realism of reality. Many think that magical realism in literature is nothing more than entering the world of spirit and demons and what we call the miraculous aspect of human life, but it is much deeper than that, as some relate it to fictional heritage, news narration, tales, and historical writings. Thus, magical realism is not only in the miraculous aspect, magic, and spirits; rather, it

combines the three aspects that are between the ancient miraculous and stories, and news, and between modernity and the development of science and the current of consciousness.

The reason for the common use of magical realism is that the writers write their works under the guise of the term, in which anything is conceivable to escape from being blamed for criticizing the social and political environment. On the other hand, the readers do not have to believe or even accept everything in the text. As a result, the magic in their writings is not explained directly. Instead, the author insists that everything that happened is real. Even if it is not always clear, at least every society has a belief in something which is magical.

Toni Morrison is one of a group of writers who developed compensating visions in response to the harshness of history. Even though slavery has a long history, African American novelists such as Morrison saw American slavery as extremely oppressive, painful, and dehumanizing. Toni Morrison aimed at raising questions that would make the reader think of; she wanted the colorful women to be strong and not enslaved women. Morrison tries to offer equal justice, but obviously, her basis was towards the black female where Morrison was born and raised. Her novel portrays the slave life and how it affects every side of life. Moreover, it forms an individual worldview, and how eager, concerned, and important to love and accept other humans.

By using magical realism technique, Morrison was able to reflect the different reality from in the African Americans live. As American reality is characterized by rationality, in literature, authors prefer to use traditional realism, but Morrison portrayed magical realism that combines the material and spiritual world. In other words, Morrison combined the two cultures in her novel, but she preserved the African American history and heritage by recounting past facts and stories that are not recorded in the American history.

On the other hand, *Wise Children* critiques cultural, political, and sexual norms since Carter used magical realism to dismantle the world that the readers are familiar with to establish a notion that, regardless of the conditions, both men and women are capable of reaching societal acceptability and concord. By the fairy tale which is one of the magical realism characteristics, Carter constructs a world of powerful, bold, and

sometimes cruel female characters by contrasting typical gender norms in fairy tales, wherein the female is portrayed as weak, submissive, and exceedingly naive. Carter aims to show that all can achieve mutual recognition and harmony, whatever the circumstances are. Besides, Carter expresses thoughts of feminism through the strength of womanhood and the new structure of the family, represented by the absent father.

What is in common between these two novels is that they both are literary works which focus on the past experience of women, which means they are female-centered works. They both use the technique of magical realism not only to do a historical function but more to figure out the feminist issues of an entire society that has suffered because of oppressive regimes, especially those towards women. Moreover, the moving between the past time and the present, the strong female character, the message that the woman is a powerful, great and responsible creature, and the missed role or absence of a father, in addition, all the female characters were fatherless and the male characters were irresponsible and useless. All these common points serve the concept of feminism since it is the most appropriate approach to explore the condition of women. Because of the emergence of Feminism, women have been able to recover their rights and transform their passive image. In the same way that Feminism proves that women like men are capable of performing critical responsibilities. Furthermore, one of the most important aims of feminism is to give women with absolute freedom; as well as an equal representation in all aspects of social roles.

Feminism is a notion that has sparked a great deal of debate in all communities. in addition, Feminism is a concept and humanistic ideology which brings genders together for the betterment of their society. Thus, Beauvoir explains women's condition in a society that looks at them as the lower, the second and calls them the others. She argues that women are free and independent, just like other humans "men", who force women to become the others. There are parallels between feminism and magical realism making them mostly the same. As the feminist approach seeks the necessity for restoration and revival of the natural environment, harmonious, non - violence, and spiritual interactions between female and male and also with their natural world. As well aims to destroy the barriers to connectedness, which is necessary for the development of social systems focused on equality as well as tolerance for all differences. in the same

notion, magical realism seeks to destroy the barriers between genders and to destroy the traditional norms. Thus, they are both questioning the validity of the patriarchal system.

Both novels want to break the traditional image of society about women and encourage women to stand strongly against any persecution. Morrison and Carter are interested in drawing attention to the position of women in society and how they are abused by this society; therefore, in these two works, they portray women as capable of making critical decisions to change their destiny.

Thus, these two novels investigate women's desires, goals, and capacity to change their social status from that of only being the mother, daughter, and wife into a citizen that has regular roles and rights. The fundamental results which are obtained from the thesis, are first, that feminist endeavors are effective in several areas, resulting in a significant shift in women's status and function. These feminist endeavors are able to eliminate most of the conventional images of women and also elevate women's status in society by granting them social rights. Secondly, the use of feminism and magical realism in texts convey not only the mundane situations from which each text arose but more convey the hope for a new life, moreover, to produce the message that has been stated by Beauvoir in the second feminist movement "like man, the woman is a human being" (Beauvoir, 2010, p.31).

Eventually, one can regard magical realism as a weapon of the authors to express many aspects of our society because Toni and Carter convey the truth in an interesting way.

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