



**Magical Realism and its Reflections on Salman
Rushdie's Shame and Toni Morrison's Song of Solomon**

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**MAGICAL REALISM AND ITS REFLECTIONS ON SALMAN RUSHDIE'S
SHAME AND TONI MORRISON'S SONG OF SOLOMON**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Hamid Alsaqr-Alsadoon, titled **“Magical Realism and its Reflections on Salman Rushdie’s Shame and Toni Morrison’s Song of Solomon”** is fully adequate in scope and in quality as a thesis for the degree of Master of Science.

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Director of the Institute of Graduate Programs

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.

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FOREWORD

I would like to take this opportunity to express my thanks and gratitude to the supervisor of my thesis, Assist. Prof. Dr. Özkan KIRMIZI for his assistance and support during the writing of this thesis. Also, my great gratitude for his precious instructions and advice which made this work possible to come out with all his feedbacks during the writing of this thesis. It was a great honor for me to be one of his students. Also, I am deeply grateful to all the professors for their great contributions to my academic development. Sincerely, I thank them.

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DEDICATION

This thesis is dedicated to my parents, brothers and all my friends who supported me during my study.



ABSTRACT

This study analyzes magical realism in light of two novels, *Shame* by Salman Rushdie and *Song of Solomon* by Toni Morrison. The study presents the elements of magical realism that are mentioned in the two novels, analyzes their events, and uncovers the secrets of characters, especially those with supernatural abilities. The researcher discusses the conflict between the events of the novels and their development, focusing on the events related to magical elements, ghosts and supernatural events, which represent the main part of this study. The first chapter deals with the theoretical framework. It contains three main parts: The origins of magical realism, theoretical framework and magical realism in Latin America and Europe. This chapter reveals the nature of magical realism and its development in the international literature and its spread in Latin America and Europe, as well as studying the occurrence of this genre in famous works. The second part argues the relationship of magical realism to other genres and reveals the similarities and differences between them. Chapter three and four analyze Salman Rushdie's *Shame* and Toni Morrison's *Song of Solomon* in light of magical realism. It contains a detection of magical events, supernatural abilities of characters, and transcendence of logic and reason. This chapter argues events related to magical realism and how magical elements give a new vision to the novel and make the reader understand and perceive the events of the novel more deeply. It reveals the strange paradoxes that lead some characters to do things that seem supernatural and preposterous, but in the eyes of the characters are real and actually happened. The novel represents a virtual world with all its events and elements. The fourth chapter discusses the findings of this study and how the analysis of these narrations gave analytical results for the magical elements and revealed the objectives of analyzing these narrations with all their magical elements.

Keywords: Magical Realism, Shame, Song of Solomon, Toni Morrison, Salman Rushdie, Magical Elements

ÖZET (TURKISH VERSION OF ABSTRACT)

Bu çalışma, Salman Rushdie'nin *Shame* ve Toni Morrison'ın *Song of Solomon* adlı iki romanı ışığında büyümlü gerçekçiliği analiz etmektedir. Bu çalışma, iki romanda bahsedilen büyümlü gerçekçilik unsurlarını sunmakta, olaylarını analiz etmekte ve özellikle doğaüstü yeteneklere sahip karakterlerin sırlarını ortaya çıkarmaktadır. Araştırmacı, bu çalışmanın ana bölümünü oluşturan büyümlü unsurlar, hayaletler ve doğaüstü olaylarla ilgili olaylara odaklanarak romanlardaki olaylar ve gelişimleri arasındaki çatışmayı tartışır. Birinci bölümde teorik çerçeve ele alınmaktadır. Üç ana bölümden oluşur: Latin Amerika ve Avrupa'da büyümlü gerçekçiliğin kökenleri, teorik çerçeve ve büyümlü gerçekçilik. Bu bölüm, büyümlü gerçekçiliğin doğasını ve uluslararası literatürdeki gelişimini, Latin Amerika ve Avrupa'daki yayılmasını ve bu türün ünlü eserlerdeki oluşumunu incelemeyi ortaya koymaktadır. İkinci bölüm, büyümlü gerçekçiliğin diğer türlerle ilişkisini tartışıyor ve aralarındaki benzerlikleri ve farklılıkları ortaya koyuyor. Üçüncü Bölüm, büyümlü gerçekçilik ışığında Salman Rushdie'nin *Utancı* ve Toni Morrison'ın *Süleyman'ın Şarkısı*'nı analiz ediyor. Büyümlü olayların tespitini, karakterlerin doğaüstü yeteneklerini ve mantık ve mantığın aşkını içerir. Bu bölüm, büyümlü gerçekçilik ile ilgili olayları ve büyümlü unsurların romana nasıl yeni bir vizyon kazandırdığını ve okuyucunun romandaki olayları daha derinlemesine anlamasını ve algılamasını sağladığını tartışıyor. Bazı karakterleri doğaüstü ve akıl almaz görünen, ancak karakterlerin gözünde gerçek ve gerçekten yaşanmış şeyler yapmaya yönlendiren garip paradoksları ortaya koyuyor. Roman, tüm olay ve unsurlarıyla sanal bir dünyayı temsil eder. Dördüncü bölüm, bu çalışmanın bulgularını ve bu anlatıların analizinin büyümlü unsurlar için nasıl analitik sonuçlar verdiğini tartışmakta ve bu anlatıların tüm büyümlü unsurlarıyla çözümlenmesinin amaçlarını ortaya koymaktadır.

Anahtar Kelimeler: Büyümlü Gerçekçilik, Utanç, Süleyman'ın Şarkısı, Toni Morrison, Salman Rushdie, Büyümlü Öğeler

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SUBJECT OF RESEARCH

This study was presented to understand the impact of magical realism in literary works, and it reveals the role of this genre in giving a deep image of understanding the events of the novels and contributes to highlighting the magical elements and analyzing them from a different and new angle. This study examines the two novels from a magical lens and brings the events closer to the reader in a unique literary way.

PURPOSE AND IMPORTANCE OF THE RESEARCH

It is important to clarify that the first and most important goal of magical realism is to introduce readers to this unique genre that contains magical elements mixed with virtual reality in a logical and acceptable way.

Also it aims to clarify and accurately analyze magical realism and its role in the development of literature and its purpose in achieving this important balance between imagination and reality. Magical realism is an important movement in the history of literature due to its effective role in harnessing fictional literary elements in a logical way that respects the reader's mind and sensory awareness in analyzing events. As well as it aims to understand the novels of Salman Rushdie and Toni Morrison from a different and deep perspective, analyzing them on accurate literary foundations and concepts closely related to literary elements, and also creating a new perception of this important genre that may inspire many people and help them understand the events of the novel in a deep way.

METHOD OF THE RESEARCH

Magical realism was applied to this study by studying it on two novels. The magical elements in the two novels were discussed with an analysis of events related to magical realism by highlighting the supernatural abilities of characters, supernatural events and ghosts. The influence of this literary genre on the characters was studied. It contributed to revealing the secrets of the characters and their true goals by analyzing

these elements through a magic lens that highlights all the elements mentioned in the two novels..

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

It is certain that magical realism has a great value for literature in general, as it sheds light on magical literary elements and connects them with reality, and this link creates new and deep perceptions for the reader. *Shame* by Salman Rushdie and *Song of Solomon* by Toni Morrison contain magical elements that lead the characters to important events and contribute to giving a clear picture of the virtual world in the novel. Each novel deals with different elements, but magical realism is the common element between them. *Shame* presents an accurate embodiment of the shame that ignites man's anger and turns him into a monster, and this description gives an understanding of the impact of this phenomenon on society. *Song of Solomon* argues about the human journey in revealing itself through magical elements that spread in the events of the novel and that have a reflection on the impact of racism and slavery on the African Americans and their suffering at that time. These elements were embodied with supernatural abilities that lead to a flight to escape from slavery.

There are many problems facing this genre, such as not understanding it correctly, not realizing its dimensions, the elements that it tries to convey to the readers, and the difference it tries to distinguish, which is to separate reality from fiction and create a neutrality between them.

INTRODUCTION

This thesis seeks to study magical realism with all its elements and analyze the novel *Shame* by Salman Rushdie and *Song of Solomon* by Toni Morrison in the light of this genre. The magical elements in the events of the novels, the supernatural abilities of the characters, and the locations of magical realism will also be studied.

Magical realism is a literary term prevalent in international literature and used by many writers in their works. It refers to fiction that is closer to reality. It unites different genres and combines reality and magical elements such as supernatural abilities, ghosts and dreams. Magical realism dates back to the 1920s, when it was used for the first time by Franz Roh. It is difficult to find an accurate definition of

magical realism, but its meaning is found in its name. The term consists of two completely different perspectives, where the magical elements and the supernatural, dreams and realism are represented in the material world in all its forms: “they are oxymorons describing the forced relationship of irreconcilable terms. It is in fact the inherent inclusion of contradictory elements that has made and sustained the usefulness and popularity of the concepts to which the terms refer. In recent years the term ‘magical realism’ has become the most popularly used one of the three terms, referring to a particular narrative mode” (Bowers, 2004, p.1).

Magical realism is one of the most important literary techniques that have appeared in many works of fiction in German literature since the early 1920s, as well as Latin American literature as well, and then it spread and became famous in some works in the literatures of other languages and cultures.

Many authors have written about this literary genre, including Salman Rushdie and Toni Morrison, whose works will be discussed in detail in this thesis, specifically in *Shame* and *Song of Solomon*. The events in the novels, making strange illusions and perceptions mixing with the context of the novel, which maintains its connection with reality. Magical realism employs fantasy elements, such as the realistic character's ability to go far from reality and create fictional events and perceptions or supernatural abilities of some characters, and depicting these events in a way that astonishes the reader and expands his awareness, so he cannot distinguish between reality and fiction.

As a genre magical realism has connections with other genres and many critics tried to study and compare this genre with other literary movements and genres. Besides, magical realism discussed some narrative strategies with these genres, it has many characteristics that distinguishes it from other genres.

Salman Rushdie's *Shame* deals with a fictional character involving a psychopathic girl's embodiment of a mythical beast that kills, destroys and cannot be controlled. Sufyia's character represents one of the most important magical elements in the novel, as she is a girl born in a society that abuses and shames women only because she is a girl, and Rushdie wants to embody this phenomenon using magical realism. Through the sequence of events, this girl's anger at her parents' treatment of her and the society's persecution of her becomes apparent. She blushes and is considered a sponge

that absorbs the shame around her. This anger drives her to turn into a monster that kills people. Rushdie shows the psychological conflict in the character of Sufyia and criticizes this common phenomenon. Rushdie portrays this novel because of real stories he actually witnessed, and he highlighted fictional elements that embody the difficult reality.

The second axis in the novel is the character of Omar Khayyam, which represents an important part of the magical realism elements that Rushdie passes on in his novel. Omar Khayyam is the son of three sisters and he does not know who his real mother is because they keep it a secret from everyone as their stomachs swelled at the same time and at birth they lock themselves in an isolated room so that no one knows about it. Omar remains confined in the palace until he goes out into the world and becomes a doctor and decides to marry Sufyia, and many important events ensue from this marriage.

In Toni Morrison's *Song of Solomon*, the reader witnesses many fictional elements such as supernatural abilities and vision of events, a novel that simulates African American society and shows the negative aspects of the suffering experienced by black people. This suffering was embodied by the flight of Solomon when he escaped from slavery and became a symbol of courage and an icon of freedom from restrictions. The novel witnessed the presence of magical elements in a real world and was embodied as an actual reality, as if the novel happened in a virtual world, as Milkman, when he heard about Solomon's flight, felt proud without doubt that this had actually happened, and people treated this fact as an event and not a myth circulating among the people. Morrison uses magical elements bearing realistic signs, such as Pilate, who was born without a navel, which indicates her separation from this world. Morrison embodied Milkman's journey in search of himself with many magical elements, such as seeing ghosts and hearing legendary stories.

Salman Rushdie's *Shame* and Toni Morrison's *Song of Solomon* will be analyzed in the light of magical realism and a careful study of events, understanding stories filled with magical elements from supernatural abilities, ghosts, dreams and supernatural elements, and these elements represent the essence of magical realism that mixes a physical real world with a magical world. This connection makes magical realism a literary genre that unites different genres.

CHAPTER ONE

1. MAGICAL REALISM IN LITERATURE

1.1 Brief History of Magical Realism

The terms magic realism, magical realism and marvelous realism basically appeared in the 1920s, according to Hegerfeldt, the roots of magic realism can be introduced into the use of the term. The term was first used in Germany in 1925 by Franz Roh. And then it was used in America in the 1940s. Then it appeared clearly in Latin America in 1955 and its spread has continued to the present time. These periods attributed to the literary works of the writers who use the term magic realism in their writings in Europe and Latin America, as Bowers states: “The first period is set in Germany in the 1920s, the second period in Central America in the 1940s and the third period, beginning in 1955 in Latin America, continues internationally to this day“(Bowers 2004, p.8).

The history of magic realism is not exactly specified and there is no specific date to be based on. Even though, many critics have various thoughts about the origins of magic realism. For instance, according to Bowers, magic realism basically emerges in Germany in the 1920s and then spread in Latin America and Europe. Bowers assumed that the movement of magic realism is unexpectedly emerged and developed throughout literary history. The term magic realism can be pursued in Germany and specifically by Franz Roh (p.1890-1965), who introduced it in his book *Nach-Expressionismus, Magischer Realismus in 1925*, and then it had been translated into Spanish by Fernando Vela a few years after its publishing under the title *Realismo mágico. Post-expresionismo: Problemas de la pintura europea mas reciente* (Bowers 2004, p.8), and widely interconnected with postexpressionist painting. Roh was the first person who used the term magic realism and it became popular as a literary concept in the early 1960s. Another critic who attempted to find the exact history of this movement was by the American critic Seymour Minton who assumed that it emerged between 1922 and 1925.

After translating Roh’s book, magic realism began to draw attention from critics who were essentially influenced by its artistic movements such as Alejandra

Carpentier and Uslar Pietri from Latin America, they credited with adding a new concept to magic realism at the end of the 1940s (Hegerfeldt 2005, p.16). Carpentier has been the one who combined the Latin American term "marvelous realism" with magic realism, while Uslar Pietri was the first one who used the term magic realism in Latin America's context (Bowers 2004, p.14).

One of the critics who agree that magical realism appeared in Germany is Irene Guenther; In her essay, she published under the title: *Magical Realism, New Objectivity, and the Arts in the Weimar Republic*. According to Guenther, magic realism appeared in Germany due to the political events and violence that occurred when the critics found themselves surrounded by new developments modernity. Guenther assumed that in that era, the different perceptions were hardly able alone to confront the literary developments, the way of expression, and the implications of literature in the contemporary world. She also refers to the first use of the term magic realism by Franz Roh:

In 1920, leading critics and artists perceived Expressionism as having nothing more to say. It was resolutely pronounced "tot," dead. The "child" anxiously awaiting to take Expressionism's place, however, needed a "real name."...The child did not even embody one coherent style, but instead comprised numerous characteristics, new ways of seeing and depicting the familiar, the everyday. It was, in effect, ein neuer Realismus (Guenther, 1995. p.33).

Both of Guenther and Bowers agree that magic realism emerged in Germany and its origins go back to the 1920s, they also agree that Franz Roh is the first critic who introduced the term magic realism for the first time in his article *Magic Realism: Post Expressionism*.

It is essential to mention that Roh used the term Post Expressionism instead of magic realism to describe the new art that appeared after the First World War in Germany. Even though, he concentrates on the differences and similarities between magic realism and Post Expressionism that related to the new art he discovered and its significant role in portraying the painting and realism in the style of Expressionism. Roh portrays the essential prospects that magic realism concerns within the literature as he supposes, "For the new art, it is a question of representing before our eyes, in an intuitive way, the fact, the interior figure, of the exterior world" (Roh, 1925, p.17). The prospects that magic realism introduced in Roh's analysis are somehow related to the literary era that was spread at that time. Besides the reactions on Post Expressionist art

that many writers produced in their works in Latin America and Europe to contribute to spreading this movement to the rest of the world.

Roh emphasized the presence of imaginary and mysterious elements in the works of magical realism as he supposes: “the most important aspect of magic realist painting was that the mystery of the concrete object needed to be caught through painting realistically (Bowers, 2004, p.10). Therefore, this movement depends entirely on combining the fictional elements with reality, this is what characterizes this movement, and Roh’s using of this term was dependent on this combination of different literary elements, which were previously unknown, thus Roh used it in a new literary way which is considered at that time as a great phenomenon in literary works. Bowers refers to the psychological aspects that Roh encourages and basically in psychoanalytical influenced by Sigmund Freud and Carl Jung and the great influences by surrealists who had been affected by the literary revolution and contemporary human developments (Bowers, 2004, p.11). The surrealists emphasize the weakness of literary art in expressing the influences of the human psyche and the imagination and exotic perceptions that notify the human. Therefore, literature was concerned with dealing with the material world in a realistic manner, devoid of imaginary elements which depict the physical world as it is, thus it was necessary to take into consideration the secrets of the human soul, its hidden concerns, daydreams, and its representation of the world in an extraordinary way, but not outside the logical and mental framework. As Bowers writes:

Much of the confusion concerning magic realism arises from the fact that it was contemporary with surrealism. Surrealist manifestos were written in 1924 and 1930, and some claim it is a branch of this art movement. There are similarities between the two movements, and it is important to note that at later date magic(al) realist writers, particularly Alejo Carpentier, were influenced by both Roh and the surrealists. The similarities are significant, not least the surrealists’ desire to draw out the hidden psychic aspects of life into art, their desire for newness following the war, and their attempts to harmonize contradictions and paradoxes. These will be discussed in more detail in the next chapter. However, the theorists of both surrealism and Roh’s magic realism emphasized the differences of their artistic movements in an attempt to define them as distinct (Bowers, 2004, p.11).

The Latin American writer Alejo Carpentier has a different point of view about magic realism’s roots; he supposes that magic realism is closely associated with Latin America rather than Europe. In his essay *Marvelous Real in America*, instead of the term magic realism, he used the term marvelous realism to prove that this term is entirely associated with Latin America. For him, marvelous realism is the exotic events

that seem to be splendid. According to Carpentier, there is a great difference between marvelous realism in Europe and Latin America due to the impairment and debility that is related to the literary style in Europe, while the opposite is in Latin America. Carpentier's aim is to introduce magic realism or as he calls it marvelous realism as an entire part that belongs to Latin America's culture.

Another critic who agreed with Carpentier is Angel Flores. In his essay *Magical Realism in Spanish American Fiction*, he assumed that magical realism is associated with Latin America rather than Europe. Flores argued about the origins of magic realism, and he basically assured that the milestone of this movement is closely in Latin America. according to him, the first magical realist is Jorge Luis Borges in 1935. Carpentier was influenced by Jorge Luis Borges and many other writers who relied on his style and literary experience due to the great experience that he came with this literary movement. He believes that magic realism has emerged between 1940 and 1950 and it was the pinnacle of its appearance. Borges is considered as a pioneer of magical realism in Latin America as Flores emphasized and his claim is confirmed by what was mentioned in the collection of short fiction *A Universal History of Infamy* in 1935, which is regarded as an essential example of magic realism's appearance in Latin America (Bowers, 2004, p.15). Borges adds many fictional elements that basically related to reality and that how magic realism appeared. However, there are many arguments about the roots of magical realism and the exact decade is still disputed.

Another critic who discussed magic realism history and its expansion is Luis Leal. He asserts that the term magical realism was first used in Germany by Franz Roh. Leal focuses on the entire aim of magic realism and the relationship between reality and fiction in terms of the links in each of them, also the mysterious sides behind the main characters in a virtual world that deals with magical events. According to Leal, magical realism is a realistic simulation that concerns cultural identities and popular events in a rustic style and seeks to portray reality not in an imaginary way, but rather in a way that hides events and tries to explore mystery with events and characters (Leal, 1995, p.121).

According to Bowers, those critics such as Roh, Leal and Carpentier had essentially contributed to the evolution of today's magical realism and its style. Another writer Philip Swanson who has a completely opposite point of view in

magical realism's history, believes that the golden age of magical realism starts after the Cuban Revolution in 1959 due to its significant role in developing it. Then, Swanson indicates the evolution of Latin American literature in the 1960s after the Cuban Revolution and this era witnessed the spread of literary books, and that precisely had an essential impact on magic realism. Besides, many important novels were published at that time and some great writers have immortal works that take interest the world and became a basic part of Latin American's literature such as Julio Cortazar, Vargaz Liosa and Garcia Marquez, this boom period had helped in the development magical realism in Latin America and then its spread to the rest of the world.

It is not easy to determine the history of magical realism due to the dissenting opinions and their own diligence in discovering and searching, Flores for instance believes that magical realism belongs to Latin America at first then it used as a model in other places in the last decades (Bowers, 2004, p.32). Carpentier agrees with Flores about the origins of magical realism in Latin American literature, he also believes that this period took an essential place in what magical realism became due to the seed it planted in Latin America and then harvested from the whole world.

Bowers assumed that magical realism is associated with fiction, postcolonial, and feminism and also connected with various cultures and countries: “the fame of Latin American magical realism has propelled the rapid adoption of this form of writing globally. Magical realist writers have become recognized in India, Canada, Africa, the United States and across the world” (Bowers, 2004, p.19). Magic realism can be used as a genre or mode according to the writer himself, and can be combined with feminism or slavery in the same literary work as Toni Morrison did in her novel *Beloved* witch was combined from different elements thus it can add a completely different form to the novel and a new twist in its progression. Even though, magic realism is used as an independent genre in many literary works that related to different writers who prefer to use this genre in order to support the narration with magical realism elements which cannot be replaced by any other genres.

It is worth mentioning the reasons that made magical realism thrives in this period and precisely in Latin America, Among these reasons is what John Mellon mentioned in his Book Magic Realism volume about Garcia Marquez, that Latin

America is the home of magical realism due to the reality that shows these events, and this is what Marquez indicated that he wrote *One Hundred Years of Solitude*, inspired by looking at reality in their daily life full of these kinds of events, Myths and fantasies (Mellen, 2000, p.4).

According to Marquez, Latin America is worth of literary works that related to magical realism and ambiguity due to the reality that witnessed in that era and the events and cultural variables that followed, which left an actual influence on the writers such as Alejo Carpentier, Jorge Luis Borges and Marquez. Besides, ethnicity, colonialism and the political events that followed, they had an important role in the development of magic realism. The novel *One Hundred Years of Solitude* is the most famous novel that had written about magical realism because it contains a mixture of imagination and reality. It was published in 1967, and translated into thirty languages, Marquez had written it in 1965 in Mexico. This novel is regarded as one of the most important works of Spanish Americans in particular, and one of the most essential international literary works. *One Hundred Years of Solitude* is one of the most read novels translated into other languages. The writer narrates the events of the city through the biography of the Buendia family over six generations who live in a fictional village called Macondo, and they name many of their children in the novel by this name. Marquez portrays the effects on people who lived in Latin America and who were under colonialism in the light of Buendia family and their suffering in this era. Besides, Marquez focuses on the fictional elements that considered as an essential part of his culture thus in the novel, the origins of Macondo is analyzed by the narration of what happened in the village when it met the other world and the outcomes of its people's encounter with capitalism that effected on the entire culture.

Marquez depicts the lives of Macondo they lived before colonialism and their suffering after colonialism due to the destruction and the impact of the capitalist economy on people, Marquez introduces fictional elements to describe such events as a person dies and comes back to life, carpets fly, as well as a woman ascending to Heaven and other fantastical elements closely related to magical realism is one of the most prominent and first novels that were written in this regard.

One of the important periods in the birth of magic realism, which is worth mentioning, because it formed an essential part of what magical realism has become

today is postcolonialism. Magical realism is closely associated with post-colonial literature, especially after the expansion of the range of paintings and Latin American fiction, and magical realism took its place in literature in general and its connection with post-colonial in particular, as it came into agreement with post-colonial narratives due to the requirements of the era and in this period many authors such as Salman Rushdie and Toni Morrison who have an important role in developing the works of magical realism due to the magical elements they add. The spread of magical realism with post-colonialism was also helped by the emergence of new theories and criticisms represented by some authors such as Edward Said and Homi Bhabha, who said: “Magical realism’ after the Latin American Boom, becomes the literary language of the emergent post-colonial world. As evidenced by its ubiquity in syllabi, anthologies, and corpora, it is the most established and stable world literary genre, the world literary genre par excellence, indeed, a global form” (Nation and Narration, 2013, p.7).

Postcolonial theory is linked to the magic realism elements that represented by literary texts and novels that were written in order to portray the imagination in all its forms, as well as putting these elements to support post-colonial texts, and it is important to refer to colonialism and appropriation that helped create this literary mixture. Many critics and authors wrote about post-colonialism and its relationship to race, religion, language and social class, which spread on a global level. Therefore, this literary genre is a great importance in describing these events in a fictional way, magical realism provides a space for the writer to explore colonial issues and narrate them in accordance with the third world or the marginalized and the others:

First, due to its dual narrative structure, magical realism is able to present the postcolonial context from both the colonized peoples’ and the colonizers’ perspectives through its narrative structure as well as its themes. Second, it is able to produce a text which reveals the tensions and gaps of representation in such a context. Third, it provides a means to fill in the gaps of cultural representation in a postcolonial context by recuperating the fragments and voices of forgotten or subsumed histories from the point of view of the colonized (Bowers, 2004, p.97).

The second wave of magic realism began after the influences with Flores’ essay and Carpentier and the form of marvelous realism that combined with Latin American literature and mostly added interests to its usage which was known as magical realism, there is a difference between the definition of the term marvelous realism that Angel Flores came with and the term magical realism. As Bowers mentioned in her book *magic(al) realism*, the Cuban revolution in 1959 was credited with developing magical

realism in Latin America due to the essential events that occurred at that time and the elements that related to this movement had formed significant parts in its composition (Bowers, 2004, p.16). Latin America in this era witnessed the Booming, development, and the emergence of a cultural wave that swept the country, and many prominent authors presented immortal works of Latin American fiction, and this made it a great birthplace of magical realism. It expanded in this period in particular, and related to that can be attributed to what was presented by Marquez, Kafka and others:

The international recognition of Latin American magic(al) realists such as Carpentier and most particularly García Márquez has led to a misconceived assumption that magic(al) realism is specifically Latin American. This ignores both the Latin American connections of early twentieth-century European art and literature and the very different related German art movement known as 'magic realism' with its influences within Europe. Yet, the fame of Latin American magical realism has propelled the rapid adoption of this form of writing globally. Magical realist writers have become recognized in India, Canada, Africa, the United States and across the world. Most famously, Salman Rushdie has been influenced by both the magical realism of García Márquez and the German magic realism of Günter Grass. The traces of these influences indicate the complexity and inter-relatedness of the various off-shoots of magic(al) realism (Bowers, 2004, p.16-17).

Broad criticism of the term magical realism has emerged, which has sparked new concepts that reflect a new vision of fiction and the popular culture's acceptance of this movement in art, cinema and literature alike. The lack of an agreed definition of magical realism in itself raises many questions and criticisms that must be taken into consideration, when studying this movement, many authors have devoted their literary works to serving this literary genre and supporting it with all its elements, and the media at that time had a great role in the development of this movement and its expansion to parts of the world. The writer Teddy Cruz in his article "*Border Update: Magical Realism the American Way*" points out that magical realism is no longer confined to a place alone or in a geographical spot, but has spread to Washington, DC and California and other places in America and the rest of the world (Teddy Cruz, 2005, p.51). Marquez is the modern reference for magical realism with all its elements, for his concepts that clarify this literary genre and cover its dimensions. As well as the emergence of magical realism in the cinematic works that some films depict imaginary elements without departing from reality. Rather, the logic remains an essential feature of magic realism.

After magical realism has developed and spread in many cultures, its role in the modern era must be mentioned. It has appeared prominently in the contemporary novel and many works of the past decades, including authors William Bailey and Jack Bell.

They chose to write about this genre instead of delving into the prevailing genres, and delving into this genre is tantamount to entering a virtual world that is subject to natural laws and the region with some fictional elements, thus many artists have combined these elements and create a new and modern vision of magical realism. Magical realism had a wide development in the twentieth century and postmodernism, as it became acceptable on the artistic scene, as it embraced acceptance by many artists and those concerned with this literary genre.

1.2 Magical Realism: Theoretical Framework

1.2.1 Terms and Definitions

The term magic realism is attributed to the literary works that related to fantasy and magical elements that are basically associated with reality. On the one hand, the development of this movement can be determined in the works that emerged in Latin America and Europe due to the significant role of these works in developing magic realism and for this reason, it is considered as a golden age on magic realism. On the other hand, the writers who wrote about postcolonialism and postmodernism entirely simulated this movement in terms of the aspects and historical elements it introduces. It is quite difficult to determine an exact definition of this term due to the various opinions that are highly disputed in the literature field.

Magic realism, magical realism, marvelous realism are basically associated with works that have magical elements and with the movement that related to the blending of fantasy with reality but they have different meanings according to their uses, these differences occurred because of the convoluted history that have various thoughts and opinions during the growth of this movement. According to Bowers "magic(al) realism have differing meanings for the term 'magic'; in magic realism 'magic' refers to the mystery of life: in marvelous and magical realism 'magic' refers to an extraordinary occurrence and particularly to anything spiritual or unaccountable by rational science" (Bowers, 2004, p.20). It is essential to mention that magic in this use is different from the magic that appears in illusions games and the tricks that magicians use on the stage, whereas in magic realism, it refers to the fantasy elements, ghosts, unique talents, miracles, supernatural events and strange disappearances. In other words, magic realism concerns with extraordinary events that happen in reality and

portrays magical elements as if they really happened. Magic realism is deferred from realism itself that presents reality and historical events transparently without adding any magical elements, whereas magic realism as David Lodge defined "truth to life/ experience/ observation in representation" (P.23). Literary realism has its own characteristics that are related to reality but in order to determine the exact one, it is important to know that genre is used in the text otherwise it will be quite dispersed.

Magical realism is not a movement that occurred without coherence, but rather gradually developed based on the movements that preceded it, and it can be said that it was derived from realism. But it took a path of its own and was helped in its development by many authors in Latin America and Europe, as well as attracted the attention of many people due to the interesting elements it has.

The definitions of magic realism are diverse according to the various critics and authors who were concern with it. Besides, through magic realism history and its development during recent decades. Zamora and Faris mentioned the description of Angel Flores about magical realism in the book *Magical Realism in Spanish American Fiction*: "In magical realism, we find the transformation of the common and every day into the awesome and the unreal. It is predominantly an art of surprises. Time exists in a kind of timeless fluidity and the unreal happens as part of reality. Once the reader accepts the fait accompli, the rest follows with logical precision"(Zamora and Faris, 1995, p.113-116). While Luis Leal defined magical realism as an attitude that can be expressed in different patterns, everything that is ambiguous in life and human actions. He confirms that magical realism does not seek to create new worlds or strange creatures, but rather to discover the relationship between man and his mysterious circumstances. In magical realism key events have no logical or psychological explanation. The magical realist does not try to copy the surrounding reality or to wound it but to seize the mystery that breathes behind things. (Zamora and Faris, 1995, p.119-123).

As for Gabriel Marquez, considered one of the most important authors who wrote about magical realism, specifically his novel *One Hundred Years of Solitude*, he described magical realism as a literary genre that depicts reality, whether good or bad. Because reality in itself is inconsistent, and the depiction of magical realism in this way is nothing but a paradox for bringing it closer to reality. Marquez believes that

magical realism texts are more realistic than reality (Zamora and Faris, 1995, p.148). Marquez depicts the events of his novel *One Hundred Years of Solitude*, by adding many magical elements related to reality as if they were part of it, thus there may be a person dying and then goes to heaven or it is possible to see a carpet flying or the dead returning to life, all of these elements represent a unique addition to the novel and this is what distinguishes it clearly. Marquis's ideas of magical realism can be clearly learned by simply reading the novel and studying its dimensions.

Rushdie believes magical realism is a way to show reality more realistically with imaginary elements that are considered to be a good metaphor. Rushdie represented these elements in his novel *Midnight's Children* in a way that mixes imagination and reality in a logical way to not widen the gap between them. Some of the characters possess supernatural abilities, and they are specifically children who were born on Independence Day and they can talk telepathically, and as Salem has more advantageous abilities, he can see accurately and beyond the average person.

Many critics considered magic realism as a hybrid genre from other genres because it mixes many aspects and perspectives in its world, thus it is a combination of fantasy, strange actions and reality as well. Magic realism portrays reality from a different perspective, actions that could be possible in reality. Therefore, it is possible to say that it shows a world that related to the real one without being out of it and links it logically with the supernatural events that sound to be fictional but rather than this thought, magic realism presents fantasy as a part of reality; it tries to show different realities and presents elements that could really happen. Seymour Menton emphasizes that the purpose of combination magic and realism is to portray strange, uncanny and dreamlike but not the fantasy itself (Seymour Menton, 1983, p.13).

Realism as an independent artist is a combination of details that are basically associated with the real world that presents facts that really happened or even could be, while magic realism is presented by elements that are described as a fantasy and did not based on reality. Henry James discussed the relationship between novel and reality, he says: " the only reason for the existence of the novel is that it does attempt to represent life" (Bowes, 2004, p.20). He asserts the necessity of creating a realistic world inside novels as possible in order to make readers feel as if they existed in the novel's events; the characters and situations that drew readers' attention. David Grant

says: 'Here realism is achieved not by imitation, but by creation; a creation which, working with the raw materials of life, absolves these by the intercession of the imagination from mere factuality and translates them to a higher order' (Grant, 1970, p.15).

Another term that related to realism is surrealism, both surrealism and magic realism are similar to each other in their definitions. The meaning of surrealism is debatable due to the dispersion that exists in this movement as Bowers assumes that the difference between magical realism and surrealism is due to some similar characteristics that cause confusion between them but are clearly distinguished when the terms are used in the appropriate context. Thus, it is somehow related to realism in its aspects "This painting is surrealist because it attempts to portray an aspect of life, memory, that is psychological yet attempts to do so through pictorial and therefore physical means." (Bowers, 2004, p.22). Surrealism is associated with magic realism as it describes the imagination and psychological effects of humans in literature and it is not basically concerned with material life. Besides, there are irrational elements that appear clearly when their works are read. Its purpose is to make readers go beyond reality and explores worlds by imagination. A significant example can be found about surrealism is Kafka's *The Metamorphosis*, which describes the character Samsa that turns into an insect during the events of the novel, thus surrealism and magic realism have many common elements as mentioned above.

Another term that associated with magic realism is fantastic, many magical realist novels provided fantastic elements which sound to be a part of magic realism such as Salman Rushdie's *Midnight's Children* that introduces Salem and its fantastic powers such as his ability to see beyond the normal people, and also for Toni Morison who was concerned with fantastic elements in her works such as *Beloved* where she shows a ghost that appeared to Sethe in order to feel her guilty. The definition of fantastic is disputed due to the different thoughts that many critics introduce.

Another term that could be related to magic realism as many critics assume is science fiction, but basically, there are differences in terms of their elements, while the fantastic is a common point between them. Science fiction deals with some topics that are related to scientific facts that scientists have reached with an attempt to form an approach to them with reality. Science fiction themes depict events in a fictional and

imaginary way of what might happen in the future and it got many important awards. These awards are given to the top Science Fiction writers. Science fiction is basically concerned with scientific theories and their applications and presents events that are based on science such as space and going to other planets or the expected future with high technology, thus it is considered by many critics as an independent genre that has basic differences from magic realism.

Magic realism can be seen from many perspectives and many critics and writers have their own definitions about it, but definitely, there are common points about the magical elements and the actions that are logically related to reality. Besides, many movements, terms, and genres emerged in the literature that has essential similarities with magic realism but it still has his own elements and interpretations that recognize it from other genres.

1.2.2 Characteristics of Magical Realism

One of the most important characteristics of magic realist texts is blending the ordinary with magic; the presence of a text that has supernatural elements does not mean that text is classified as magical realism due to the elements that distinguish magic realism from other genres and modes. Amaryl Chanady assures that the difference in magical realism and the fantastic that magical realism has essential elements that are different from other genres, and the presence of a fantastic text does not necessarily mean that it is related to magical realism. For Chanady, magical realism is somehow related to fantastic with some differences of elements that magic realism portray in the literary texts:

The manner in which the codes of the natural and the supernatural interact in the text distinguishes the fantastic and magical realism from each other. Whereas the antinomy appears to be resolved in magical realism, the contradictions between different conceptions of reality are placed in the foreground by the author of a fantastic text (Chanady 1985, 69).

It is important to point out the importance of this combination in forming magical realism, as it consists of imaginary and realistic elements at the same time, and sometimes these elements may be depicted in a realistic way to form a stereotype in people's minds about the event. Confusion between imagination and reality is one of the most important features of magical realism, due to the characteristics it has that distinguish this genre from other genres. Hegerfeldt asserts that the existence of reality

and fantastic elements do not necessarily mean that this text belongs to magical realism, such as science fiction and fantasy literature. Thus what defines magical realism is the way it is presented (Hegerfeldt, 2005, p.53).

Zamora and Faris in their book *Magical Realism: Theory, History, Community*, Faris asserts the existence of characteristics that distinguish magical realism, among which he mentioned that magical realism contains magical elements, which cannot be explained by the laws of nature. He also mentioned that realism, which is represented by the outside world and is an imagination of symbols and images, is one of its most important components. The striking convergence between imagination and reality and what is between them are two completely contradictory concepts, but they are linked in an elaborate way (Zamora and Faris, 1995, p.167–173).

Genres that include fictional elements are similar, but there are characteristics that are characterized by magical realism such as: magical realism depicts the world as familiar to the reader and to their own experience. Therefore, it is not far from reality, but rather relates to it logically, and this link makes the reader close to the actual events of the novel.

Magical realism is characterized by the presence of magical elements that are involved in the events of the novel that do not occur in our world, and yet they are portrayed as something normal and can happen and has acceptable interpretations. These elements differ according to the novel itself. In Rushdie's *Midnight's Children*, children communicate with them through mental telepathy and some of them have supernatural abilities. All children born on International Independence Day, specifically in the middle of the night, possess abilities that violate the laws of nature, and Rushdie depicts these abilities as ordinary and can happen simply in the real world. In Toni Morrison's *Beloved*, a ghost is shown represented by the spirit of the girl who was killed by sethe herself in order to prevent her from taking her back to slavery, but the feeling of guilt kept haunting her for many years until she saw her soul in the form of a ghost that she could communicate with, although the events of the novel are realistic and connected to the world and simulate events that have already occurred that did not prevent the writer from adding magical elements that magically describe the event.

In magical realism, no explanations are given for the magical elements, as there is a lack of information related to these elements and their roots, thus it remains unexplained and this is what makes the reader wonder about the origin of these elements and in order to be portrayed as an event that can occur in daily life and not far from reality. In Jeannette Winterson's *The Passion*, Patrick has a unique eye that makes him see long distances and this supernatural power did not explain, Also for Venetian, she has webbed feet that make her walk easily on the water. Therefore, it can be said that the magical elements are not explained, their causes are unknown, and remain ambiguous, the focus is more on the event itself and the situations surrounding it.

Magical realism unifies many genres, due to the existence of marvelous phenomena that link the past with the future, as well as fantasy, magical realism and fantasy are closely related as magical realism is based on the principle of exaggeration due to supernatural events that are contrary to the material world and extraordinary capabilities that cannot occur in reality. It is not easy to unify the different genres related to magical realism. Roberto González Echevarría thinks realism has a lot to do with fiction: "does not depend either on natural or physical laws or on the usual conception of the real in Western culture" owing to the fact that "the relation between incidents, characters, and setting could not be based on or justified by their status within the physical world or their normal acceptance by bourgeois mentality".(Alejo Carpentier, 1995, p.109). But as Todorov explained, magical realism differs from fantasy due to the difference in many elements: "The fantastic, we have seen, lasts only as long as a certain hesitation: a hesitation common to reader and character, who must decide whether or not what they perceive derives from 'reality as it exists in the common opinion.'" (Todorov, 1975, p.41).

Jackie Craven explains the characteristics in her essay on magical realism, and identifies the most important features and their presence in literature. The article states that they must contain fictional features in a real world that contains supernatural abilities and events that do not normally occur but occur with the same natural laws in our world. There is, for example, Laura Esquebel's novel "*Like Water for Chocolate*", which is a funny novel that tells about a woman who is prevented from marrying and pouring magic into food; on another hand, there is the novel "*Beloved*," in which Toni

Morrison tells about a tale: a girl who was killed by her mother and then she visits her as a ghost. The events of each novel are completely different from the other, yet both take place in a world where anything can happen, at any time.

Magical realism derives much of its weirdness from folklore, religious proverbs, symbols, and myths. For example, in the novel "*The Famished Road*" by the Nigerian writer Ben Okri, one of the children of Abiko (a name given to the spirits of children in West Africa) narrates the events of the novel.

In magical realism, Jackie says that myths are often mentioned from faraway places and times at the same time to create amazing historical anomalies, and stories of intense and complex events. In "*A Man Was Going Down The Road*", the Georgian writer Uttar Shiladze combines ancient Greek myth, the tragic events of his Eurasian homeland near the Black Sea, and his turbulent history.

In magical realism, characters may travel in time, sometimes to the past, sometimes to the future, and sometimes between here and there. The author draws attention to the way that used by Gabriel García Márquez in "*One Hundred Years of Solitude*." The strange transformations in the novel's narrative, the surrounding ghosts all the time, and the overwhelming obsessions make the person with a sense that the actions are taking place in a vicious circle.

Jackie explains that the most prominent characteristics of magical realism is the calm narrative tone. Strange acts that depicted in fleeting ways, and pass without the characters questioning the surreal situations in which they find themselves.

1.2.3 Magic Realism in Literary Works

Magical realism in literature is known for its culmination in Latin American literature. In short, it can be considered a literary movement that came as a response to the immersion in realism. The writer seems to be part of reality, and among the most prominent representatives of this movement are Jorge Luis Borges, Gabriel García Márquez, Isabel Allende and Miguel Angel Asturias.

In an attempt to find out the extent of the spread of this literary movement in the literature, through the opinions of some interested people, thus the opinions were rich and varied. It was linked in the field of literature with that mixing and confusion

between the real, the myth, in an attractive art form that captures the mind of the recipient, and this movement has been remarkably prominent in Latin American literature through various models, perhaps the most important of which is the work of Gabriel García Márquez, through the icon of magical realism "*One Hundred Years of Solitude*", which is associated with a village called "Macondo" isolated, in which many amazing and unbelievable facts occur, including, but not limited to, the birth of the last member of a family that inhabits this village, and this child was born with a pig's tail because of sin or an unlawful relationship. Magical realism can be seen, also, in the works of Isabel Allende, especially in the novel "*Mr. President*" in which magical realism is embodied, through the personality of a tyrannical dictator who kills people, and enjoys his enjoyment of his food and drink, and the various events that accompanied this mixed where the reality is fictional.

This literary technique first appeared in Germany, but it became famous and developed in Latin America, where the pioneers of this genre were able to express their ideas and deliver their messages in a magical way that does not depart from reality, and among the works that came to mind, the novel of Brazilian Paulo Coelho "*The Alchemist*" Where the legend of the rebellious Santiago boy, who refused the father's dream of his son being a monk, embraces his dream with passion, a dream that was repeated once or twice, not in vain, but rather to stir up determination in the moment of weakness of energy, thus the dream requires searching for a treasure buried under the pyramids of Egypt, and until reaching there. In another example, Czech Kafka and his novel "*The Transformation*", where the story is about a hero who wakes up one day to find himself transformed into a strange insect that grows day after day, the great shock was not his transformation, but rather his reactions and the actions of those closest to him, namely his parents and his only sister, especially after he became a consumer and not a productive person as he was, thus he became a prisoner of his room, which they stripped of furniture to be a prison for him until death suddenly strikes him.

Magical realism remains an artistic technique that gives the writer creativity, and the reader with excitement and suspense. One of the innovative models in the literature of the magical realist school of Latin American writers is the novel "*House of the Soul*" by Isabel Allende of Chile. One of the most important characters in the novel is Clara Del Valle, who was distinguished by her delicate sense and possession at an

early age, the ability to move things around her just by thinking about it as if she had a life inside of her. As a second example of this school, we mention the novel "*Pedro Paramo*" by the Mexican writer Juan Rolfe. The novel is about Juan Preciado, the main character, who goes on a search for his father, after promising his mother to find him and ends up in a real ghost town.

Literature has relied on a set of different styles in writing, such as realism and fantasy, but there are writers who have adopted the two styles together as a new literary characteristic. By converting ordinary reality into myths, so-called magic realism, which is the presentation of real things with some imagination. And the first thing that appeared in Latin American literature appeared to remain a characteristic that sticks to it, as most Latin writers deliberately do it in this way, and here we recall the story of Jorge Luis Borges "*The Encounter*" from the book "*The Brody Report*", which at first glance the writer presents things as they are in reality, attending a barbecue in a rural village with a relative, then the party quickly turns into the crime scene in horrific ways. This style has provided a lot to literature, as it makes ordinary and everyday things turn into sudden events, which gives an impression of the text on the mind of the recipient.

Another example is by Carlos Fuentes through his novel: *The Old Gringo*, and it talks about the disappearance of a North American writer in Mexico during the Mexican Revolution in 1910. Carlos Fuentes took advantage of a realistic historical event, and your love around it is an elegant and attractive novel that blends reality and imagination in a creative artistic way.

And the second Gabriel García Márquez through his novel: "*About Love and Other Demons*," which is the story of a 12-year-old girl, whose long copper hair grows even after her death. His story was inspired by a legend he heard from his grandmother, or perhaps from an accident he had witnessed. A girl similar to his story was found while excavating the tombs of a temple.

1.3 Magic Realism in Latin American and European Literature

Magic realism is a movement in literature that flourished during the twentieth century, especially in Latin America, and was strongly associated with certain names such as Gabriel García Marquez, Juan Rolfe, Jorge Luis Borges, Miguel Angel

Asturias, Julio Cortázar, and others. And magical realism moved to the literature and arts of many peoples and became a genre that cannot be underestimated in literature.

Magical realism appeared in South America for two reasons: First: Keeping pace with the development in the continents of the world, especially Europe, and this reason will not stop at him because this is a natural reason that humanity has been brought upon. Second: the conditions of life in this continent, which were encouraging the emergence of this genre. Where this continent lived through very difficult and harsh conditions - until now -. Reality contained oddities, contradictions and surprising things that do not require more than transferring them to paper, this reality is more capable of excitement and much better than the imagination of the writer because whatever he imagines, the writer will not be able to formulate a world like this real world. The goal of what the writer does is for his construction of the novel to be precise and to present a modern novel with depth and simplicity, in which case this reality will be nothing but a magical reality.

Latin America suffered from dictatorships, which played a large role in shaping this strange reality. Even these rulers turned into myths when people would not believe their salvation due to their power, brutality and tyranny. The continent was subjected to all kinds of ugliness, cruelty and exploitation from the European colonialists, from the genocide of the Indians, the indigenous inhabitants of the continent, and plundering, and taking them as a source of raw materials. Then this continent suffered from all sorts of exploitation until now.

Gabriel García Márquez, in his famous novel *One Hundred Years of Solitude*, was able to embody these situations in places, characters and events that caught the world's attention. He reflected situations honestly, awareness and understanding, so the novel came to be a prominent and inspiring model in magical realism, where he mixes reality with myth with magic with myth to present human models in which this strange situation lived by the inhabitants of this continent.

Flores assures that magical realism has its position in Latin America and it added a great art to the Latin American literature:

Never before have so many sensitive and talented writers lived at the same time in Latin America – never have they worked so unanimously to overhaul and polish the craft of fiction. In fact, their slim but weighty output may well mark the inception of a genuinely Latin

American fiction. We may claim, without apologies, that Latin America is no longer in search of its expression, to use Henriquez Urena's felicitous phrase – we may claim that Latin America now possesses an authentic expression, one that is uniquely civilized, exciting, and, let us hope, perennial (Flores, 1955, p.116).

According to Bowers, Latin America had a close relationship with colonialism that related to Spain and had a relationship with Europe until the middle of the twentieth century. Magical realism developed in Latin America due to the cultural boom and prosperity it witnessed after colonialism in the sixties of the last century. Interest in fictional production had a great role in the development of magical realism. It was known under the name of the new novel, and this movement can be considered a new emergence due to the desire of authors and novelists to move away from traditional literature and keep pace with the era of modernity and produce new literature with precious meanings, and to have a technique in narration and plot (Bowers, 2004, p.32).

The Cuban writer Alejo Carpentier identified at the beginning of writing about the magical realism in Latin American literature, which he called *lo real maravilloso americano*, which means "wonderful American realism". He was of the opinion that magical realism in Europe does not represent the fictional content as required. Before the Cuban Revolution of 1959, Carpentier wrote a novel about magical realism called *El reino de este mundo* (*The Kingdom of this World*) (1975). In this novel, the events revolve around slavery and rebellion, and he focused on the ideological elements of the Americas, including sorcery and myths.

Magical realism flourished in Latin America due to the interaction of cultures when writers traveled to Europe and were influenced by the literary culture that prevailed at the time, such as the Cuban writer Alejo Carpenter, who was influenced by European art and the movements spread at that time such as surrealism, during his stay in Paris. One of the major events linking literary and literary magical realism was the translation of the book for Franz Roh. He accepted the Spanish in 1927, headed by the main literary figure. "Within a year, Magic Realism was applied to the prose of European authors in literary circles in Buenos Aires".

The theoretical implications of the magical realism of visual art affected Latin American literature. Angel Flores assumes that magical realism is a movement that spread all over the world, but explains that it has a birthplace just like other

movements, he assures that magical realism is a continuation of the romantic realist tradition of Spanish language literature and its European counterparts. Flores is not the only one on this front. There is a debate between writers and critics who see magical realism as an invention of Latin America and those who see it as a global movement of the postmodern world. Guenter concludes, "Conjecture aside, in Latin America [magical realism] has been taken over primarily by literary criticism, transformed by translation and literary appropriation.

Magical realism basically has a "golden age" in Spanish societies. It is important to mention that Spain and Argentina clearly supported literary movements and important elements of magical realism. It can be asserted that magical realism has clearly appeared in the countries of Latin America due to the existence of an environment that supports this genre work and takes its place widely. Magical realism also flourished in Europe due to the literary arts that were prevalent at that time. It was easy for magical realism to emerge in Europe, and many writers contributed to its spread, such as Salman Rushdie, who used this genre clearly in many novels such as *Shame* and *Midnight's Children*, which was classified as a separate literary genre, which is magical realism, and the American writer Toni Morrison also had an important role in the flourishing of this movement and its distinctive place in her novels such as *Beloved* and *Song of Solomon* and other writers who contributed to the development of this movement

Magical realism spread in large areas of the world and in different cultures, but its flourishing was specifically in Latin America and Europe, where many important authors who played an important role in the development of this movement emerged in this literary genre. The first flourishing of this movement was in Latin America, and Marquez occupied a great place in the history of magical realism, where his novel *One Hundred Years of Solitude* represented the icon of magical realism, and then many writers had an important role in its development to other parts of the world, where Salman Rushdie and Toni Morrison wrote many literary works of this genre, Salman's Rushdie's *Shame* was one of the important novels in contemporary literature, and it detailed the elements of magical realism, as well as Toni Morrison's *Song of Solomon*, which is considered one of the important works that dealt with magical realism in its various aspects.

1.4 Magical Realism and other Literary Movements

There is a close relationship between magical realism and other movements, and many critics believe that there are similarities between these movements such as postmodernism, postcolonialism, surrealism, and fantastic literature. Every movement has a history that it starts from and a time in which it flourishes, and also every movement has characteristics and features that may be similar or different in some points with magical realism, but there are important points that are associated with magical realism. Therefore, it is important to study these movements close to magical realism and analyze them to find out these similarities that are useful in studying this genre.

1.4.1 Magical Realism and Postmodernism

There are many similarities between magical realism and postmodernism, and this leads to confusion between them often. Both terms were recognized in literature in the 1960s, and both share important points, such as their ability to cross boundaries and approach literary subjects in a different and non-traditional way. The similarities are also evident in the characters because magical realism deals with supernatural characters and has special abilities, while postmodernism does not care about the validity of the information that is said through texts. There are many writers who have written about postmodernism and are categorized on this basis but most of their work is related to magical realism such as Angela Carter, Gunter Grass and John Banville, and this indicates the great similarity between the two terms.

Postmodernism literature has spread widely in America through the writings of some authors and is characterized by the use of novels in narrating events related to postmodernism. Postmodernism literature discusses political issues, challenges the authorities, and expresses opinions contrary to what was prevalent in the past.

As Bowers assumes, the term "postmodernism" is used to discuss many different matters ranging from architecture to historical theory, to philosophy and cinema. Because of this fact, many people distinguish between several forms of postmodernism and thus suggest that there are three forms of postmodernism. The difficulty of defining postmodernism as a concept stems from its widespread use in a range of cultural movements since the 1970s (Bowers, 2004, p.73). Postmodernism

describes not only a specific period, but a group of ideas as well, and it can be understood only by referring to another term of equal complexity, which is modernity. Modernism was a diverse art and cultural movement in the late nineteenth and early twentieth centuries, with a common theme being the breaking of tradition. The meaning of postmodernism is understood as questioning the ideas and values associated with forms of modernity that believe in progress and innovation that related to traditional ideas of originality

Many critics assume that postmodernism first appeared in Latin America in the 1930s and was reused in Europe and the rest of the world in the 1950s and beyond, whose real spread was in the 1960s. Both magical realism and postmodernism spread outside Latin America and flourished in many places in Europe and America in various literary fields. Postmodernism is essentially similar to magical realism, as both blend fantasy with reality, and this is evident in Marquez's use of this genre in his novel *One Hundred Years of Solitude*:

the gypsies returned. They were the same acrobats and jugglers that had brought the ice [...] This time, along with many other artifices, they brought a flying carpet. But they did not offer it as a fundamental contribution to the development of transport, rather as an object of creation. The people at once dug up their last gold pieces to take advantage of a quick flight over the houses of the village [...] the boys grew enthusiastic over the flying carpet that went swiftly by the laboratory at window level carrying the gypsy who was driving it and several children from the village who were merrily waving their hands (Marquez, 1970, p.72).

Bowers assumes that postmodernism is a term that is difficult to define due to its close relationship to magical realism, as well as the link to historical sources that tell real stories and texts, or as history depicts them, as Elizabeth Tonkin wrote that history is 'arguments created by people in particular conditions' (Tonkin, 1990, p.18). Salman Rushdie's writings, specifically *Midnight's Children*, are important examples of the historical approach and its relationship to facts, and of magical realism's dealing with postmodernism. Whereas Rushdie confirms that history is often characterized by ambiguity and multiplicity of meanings, and it is difficult to reveal the facts clearly because reality is based on ignorance, misconceptions and old judgments, as well as on human awareness and knowledge. In his novel, *Midnight's Children*, Rushdie sheds light on the cultural history of India, not through the well-known colonial history, but from the point of view of the individuals involved in shaping this history, because history may differ from one writer to another according to his ideas and convictions.

The character of Salem is considered one of the important characters in the novel because he is the child who became a hero through his supernatural ability due to his birth in the state of India's independence:

If we consider that the inclusion of magical realism itself in a text provokes the reader to reflect on what they are willing to believe and on their own assumptions about reality, this revelation of the constructed nature of history demands a double self-reflexivity from the reader and on the part of the narrative. Working with similar terms to Jameson but with less emphasis on a Marxist perspective, the theorist Linda Hutcheon claims that postmodernism is the 'ironic reworking of the past' and that it works with the very systems it attempts to subvert (Bowers, 2004, p.74).

Historical facts have an important role in shaping postmodernism, and when studying and understanding them, it is important to know its history and the factors that led to the emergence of this movement. *One Hundred Years of Solitude* is considered a re-history in a different way that reflects the views of Marquez, who questions the historical facts through the events of the novel, and critics differ as to whether the novel is a depiction of the history of Colombia, Latin America, or both. The novel depicts historical events in isolated rural places and with hypothetical characters that deal with the reality that some critics link to the reality of Colombia due to the many similarities in the facts and this is what makes the novel an important example in the study of postmodernism.

Modernism and postmodernism literature represents a difference and a unique move from magical realism, as it studies literary cases and their interpretation in the light of modernity and discusses important issues that emerged in the nineteenth century and often tries to understand and analyze examples in Virginia Woolf and James Joyce's "stream of consciousness" patterns, or exploratory poems such as T.S. Eliot's *Trash Land*. Also, both of them explore fragmentation in narrative.

Postmodernism works represent a critique of political and historical events in their various forms, giving an ironic tone to previous works. Postmodernism represents a significant shift in literature due to the important works that emerged in that period and which represent the golden rule for it. Political events and the occupation had an important role in the emergence and spread of postmodernism in America because of the urgent need for it in literature, as literature discusses social and political issues and portrays them in different ways, as it represents a simulation of history and the formation of political and social events as well.

One of the pioneers of postmodernism was the French thinker Jean-François Lyotard 1924-1998, who denied the truth, such as Nietzsche, especially in his book: *The State of Postmodernism* (1979). In this book, Lyotard argues that knowledge cannot claim to present truth in any absolute sense, because it depends on the language that is always relevant to specific contexts. We find that Lyotard owes much to Nietzsche and Wittgenstein, as he claims that the aims of the Enlightenment In the liberation of man, the spread of reason has produced only a kind of scientific arrogance. Jürgen Habermas refuses to accept this assessment of the fate of the goals of the Enlightenment since he believes that they are still viable.

Magical realism is similar to postmodernism in many important points, both of which appeared in the same period and agree with it in the magical elements and new ideas that appeared in it. Since magical realism is a literary movement that came with new and modern ideas that contradict the usual, critics and writers had a great role in the flourishing of these literary movements, like many writers who wrote about magical realism and postmodernism appeared and these works were great importance in these movements and their development. Postmodernism is considered an important literary movement, and many writers had an important impact on its prosperity in Europe, and the golden age of its prosperity was in the 1960s.

1.4.2 Magical Realism and Postcolonialism

Magical realism is closely related to post-colonialism and this has been confirmed by many critics and scholars. In this section, the similarities between these literary movements and why they are related to each other will be discussed. The definition of post-colonialism can be referred to in Bowers' book *Magical Realism*, she argues: “Essentially it refers to the political and social attitude that opposes colonial power, recognizes the effects of colonialism on other nations, and refers specifically to nations which have gained independence from the rule of another imperial state” (Bowers 2004, p.96). When we talk about post-colonial literature, we evoke a political term popular in the last third of the twentieth century, dealing with the crisis of countries that Western colonialism left, leaving them floundering politically and economically, and experiencing conflicts and crises.

The empires built by the major European nations have collapsed during the last three centuries. It was preceded by the fall of great ancient empires such as the Ottoman and Chinese Empires, and other countries and kingdoms in Africa and Asia, under the yoke of the Western colonial countries, which absorbed the wealth of these peoples, until the national opposition movements became strong, which entailed changing the geographical maps, so the evacuation of the foreign occupier from dozens of countries in continents of the world, and handing over power to national governments, the majority of which came from military backgrounds, established totalitarian regimes, and mismanaged the national economy, which remained structurally linked to the foreign occupier. In addition to the explosive border problems created by the occupation by drawing the map of countries, and dividing them arbitrarily, through which it tore the geographical, ethnic and cultural unity of these countries, and put time bombs, their explosions continue to this day (Zamora and Faris 2005, p.222–223).

The most specific definition of the term "post-colonialism" means the historical period after the independence of the occupied countries. It is a temporal and spatial determination because it makes it related to the evacuation of the occupier from the colonial countries, and he reflects on their path and the situation in them. However, there is an intellectual wave rejecting what happened during the colonial era of these countries called Anti-Colonialism, which means the cultural movement that filled the space of independent countries culturally and intellectually against the practices of the occupier. When it gained independence, it turned into a desire for modernization, renaissance and treatment of the effects of colonialism. All of the above constituted "post-colonial literature" that is linked to the same theory, and is scientifically defined with the period of the end of Western colonization of the third world countries, and the emergence of a new historical stage (Hegerfeldt, 2005, p.18).

As for English literature, it witnessed the emergence of this movement early in 1950 and reached its peak in 1960 to express literary countries independent of the colonial powers, especially the two empires: English and French, and what they caused in them, as there are millions of residents of those countries who adopted the culture of the colonizer and its language became the language of science, culture and creativity. The matter is raised about the creativity of the Latin American countries that witnessed

Spanish and Portuguese colonialism, as well as the countries that fell under the American occupation.

There are many definitions linking this concept to other intellectual movements, such as the movements of postmodernism and neo-historicism, because they chronologically accompanied this era in their emergence, and many visions were available from them. There are aspects of influence and influence between these doctrines and ideas, given the geographical and cultural relations that came home to studies of previous movements. However, the post-colonial movement remains expressive of a historical era that has its own peculiarity that helps us to understand more clearly the outcomes of Western imperial expansion.

Bowers refers to the three elements to postcolonialism that can express how this movement had that important role in making it more essential:

First, due to its dual narrative structure, magical realism is able to present the postcolonial context from both the colonized peoples' and the colonizers' perspectives through its narrative structure as well as its themes. Second, it is able to produce a text which reveals the tensions and gaps of representation in such a context. Third, it provides a means to fill in the gaps of cultural representation in a postcolonial context by recuperating the fragments and voices of forgotten or subsumed histories from the point of view of the colonized (Bowers, 2004, p.97).

Views differ on magical realism and post-colonialism due to the different ideas related to the Western world and its acceptance of the new literary genre. Some agree with magical realism and see that it represents reality by mixing imagination with reality, and others see that it contradicts nature and reality. The same thing applies with post-colonialism as Rawdon Nelson writes:

[M]agical realism has been seen as reflecting naive superstition, left behind in sophisticated industrial societies. Magical Realism can be enlisted in the analysis of postcolonial discourse as the mode of a conflicted consciousness, the cognitive map that discloses the antagonism between two views of culture, two views of history (European history being the routinization of the ordinary; aboriginal or primitive history, the celebration of the extraordinary), and two ideologies (from Zamora and Faris, 2005, p.222–223).

Hegerfeldt supposes that defining geographical realism is one of the problems facing this genre because it is not confined to one continent. And post-colonialism as societies with different interpretations and viewpoints due to the contradiction in the prevailing ideas. In the post-colonial movement and the Enlightenment, magical realism has been linked to rationality, because Western European ideas have clearly developed and empirical science and conclusion have an important role in this world

despite the heterogeneity of views, but the general view of these societies is rational (Hegerfeldt, 2005, p.31).

The restriction of the mode to a single continent simply does not make sense, for as soon as Latin American reality is regarded with a view, not to its contents, but to its structure, it becomes clear that similar conditions of mythological beliefs juxtaposed with scientific thought prevail in other societies as well, most obviously perhaps in those of formerly colonized countries. (2005, 29)

Two types of literature have emerged in Europe: the literature of the colonial period, as in William Shakespeare's play "*The Tempest*", and the second type is post-colonial literature, as in the novel "*Ordinary Things*" by Chinua Achebe. The first pattern appears transcendent to the East, while the second calls for the practice of some moral values.

A new critical theory has also emerged that derives its roots from these two types of literature, which is the critical theory of post-colonial literature with the follow-up of the objective research of the European literary product during the last three decades, some important facts have been revealed, namely that the first type was devoted to the service of colonialism, and expressed satisfaction and desire in more robbery of other peoples (of less value). It was also enshrined in the second type and clarified the negative image shown by the colonial discourse.

This new theory is a prominent example of the application of cultural criticism in literature. We may note that this critical movement depends on the analysis of literary work and then links it to political and cultural data, psychology, sociology, economics, and history, a trend that criticizes the superior cultural orientation.

Bowers points out that the debate about the appropriateness of magical realism to express postcolonial issues is caused by literary works such as cultural distortion and colonialism. Bowers mentions that the most important debate that is circulated and discussed is the 1988 theory that discusses postcolonial magical realism, founded by Canadian writer Stephen Solomon:

Although Slemon uses the term 'magic realism', his discussion refers to texts and characteristics that are common and more accurately identified as 'magical realism. Calling on a mixture of postmodernist assumptions and the discourse theories of Mikhail Bakhtin, he claims that magical realism is able to express three postcolonial elements. First, due to its dual narrative structure, magical realism is able to present the postcolonial context from both the colonized peoples' and the colonizers' perspectives through its narrative structure as well as its themes. Second, it is able to produce a text which reveals the tensions and gaps of representation in such a context. Third, it provides a means to fill in the gaps of cultural representation in a

postcolonial context by recuperating the fragments and voices of forgotten or subsumed histories from the point of view of the colonized (Bowers, 2004, p.92).

As mentioned before, magical realism was associated with post-colonialism in many important points because magical realism dealt with many literary works related to post-enlightenment and portrayed it in a magical way in order to deal with the reality experienced by the countries that were colonized and how literature played an important role in shifting the light on these periods. European countries had a role in literary works related to magical realism, which are post-colonial themes, and many writers who wrote about these important issues have emerged. Therefore, the link between magical realism and post-colonialism remains important due to their congruence in issues and in the era of time.

1.4.3 Magical Realism and Surrealism

Surrealism and magical realism are literary movements that are difficult to differentiate due to the many similarities, as both appeared in the 1920s. As Leal pointed out that the word Surrealism first appeared by Guillaume Apollinaire in 1917. Apollinaire used the term surrealism as a subtitle in his play, until the First World War, which dispersed writers and artists, and this, in turn, led to the involvement of many of them with a movement called Dada; Because they believe that excessively rational thought and bourgeois values are the basis of wars in the world, however, there are many surreal arts dating back to the Middle Ages, and the following is an explanation of how surrealism has been active since ancient times.

Bowers assumes that magical realism and surrealism have the same golden age due to their appearance in the literature as genres almost at the same time, also she assures that both magical realism and surrealism have similar elements in mixing reality with magic to reach beyond the real world:

Whilst both magic realism and surrealism in their most limited definitions are movements of literature and art that developed in the first half of the twentieth century, both terms have a life beyond this period as more generally applied notions. It is as common to hear someone say 'How surreal!' as it is to see a book described as a magic realist on its dust cover. Both surrealist and magic(al) realist writing and art could be called revolutionary in their attitudes since surrealists attempted to write against realist literature that reflected and reinforced what they considered to be bourgeois society's idea of itself, and magic (al) realism holds immense political possibilities in its disruption of categories. (Bowers, 2004, p. 21)

The surrealist movement appeared in Europe, as most of the surrealists are European, but as a result of political ideologies; Most of them moved to Mexico,

which was a source of inspiration for their art, where many of them settled, and accordingly, their art is Mexican, even Salvador Dali visited it. The surrealist movement was formed in 1917, through de Chirico, who took over the streets with his surrealist art, until it officially started in 1924. Despite that, the influential party in surrealism was the experiences of Breton and other surrealists who used hypnosis, as a way to reach creativity, as Sigmund Freud's theories of dreams and the unconscious had a role in the emergence of this movement, worked to create impossible images of reality with unimaginable landscapes. It flourished between the first and second world wars, and the main influence on surrealism was the movement; Which worked on the production of anti-art works, but deliberately challenged the mind, but its impact on surrealism did not include denial but rather included positive expression. The aim was to work on unifying the world of dream and imagination in an absolute reality known as surrealism. Many parties affected by surrealism had an impact on painting, sculpture, literature, photography and films, and the field of painting was one of the areas most affected by surrealism, such as paintings by many painters, such as Hieronymus Bosch and Francisco Goya, where this art had a great impact in achieving personal-psychological stimulation and increasing inspiration for them, They considered Surrealism as a starting point for exploring conscious and unconscious personal fantasies.

Surrealism agrees with magical realism in that it tries to transcend reality and reach a reality that is different from our world. Bowers explains that there are differences between surrealism and magical realism, taking into account important similarities such as focusing on irrational experiences, and Bowers asserts that the ideas that Freud came up with have an important impact on surrealism, such as the role of the unconscious mind and dreams and the combination of dreams and reality to reach the truth and also according to Bowers that magical realism is consistent with surrealism aiming to mix fantasy and reality and unite realistic elements with magic, that is, the goal is to reach a known and strange truth at the same time (Bowers, 2004, p.22).

There is an important difference between surrealism and magical realism in the aspects that surrealism reveals, which have no connection with the material world, but with the mind and imagination, that is, it seeks to reveal the human soul and the inner

life. Bowers shows that the critic Wallace Fowlie says that the Surrealists considered 'conscious states of man's being are not sufficient to explain him to himself and others (Wallace Fowlie, 1960, p.16). because they wanted to express the unconscious mind.

Surrealism aims to link the worlds of reality and dreams and to cross from one to the other. Dreams and memories are the illuminations of hidden sites in man; They are intertwined with the current reality. In his first statement, Proton insisted on the importance of dreams and their mixing with vigilance and based on this connection.

Language had an important role in Surrealism; An example is the saying of Lotriamon (1870), which they admired: It is as beautiful as the sudden encounter between a sewing machine and an umbrella on an autopsy table. Since surrealism is the destruction of rules, a contempt for form, and a rejection of logic, it neglected the interest in language and submission to its pure rules and began in its expressions to break and contradict, far from any logical or rational basis. If it has a set of repercussions stemming from the subconscious, it may be embellished or distorted by conscious artistic ability.

The surrealist theater is uncommon theater. They see the theater as an inevitable necessity, due to its severe impact on the viewers, and their intent to express individuality, moods, and chaos saturated with freedom and astonishment. It has two functions: demolition and the search for an alternative. It is a theater that shocks the senses with monstrosity and exaggerated directing, whimsical decor and stunning posters and effects. Through it, dreams, instincts, violence, blood, speed, open sexual frankness, and the expression of repressed life emerge to liberate man from its nightmares. Therefore, from this point of view, he has the function of psychotherapy; It is the stage of release from the prison of the body and the conditions of space and time. A good example is the two plays of Alfred Jarry but after their revolution against reality, they returned to it through their meeting with Marxism and their acceptance of socialist realism. And then they moved the irrational human behavior to the mental.

Bowers pointed out that The dream and imagination are among the most important themes of surrealist literature, which have been included in many literary works is the dream or imagination, where after you finish reading an entire literary work it appears in the end that it is just a dream for someone, and examples of works

full of imagination: *The Wonderful Wizard of Oz*. As well as irrational elements aim to free readers from their rational thinking and from the constraints of reality, to discover what is possible or even what can be learned, or even think about the impossible, such as: turning a person into an animal. Contradictions of juxtaposition from reality are one of the most important features of surrealism, where surrealists resort to taking juxtaposition to its maximum limits, as it is used as a surreal literary means to highlight the differences to compare two things with each other (Bowers, 2004, p.38)

The unconscious mind is one of the topics revealed by surrealism, as most of its topics center on the unconscious mind, which in turn leads to behaviors motivated by unknown factors, and this unconscious mind often appears in topics related to horror, such as *The Amityville Horror*.

These many similarities between surrealism and magical realism led to confusion between them due to the similarity in the imaginary elements and the transcendence of reality, as well as because surrealism is one of the most important features of dreams, which is considered one of the topics of magical realism. Surrealism differs from magical realism in the themes it reveals, such as the role of the unconscious mind introduced by Freud, imaginative elements, and the role of the mind in psychoanalysis. Despite the obvious differences between surrealism and magical realism, many critics believe that they agree on important points.

1.4.4 Magical Realism and Fantastic Literature

The movement that is confused with magical realism is fantastic due to the many similarities between its elements, thus many critics make mistakes and consider magical realism part of fantastic. There are critics who consider magical realism a different form of fantastic, but magical realism differs from fantastic by using fantastic elements and putting them in the events of the novel, building characters and using imagination in simulating events. Therefore, it is important to review the important relationship between magical realism and fantasy.

Fantastic literature is about an events happen a world that does not related to the world we know, and the rules we lived by, the story is set in a fictional world that has its own ruled and features, while magical realism takes place in a world we know and rules we lived by and has many magical elements that related to the real world.

Rosemary Jackson in her book *Fantasy: The Literature of Subversion* reveals the important aspects of fantastic literature by presenting elements that simulate realism and fantasy at the same time and the supernatural abilities of the characters and transcend time and space instead of relying on physical reality and this represents an important form of magical realism:

Literary fantasies have appeared to be free from many of the conventions and restraints of more realistic texts: they have refused to observe unities of time, space and character, doing away with chronology, three-dimensionality and with rigid distinctions between animate and inanimate objects, self and other, life and death. (Jackson, 2008, p.2)

Fantastic literature that is freed from the constraints of logic, form and information, and depends entirely on the release of imagination. This term is called a fantastic literary genre that takes place in an imagined world, subject to physical laws that differ from the world in which we live, and deals with unrealistic, purely imaginary and often exotic characters, or depicts a world subject to physical laws that have not yet been discovered, or metaphysical that contradicts the present and realistic experience, as in works of science fiction. However, some critics distinguish between science fiction and fantasy in that fantasy depicts a world that cannot be. If science fiction is a literary genre that deals with what could happen in the future, then fantasy deals with what did not happen and will not happen. Some scholars attribute everything that might use imagination, even universal imagination, to fantasy, or "speculative fiction."

Bowers postulates that the term fantastic is associated with magical realism because it presents various forms of fantasy and that it is wrong to consider magical realism writing as fantastic literature. Bowers points out that critics of magical realism assert in Salman Rushdie's novel, *Midnight's Children*, that these texts provide completely different interpretations and analyses from magical realism.

Bowers refers to a study presented by Neil Cornwell in 1990 on fantasy literature and refers to the magical realist novels written by Rushdie and Toni Morrison, where the presence of the mysterious ghost in Morrison's *Beloved* novel and supernatural magical spells in Rushdie's *Midnight's children* are supernatural events and contradict the material world, but it still In a realistic story, therefore, the goal of magical realism is to present unusual elements in a realistic story.

By doing so he assumes that the existence of a baby ghost in Morrison's *Beloved*, or the narrator vanishing into thin air inside a wicker basket thanks to a magic spell in Rushdie's *Midnight's Children* are presented by the narrators to be extraordinary events within a realist tale. A magical realist interpretation considers these two elements to be presented by the narrator to the reader as ordinary events in a realist story. These different interpretations occur because of the ambiguity of the novels themselves. For instance, Rushdie's narrator, Saleem, tells his friend Padma that she can 'believe, don't believe but that 'magic spells can occasionally succeed' (Rushdie, 1982, p.381). Padma has doubts about his story but for Saleem, he is telling the real story of his life. (Bowers, 2004, p.24)

It is important to refer to a book that explicitly outlines *The Fantastic: A Structural Approach to a Literary Genre*, Tzvetan Todorov explains that in fantasy literature, when characters encounter unusual events, they have two options for determining the situation. They can discover that this unusual situation is an "illusion of the senses or a product of their imagination" or they can believe that what they are experiencing may actually happen (Todorov, 1970, p.25).

Todorov makes an important point related to the interpretation of fantasy and the supernatural. If it is explained by reason and logic, it inevitably becomes strange, and if this supernatural fantasy is enjoyed, it becomes wonderful. There is a clear hesitation in fantasy due to disbelief and this hesitation continues with the reader throughout these texts, while in magical realism it is completely different because it depends on realistic narrative and simulation of society and physical reality. Natural paranormalities are not explained by the narrator because they appear as natural events and the reader imagines that they are events that actually happen. In the beginning, it was difficult for countries to believe and accept fictional elements, but with the development of the magical shield, it became more convincing for the writer in terms of the sequence of events and characters (Todorov, 2070, p.41). According to Todorov Fantastic is explaining the point of fantastic elements:

The fantastic occupies the duration of this uncertainty. Once we choose one answer to the other, we leave the fantastic for a neighboring genre, the uncanny or the marvelous. The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event. (Todorov, 1970, p.25)

Todorov and Jackson agree that fantastic elements related to magical realism present the writer's realistic and political ideas, and magical realism texts greatly serve fantastic because of the realistic aspects they reveal. Magical realism is concerned with the writer's culture, ideas, and the society in which he lives by presenting exceptional characters and events that represent this reality. Magical realism is similar to fantastic literature in many elements, and they are often confused, as mentioned previously,

because both have similar elements in terms of fantastic and reality, but magical realism represents a material reality and uses imagination to serve this reality and portray it in a way that attracts the reader.



CHAPTER TWO

2. THE APPLICATIONS OF MAGICAL REALISM TO SALMAN RUSHDIE'S *SHAME*

Salman Rushdie's *Shame* is one of the most important works that deal with magical realism due to the magical elements, events and characters that possess supernatural abilities. The novel *Shame* will be analyzed in the light of magical realism, and the supernatural elements and abilities possessed by the characters, which represent a transgression of the laws of nature and logic. Magical realism unites many genres and narratives, showing an area between fiction and reality in order to depict events in a way that is easy for the reader to understand. Magical realism is a hybrid that mixes narrative and different literary texts, creating a magical world full of unique events that do not occur in material life. *Shame* borrows these elements to bring out the true image of events, dealing with myths, fantasy, and paranormal abilities.

Shame is a novel about three families, two main families with a role in the events and one marginal family. Rushdie is considered as the main narrator of the story. The story has political dimensions, as the story goes back to the events of the partition of Pakistan and the independence of India in 1947. The character of Reza Haider is closely related to the character of the former President of Pakistan, as well as the character of Iskandar Harappa, equivalent to the character of Zulfikar Ali Bhutto, the Prime Minister. The story revolves around the life of Iskandar Harappa and Reza Haider and their two wives in a political framework, but the event that changes the course of the story is the birth of Sufiya and her embodiment of shame due to her mental illness, especially her transformation into a white panther.

Shame is one of the most important works by the British writer Salman Rushdie, it is his third novel that was published in 1983. *Shame* is a modern tale that revolves around the main character Sufiya, which means "wisdom". This character is known for the shame that she was characterized by because of her simple mind as a result of the high fever that afflicted her since her childhood. Sufiya is a sponge that absorbs the shame of those around her who are not ashamed, and this shame leads her to turn into a violent monster that is difficult to control. Sufiya's character is an emulation of the shame that represents different societies. According to Salman

Rushdie, this shame is widespread among people who do not feel it, "Between shame and shamelessness lies the axis upon which we turn; meteorological conditions at both these poles are of the most extreme, ferocious type. Shamelessness, shame: the roots of violence." (Shame, 1983, p.118).

The second main character in the novel is Omar Khayyam, a doctor, a friend of Iskandar Harappa, who grow up in a secluded house in an unknown country, the son of three sisters, and he does not know who his real mother is or even his real father. This secret is not known to anyone, especially Omar. Omar becomes obsessed with Sufiya, the retarded daughter of General Haider. This obsession will lead Omar to many important events and repercussions.

2.1 Historical Background of the Mythical Beast

It is certain that magical realism elements are portrayed by many characters, especially the characters who have a major role in this shame, first of which is Sufiya Zinobia. Lois Tyson asserts in her book *Critical Theory Today* that patriarchal roles are nothing but a tool of oppression practiced by the father, and the woman should have only two identities, either to accept and be a good girl or refuse to be a bad girl (Tyson, 2014, p.85) Tyson notes that these roles have been applied in many fictional stories and children's stories. certainly the feminist concept has a great role in this story. That role can be seen clearly, as Bilquis Haider is shunned by her husband, despite her submission to orders, but her inability to have a son makes her shameful.

Rushdie uses the narrative style in *Shame* and portrays the character of Sufiya in a way that is acceptable to the reader, and this is one of the most important features of magical realism that appears clearly since her birth in a strange way and the emergence of shame with her and her being shunned by her family and society. Maggie Ann Bowers, in her book *Magic (al) Realism*, refers to this narrative concept and its role in fiction, which critics have called a "tolerant and accepting type of fiction" (Bowers, 2004, p.3). Bowers asserts that the main goal of magical realism is to make imagination acceptable to the reader and logically acceptable even if it contradicts his views and beliefs (Bowers, 2004, p.4).

The unique appearance of magical realism is the transformation of Sufiya into a white panther, but this transformation did not happen suddenly, but the historical

background of Sufiya's life has a major role in this transformation. Sufiya is born surrounded by shame, thus she is born blushing, first because she is a girl, secondly, because she is sick, and thirdly because she is not the expected child to make up for the absence of her dead brother. The blushing considers as one of the most important elements of magical realism:

Blushing is slow burning. But it is also another thing: it is a psycho- somatic event. I quote: 'A sudden shut-down of the arterio-venous anastomoses of the face floods the capillaries with the blood that produces the characteristically heightened colour. People who do not believe in psychosomatic events and do not believe that the mind can influence the body by direct nervous pathways should reflect upon blushing, which in people of heightened sensibility can be brought on even by the recollection of an embarrassment of which they have been the subject - as clear an example of mind over matter as one could wish for. (Shame, 1983, p.111)

This led to the resentment of her parents about her birth, as it is difficult for them to accept that this girl is born and grows up with this disgrace, which will lead to the destruction of the family. The important paradox in Sufiya's life is her marriage to Omar Khayyam, a meeting of opposites between shame and insolence. Helen Lewis points out that shame can be verified through awareness and self-imaging, in other words, that self-awareness is what a person thinks about himself, i.e. represents a person's vision of himself, and self-image represents what those around him believe in him (Lewis, 1971, p.11). For Sufiya, it is considered a false miracle because they are expecting the birth of a boy, but the shame is what others think of her and thus led to her feeling shame.

Rushdie uses magical realism to portray shame uniquely, transforming a beautiful girl into a monster that is an essential element of magical realism. Rushdie asserts that Sufiya's embodiment of shame is in fact a disgrace to her father and society in general. Arthur Asa Berger wrote in his book *Cultural Criticism* about the division that Rushdie used in his novel, which is writing stories in the form of numbered cards after writing them in small sentences and each card representing a specific theme (Berger, 1994, p.123). In *Shame*, Rushdie mixes this method with magical realism to embody Sufiya's mythical creature and the violence evident in her character. According to Rushdie, this year represents the patriarchal oriental culture and this requires "breathe its favorite air" (Rushdie 116).

Rushdie wrote in the novel that the character of Sufiya was inspired by three real events that actually happened in London. First, an Asian girl is beaten up by white

boys and they are ashamed of it. Secondly, a Pakistani girl was killed by her father after he learned that she had had a sexual relationship with a white man. Thirdly, a boy burned himself in the parking lot. From these events, Rushdie created the character of Sufiya to embody shame in the novel, society and the country.

Sufiya was born surrounded by her parents' hatred for her and her sister because she gave birth to a girl. Her body was blushing because of the shame she was carrying because she was mentally retarded. Rushdie described the shame in Sufiya's body as it is in Pakistan, and this shame began to grow in Sufiya's body until it exploded. Judith Butler writes "the existence and facticity of the material or natural dimension of the body are not denied, but reconceived as distinct from the process by which the body comes to bear the cultural meaning" (Butler, 2003, p.520).

2.2 The Appearance of the Mythical Creature

Rushdie portrays the shame that is embodied in Sufiya's body using magical realism when this shame turns into a mythical creature and kills a number of turkeys. When Sufiya was twelve years old, she slept through the night and walked and killed two hundred and eighteen turkeys. Decapitating all of them using only her hands, Sufiya embodied the shame in this event for the first time using supernatural powers. When her family members search for her, they find her sleeping and there are 218 turkeys cut off their heads. The scene in front of them was terrible:

Zeb, a little huddled figure snoring gently amidst the corpses of the birds. Yes, they were all dead, every one of the two hundred and eighteen turkeys of Pinkie's loneliness, and people were so shocked that they forgot to clear away the corpses for a whole day, leaving the dead birds to rot in the heat and in the crepuscular gloom of the evening and beneath the icy-hot stars, two hundred and eighteen that would never find their way into ovens or on to dining tables. Sufiya Zinobia had torn off their heads and then reached down into their bodies to draw their guts up through their necks with her tiny and weaponless hands. Shahbanou, who found her first, did not dare to approach her; then Raza and Bilquis arrived, and soon everybody, sister, servants, neighbours, was standing and gaping at the spectacle of the bloodied girl and the decapitated creatures with intestines instead of heads. Pinki Aurangzeb looked hollowly upon the carnage, and was struck by the meaningless hatred in Bilquis's eyes; the two women remained silent, each in the grip of a different horror so that it was Raza Hyder, his watery black-rimmed eyes riveted upon the face of his daughter with her bloodied lips, who spoke first in a voice echoing with admiration as well as revulsion: 'With her bare hands,' the new government minister trembled, 'what gave the child such strength?' (Shame, 1983, p.143).

This event represents an essential element of magical realism, which is the supernatural powers of characters, and this matter represents the unification of myths with folk tales or different genres, and these myths represent important elements of

magical realism. Hegerfeldt argues: "Apart from serving to undermine the realism installed by the text, transferring elements from such traditional narrative genres to a contemporary setting is one of the strategies by which magic realist fiction inquiries into the different kinds of knowledge circulated by societies"(Hegerfeldt, 2005, p.82).

Sufiya has allegorical avatars that represent magical realism at its finest. Aijaz Ahmad argues that Sufiya embodied shame because of her family's accusation of a mythical beast, and it reflects the style of rebellion and rejection of these heinous accusations that were difficult to accept and thus led her to explore and turn into a monster and this image, as Ahmad explains, represents: "the image of a free –or freedom-seeking –woman as a vampire..." (Ahmad, 1994, p.150).

Although the events relating to Sufiya seem illogical, Rushdie portrays them in a way that is acceptable to the reader without being out of the ordinary. Since Sufiya's actions seem illogical in the real world, Rushdie makes them seem logical, like Sufiya beheading turkeys, which is an indication of the state of the rebellion she is living in. Rushdie makes Sufiya's character an example of the constant shame in every event of the novel. Although Sufiya has no fault in that, the shame follows her wherever she goes, and this element appears clearly in most of the problems she faces, not only because of her family and society's vision of her but her feeling by herself. Sara Suleri points out that what happens to Sufiya is not caused by the direct contact of her subconscious mind with her body, but rather each separates and therefore the embodiment of shame appears on occasions such as her sister's wedding (Suleri, 2005, p.187). Sometimes Sufiya does not remember the disappointing memories, especially when she is beautiful, but the redness remains inside her, which no one else notices, and this leads to the appearance of the monster inside her. This monster appears involuntarily as a result of violence as an inevitable defensive method.

2.3 The Confluence of Power and Rebellion

Sufiya's marriage to Omar Khayyam is considered one of the most important events that occurred during the novel because of its important repercussions. In the beginning, we must know the reason for this marriage, Sufiya is mentally deranged and represented shame when she was a young girl. Thus, why does Omar Khayyam want to marry her despite the age difference? And why do Reza and Bilquis agree to

this marriage, even though Omar Khayyam is notorious and older than her in age? It is not enough to answer that Omar is in love with Sufiya because Omar Khayyam thinks of his interests in the first place. As for the approval of her parents, it is due to the cultural background of the society in which she was living and the unjust practice of patriarchal authority. Lois Tyson also argues that some societies treat women as tools for the father to use whenever he wants, and the woman has no choice in her life. Since Sufiya is Reza's daughter, he has the right to determine the fate of her life without consulting her (Tyson, 2014, p.95). In fact, Sufiya cannot be a suitable wife who performs household duties, as she cannot cook, clean, or even have children. This marriage is considered an exchange of property, and on the other hand, Reza is forced to marry his daughter only as a parental duty. As for Omar Khayyam, this marriage gives him the opportunity to enter Reza's life and participate in important tasks.

Rushdie portrays the shame of Sufiya as a beast that kills and destroys in a hideous way. Magical realism becomes apparent when Sufiya transforms into a white panther, a mythical creature that no one can stop. What makes the events worse is the killing that takes place because of this beast. Sufiya uses this supernatural ability to kill those around her, as he is a tool that absorbs the shame of society:

He heard of villages that had formed vigilante groups, of mountain tribals who had placed all-night sentries on the lookout. Tales of sightings were accompanied by boastful claims of having winged the monster, or even less credible yarns, you'll never believe it, sahib, I hit it right between the eyes with a shikar rifle, but the thing is a demon, it just turned round and vanished into the air, you can't kill such creatures, God protects us ... so it appeared that the white panther was already being mythologized. There were those who said it could fly, or dematerialize, or grow until it was bigger than a tree (shame, 1983, p.269).

This creature make people feel fear and terror and they begin to wonder what this beast is and whether it is a mythical or real creature. This creature is an element of the magical realism that Rushdie portrays in his novel. The embodiment of shame in a mythical creature is a wonderful depiction of magical realism. Rushdie uses two methods in depicting this genre, sometimes with supernatural abilities of characters, as in *Midnight's Children*, or with mythical creatures, as in *Shame*. Rushdie also uses magical realism by portraying unusual things as ordinary, such as Sufiya's character, blushing because of her shame. Zamora and Faris argues that “in the magical realist texts, the supernatural is not a simple or obvious matter, but it is an ordinary matter, an everyday occurrence—admitted, accepted, and integrated into the rationality and materiality of literary realism” (Zamora and Faris, 1995, p.158).

Omar Khayyam can be the main protagonist of the novel, but in fact, Sufiya is considered the real protagonist as well because of her important role in the developing of the events which cannot be considered as a marginal character. Sufiya is not just a mythical creature whose mission is to kill and sabotage, but rather she is the embodiment of shame, patriarchy, and fierce resistance to patriarchy. Sufiya is a contradiction to the usual stereotype of the obedient daughter. Rushdie portrays this behavior as a rebellion, which takes the form of a mythical creature. The reason for this strange transformation is due to the rape incident that Sufiya experiences. Because of the motive of revenge, Sufiya turns into a white panther and kills twenty-four men after chasing them, tearing their heads and guts, and eating them, then she goes home silently and the beast calms down. Rushdie portrays the desire for revenge and the feeling of anger using magical realism, which in turn makes the reader aware of the events of the story. As one of the most important goals of magical realism is to make the reader imagine events in different ways as if he were living them in his real life. As Zamora argued about the role of the ghost in magical realism:

Some literary ghosts serve their creators as carriers of transcendental truths, as visible or audible signs of Spirit. Other ghosts carry the burden of tradition and collective memory: ancestral apparitions often act as correctives to the insularities of individuality, as links to lost families and communities, or as reminders of communal crimes, crises, cruelties. They may suggest displacement and alienation or, alternatively, reunion and communion...They, too, are often bearers of cultural and historical burdens, for they represent the dangers, anxieties, and passionate forces that civilization banishes. They may signal primal and primordial experience, the return of the repressed, the externalization of the internalized terrors...The mirror, complement, recover, supplant, cancel, complete. Which is to say: literary ghosts are deeply metaphoric (Zamora, 1995, p. 497).

Rushdie uses magical realism once again when Sufiya turns to mythical creature. Two identities in one body. In the beginning, Sufiya has control over this shame and this quiet monster in her body, but her eyes are glowing from time to time, meaning that the monster is shining in her eyes. At first, the monster inside her is not discovered until Sufiya killed the goat, but this transformation seriously harms Sufiya and she got sick because of this because her body does not absorb the power of this monster. This monster continued to kill and terrorize people:

The killings continued: farmers, pie-dogs, goats. The murders formed a death ring round the house; they had reached the out- skirts of the two cities, new capital and old town. Murders without rhyme or reason, done, it seemed, for the love of killing, or to satisfy some hideous need. The crushing of Haroun Harappa removed the rational explanation; panic began to mount. The search parties were doubled, then doubled again; still the slow, circling pattern of blood continued. The idea of the monster (Shame, 1983, p.275).

Sufiya is considered one of the most famous characters who embodies magical realism in many forms. Since the disgrace that was chasing her to the beast, Sufiya has suffered from patriarchal authority and from fallacious practices in society and people's view of her. Rushdie's goal was to shed light on these beliefs by using magical realism to make the reader's vision clear and add an element of suspense in the novel. Sufiya go through many important events because she is born in disgrace when she is nine years old. Sufiya goes through many stages in the rise and fall, as she is that beautiful and innocent girl who is subjected to injustice and hideous accusations. At the same time, it is the same monster that cuts off human heads. It seems that Rushdie combined the two in the personality of Sufiya.

2.4 Transgression of Logical Reasons

Omar Khayyam has an important role in the development of events, as he is one of the main characters in the novel. Omar Khayyam's life represents magical realism in all its forms. His story seems completely far from reality, but Rushdie makes the reader feel the logic of the events. Omar is the son of three sisters, he lived in a secluded palace with these sisters and they have a strong bond that brings them together in one place. But the thing that shows this bond is when one of these sisters gets pregnant, but the strange thing is that the three sisters have the same flatulence, meaning they are all pregnant, but only one who will give birth to a child. In addition, the sisters are feeling the same illness and symptoms because of this, no one knows who the real mother of Omar Khayyam is. Rushdie used magical realism to depict the beginning of the event that led to the emergence of Omar Khayyam. When it is time to give birth, the three sisters lock themselves in a secluded place so that the pregnant woman could have children without anyone knowing. Omar grows up in the same environment in which those sisters live, meaning that it is like a prison for him, isolating him from the outside world:

But who was pregnant? Chunni, the eldest, or Munnee-in-the-middle, or 'little' Bunny, the baby of the three? Nobody ever discovered, not even the child that was born. Their closing of ranks was absolute and effected with the most meticulous attention to detail. Just imagine: they made the servants swear loyalty oaths on the Book. The servants joined them in their self-imposed captivity, and only left the house feet first, wrapped in white sheets, and via, of course, the route constructed by Yakoob Balloch. During the entire term of that pregnancy, no doctor was summoned to the house. And as it proceeded, the sisters, understanding that unkept secrets always manage to escape, under a door, through a keyhole or an open window, until everyone knows everything and nobody knows how . . . the sisters, I repeat, displayed the uniquely passionate solidarity that was their most remarkable characteristic by feigning in the case of

two of them the entire range of symptoms that the third was obliged to display (Shame, 1983, p.12).

Magical realism attempts to convey the image to the reader with the addition of magical elements to the event in order to explain the event itself in a unique literary way. The event that happened to the three sisters may seem illogical because it explains that the matter was kept a secret without anyone knowing. Leal argues that magical realism deals with real and logical reality. It differs from fictional literature because it is not based on dreams or an imaginary hypothetical world, but rather on the real world (Leal, 1995, p.121).

Omar wanted to leave the house and go to school, but the sisters refused at first. Chunni, Munnee, and Bunny, the mothers of Omer Khayyam, have been integrated into one personality for a long time and when they encounter a problem or disagreement they separate from each other and split into individuals again, but their big personalities mingle to take the place of the younger sister and vice versa. When they finally agree to let Omar go to school, they merge again. This amalgamation of the characters is a characteristic of the magical realism that is evident in the novel. The reincarnation of different characters and merging into one entity may seem at first to be a fictional event, but it describes the reincarnation in an actual and logical way that makes the reader close to the events and feel the characters closely.

Omar Khayyam meets Sufiya when she gets sick and he becomes her doctor and begins to take care of her. During this period, Omar falls in love with Sufiya and marries her. Within years of their marriage, the beast within Sufiya calms down until she begins to question her husband, whom she was suspicious of. Sufiya does not understand anything about marriage and does not know its reasons. However, when she hears voices coming from the bedroom in which Omar and Shahbanu are, as she does not know what married couples do, but she realizes that something is wrong there. This makes the monster inside her angry. One night, after her body becomes accustomed to the monster, the monster inside her rises and she comes out and kills four boys.

When Reza Haider learns about what Sufiya did, he decides to give her an injection to calm her down, and Omar also gives her two injections a day to calm her, but the monster inside her is still moving and it is difficult to control it. Then Sufiya

decides to escape and turns into a mythical creature, the white panther, which has a black head and a hairless body and continues to kill.

Bilquis, the wife of Reza Haider, had an important role in the development of events, as she was the one who gave birth to Sufiya, who became the focus of the story. After a while, Belqis became pregnant again, but the narrator suggests that this child is not Reza's son, but rather Sindbad Mengal, who works as a cinema director. When this event is analyzed from a psychoanalytic perspective, the hidden secrets of this event can be revealed. Bilquis, Reza Haider's wife, can be represented as the bad wife who betrays her husband. This event has important implications for Sufiya and her birth in disgrace for which she had no fault. Elspeth Probyn argues about guilt and shame in the subconscious perspective, that guilt is something that can be fixed and shame is something that is difficult to extract and they are two completely separate things, but shame is much deeper and closely connected to the body (Probyn, 2005, p.46).

Bilquis feels guilty that gradually drives her crazy because she loses her dream of becoming an ideal wife because of the problems that she experienced during the birth process, which led to her inability to have children again, and this led to her feeling blame and psychological pain, as she, in addition, betrayed her husband. This feeling leads her to irrational behaviors such as an exaggerated fear of the bathroom and for this reason, she constantly closes the windows. Aijaz Ahmad argues that the women mentioned in the novel, such as Sufiya and Bilqis, are the characters who were subjected to oppression against the men who were not subjected to this. Therefore, Ahmad questions Rushdie's vision of women, as he asserts that these characters are subject to sympathy (Ahmad, 1994, p.144). The character of Bilquis also represents an element of magical realism that Rushdie discusses in the novel because of her intense fear and guilt and also when she has illogical behaviors: "Bilquis Hyder became, in those years, almost invisible, a shadow hunting the corridors for something it had lost, the body, perhaps, from which it had come unstuck" (Shame, 1983, p.209).

Shame is considered one of the most important magical realist novels, preceded by *Midnight's Children*, which was centered on the independence of India. *Shame* is a novel of a political nature and societal dimensions that mimics shame, honor, and the persecution of girls in society. Rushdie tells a story in a London newspaper about the

idea of shame, about a Pakistani man killing his only daughter because she was dating an English boy. Despite his great love for his daughter, the feeling of shame is unbearable, and this is what Rushdie wanted to highlight. Such incidents occur frequently in Pakistan and other societies, thus Rushdie used the character of Sufiya to embody shame while integrating events with magical realism that can depict these events with unique literary techniques.

Returning to the legendary beast, Reza Haider and Omar Khayyam are suffering from this difficult thing to control because this beast is raging and kills and destroys anything it encounters. Omar was giving Sufiya a sedative injection to stifle the beast inside her, but this matter does not work, and the harm has reached far beyond that, as the killing of humans and animals continued, thus Omar finally decides to imprison Sufiya in the attic to control this monster:

Omar Khayyam had refused to administer the final, painless injection. I will not kill her. Because she saved my life. And because, once, I saved hers. But he no longer believed the treatment was possible; he had seen the golden eyes of the most powerful mesmerist on earth. Neither kill nor cure . . . Hyder and Shakil agreed that Sufiya Zinobia was to be kept unconscious until further notice. She was to enter a state of suspended animation; Hyder brought long chains and they padlocked her to the attic beams; in the nights that followed they bricked up the attic window and fastened huge bolts to the door; and twice in every twenty-four hours, Omar Khayyam would go unobserved into that darkened room, that echo of other death-cells, to inject into the tiny body lying on its thin carpet the fluids of nourishment and of unconsciousness, to administer the drugs that turned her from one fairy-tale into another, into sleeping-beauty instead of beauty- and-beast. 'What else to do?' Hyder said helplessly. 'Because I cannot kill her either, don't you see' (Shame, 1983, p.250).

Rushdie uses magical realism again to put out the monster that haunts Sufiya. They imprison this monster inside the attic to control and calm it down. In Rushdie's novels, there are many uses of myths and their roles in embodying important events and issues of interest to society, where myths can represent a unique situation. Jonathan Brennan emphasizes the importance of myths:

Myth can act as a charter for the present-day social order; it supplies a retrospective pattern of moral values, sociological order, and magical belief, the function of which is to strengthen tradition and endow it with a greater value and prestige by tracing it back to a higher, better, more supernatural reality of initial events (Brennan, 1989, p.2).

Shame is described as more realistic than his other works due to the important issues it discusses because it introduces contested societal elements from a Western writer to a non-Western society. And about the history of this society with all its customs and traditions. The use of magical realism by Salman Rushdie in his literary works came after the golden age of magical realism, especially after Marquez wrote

his novel *One Hundred Years of Solitude*. This genre creates fantasy and reality together and is embodied in shame, which is an important societal issue.

Rushdie stresses the importance of Sufiyya Zenobia in representing shame and her redness from shame, and this embodiment of this character came as a result of a real incident that happened to a Pakistani father who killed his daughter because she was dating a white boy. Rushdie represents the shame that turns into a monster that kills humans and animals, and Reda Haider, her father, tries to control this monster with the help of a doctor, Omar Al-Khayyah, giving her a sedative injection and locking her in an attic, but the matter did not work because she was able to escape.

2.5 The Appearance of the Mysterious Ghost

Another character that appeared in *Shame* was the character of Iskandar Harappa, who became prime minister, and this character was inspired by the character of Zulfikar Ali Bhutto. Iskandar was a playboy who spent most of his time hanging out with his friends and was rich and influential and because of him his relatives get important positions in society, but the spirit of competition makes him a practical and serious person and abandons his previous practices. He is considered ruthless because of his actions. General Reza Haider is placed in an important position in the command of the army, and the term of Iskandar's rule lasts four years, after which he is imprisoned for two years until he is executed. But he appears to Haider as a consultant in the form of a ghost who helps him in his professional work and reads him from the works of Niccol Machiavelli. This ghost continues to chase Reza and gets his voice stuck in his ears where he can't get rid of him:

Raza Hyder did not have a mother to land him in hot water, but he had worries of his own because he had discovered on the first night of the conference that while he was in this airport of a palace the voice of Iskander Harappa became so loud in his ears that he could hardly hear anything else. The monologue of the hanged man buzzed in his skull, and it seemed that Isky had decided to give his successor some useful tips because the disembodied voice had started quoting liberally and in an irritatingly sing-song accent from what it took Raza a long time to work out were the writings of the In the Fifteenth Century, notorious infidel and foreigner Niccolo Machiavelli (Shame, 1983, p.261).

The appearance of the ghost to Reza is one of the most important features related to magical realism, where the ghost represents the spirit of the dead person who appears and talks to people, but in the form of a ghost that may be visible or invisible, and this matter was used by Toni Morrison in her novel *Beloved* when the ghost of the

deceased Seth's girl appeared after years and this came as a ghost characterizes Beloved in order to make her feel guilty. Rushdie used the same method in embodying the spirit of the dead Alexander.

Through *Shame*, Rushdie was able to embody social and political issues at the same time, and he used magical realism in this novel to depict events that mainly relate to shame, specifically in the character of Sufiyya, who embodies shame. Rushdie also explains that Sufiyya's personality is nothing but a reflection of the reality in Pakistan. Rushdie highlighted patriarchal authority and the oppression that a father exerts on his daughter. Rushdie used the elements of magical realism to describe many events, including Sufiyya's blushing from shame and her transformation into a monster that kills humans and animals to signify anger and rebellion. Rushdie used the character of Omar Khayyam, which is a disputed character, and the story of his strange birth, which seems illogical until Rushdie explains to his readers that every event has a cause, and this makes the event itself acceptable to the reader. Omar is born in an isolated place and does not know his real mother or father, as he is considered the son of three sisters, but without knowing who his real mother is. The course of events changes when Omar Khayyam meets Sufiyya and marries her, but Omar's fate is death in the end. This novel is considered the greatest representation of shame, which is a reality that occurs in society and is difficult to address, but Rushdie was able to give approaches to this character while clarifying its dimensions.

CHAPTER THREE

3. THE APPLICATIONS OF MAGICAL REALISM TO TONI MORRISON'S *SONG OF SOLOMON*

Toni Morrison's *Song of Solomon* is certainly one of the most important literary works dealing with magical realism. The novel was published in 1977 and was the third novel by Toni Morrison. In this part, the novel will be analyzed in the light of magical realism, and all its fictional elements will be discussed with an analysis of events and characters. The novel contains characters with supernatural abilities and events that contradict the laws of nature, but the writer links these events to reality logically. The author recommends to the reader the imaginary elements that related to magical realism to understand the events of the novel.

3.1 The Role of The Tales, Ghosts, and Myths

Song of Solomon tells about Macon Dead, sometimes called Milkman, an African American man. Milkman is isolated from his society and culture but takes an important journey to discover himself and connect with his past with the help of his friend Guitar Bains. During this trip, Milkman has many paradoxes and events that changed the course of his life and those around him. Milkman's family has experienced many racist incidents that led to the killing of his father. Milkman's father and his sister Pilate fled home after their father was murdered. Milkman is separated from his sister and goes on a journey to search for gold (Milkman's inheritance), but discovers that this inheritance was an illusion.

The novel consists of two main parts. The first part represents Milkman's life when he is a failure, aimless, and not raised properly because he is the son of a capitalist man with a great property and great wealth. Milkman grows up with his friend Guitar and girlfriend Hagar and spends most of his time wandering around and wasting time. Milkman's fate and thoughts change when he hears stories about his ancestors from his aunt Pilate and about the disputed gold that Macon takes while wrapped in a tarp, only to discover that it is empty of gold and contains nothing but a skeleton and some rocks. Because of this event, Milkman starts his journey to search for real gold in the south. In the second part, when he was twenty-five years old, he

discovers himself in this journey and communicates with his ancestors spiritually, and learns that his grandfather was the man who was able to fly, the legendary Solomon.

The character of Pilate represents the moral guide of the story. Pilate has an important role in the development of events and is one of the most important characters who represent the elements of magical realism, being a controversial figure. Although the events relating to Pilate are less than Milkman's, they are of great importance in the novel. Pilate was born without a navel. Pilate is isolated from people and does not like to communicate with them. She considers the survivor of racism after what happened to Macon, and her nature does not represent weakness but strength. She shows her strength when her daughter Reba is beaten by a man and Pilate puts a knife in his heart and tells him not to approach her daughter again, even though she is in her sixties and the man is a strong young man. Pilate's birth without a navel symbolizes not belonging to a specific place. Pilate is considered a brave and strong character, despite her isolation from society, as she bravely defends her family.

Ghosts form a large part of the writings of magical realism, as they are considered the main guide for a person, and not just the soul of a dead person, as often happens, but the matter is completely different in magical protection, as Bowers explains:

all ghosts have magical realist elements including the arrival of an abiku child, the presence of ghostly figures from the past, women with magical powers born without navels, and men that can fly. These magical happenings are incorporated into books that have complex plot structures having also been influenced by a Western postmodernist style, and early twentieth-century canonical writers such as the southerner William Faulkner and the African American Ralph Ellison. This magical realism is employed by Morrison in order to create a specifically cross-cultural African American cultural memory with which to rebuild a sense of an African American community at a time of crisis, when the majority of the African American population seem to her to be held in a position of economic and spiritual poverty (Bowers, 2004, p.55).

In *Song of Solomon*, there are two ghosts. The first is Cyrus and the second is the father of the deceased Pilate. Pilate speaks a lot about her deceased father, as he is considered her guide in her thinking and decisions, and he is considered the assistant and supporter of her in her life: "Father," she said, "I want you to meet one of my dearest friends. Dr. Foster's daughter. Her father saved Ricky's life. Ricky wouldn't be here today if..."(Song of Solomon, 1987, p.118).

One of the strange events that represent magical realism is what happens with Milkman during his expedition and before. One day Milkman sees his mother in the light and sees her with tulips:

he'd begun to see his mother in a new light. She was no longer the person who worried him about galoshes and colds and food, who stood in the way of most of the little pleasures he could take at home because they all involved some form of dirt, noise, or disarray. Now he saw her as a frail woman content to do tiny things; to grow and cultivate small life that would not hurt her if it died: rhododendron, goldfish, dahlias, geraniums, imperial tulips. (Song of Solomon, 1987, p.115)

Milkman sees this when he realizes the unusual relationship between his mother and grandfather. Although his mother needs help, he does not save her from the tulips because of what she did previously. Morrison uses this strange method of punishment, which does not occur in the outside world but is specialized in magical realism texts in addition to strange events that occur to the characters.

Magical realism reappears with Milkman on his journey when he is alone at night and hears a strange crying sound of unknown origin. It seems to be the sound of a woman crying, and this sound, as interpreted by the fishermen, is the sound of a strong wind that passes through a rock, and this woman is called Ryna, as people say, and this was the only opinion of what was happening:

He heard the sound of the sobbing woman again and asked Calvin, "What the hell is that?" "Echo," he said. "Ryna's Gulch is up ahead. It makes that sound when the wind hits a certain way." "Sounds like a woman crying," said Milkman. "Ryna. Folks say a woman name Ryna is cryin in there. That's how it got the name." Calvin stopped, but so suddenly that Milkman, deep in thought about Ryna, bumped into him. "Hush!" Calvin closed his eyes and tilted his head into the wind. All Milkman could hear was the dogs again, yelping, but more rapidly, he thought, than before. Calvin whistled. A faint whistle came back to them (Song of Solomon, 1987, p.445).

Hearing a strange sound without a specific source is not something that happens in the real world. Morrison wanted to lose the magic element in the course of events. Morrison confuses the real with the imaginary in terms of what can be felt. Faris argues:

Magical realism introduces confusion between what exists outside the subject and what only exists as a function of it, or to put it better, between what is truly objective, 'empirical,' and what is, under the appearances of the sensory world, only pseudo-matter, endowed with a purely mental truth (Faris, 1995, p.104).

3.2 Supernatural Abilities in a Logical World

Back to the character of Pilate, who has a supernatural ability and unique strength that appears clearly in her character. Pilate still preserves the heritage and memories of the past through the folk songs she sings about Sugarman's journey. These songs are listened to by Macon Jr and Milkman. For Milkman, he uses these songs to guide him in finding his ancestors and his lost history. Eventually, Milkman realizes that Pilate is the only one who can fly without leaving the earth because she is spiritually flying. She is a deep human being and free from restrictions, she does not need freedom. Morrison adds a magical element in the character of Pilate, and this is her non-navel birth:

After their mother died, she had come struggling out of the womb without help from throbbing muscles or the pressure of swift womb water. As a result, for all the years he knew her, her stomach...interrupted by a navel. It was the absence of a navel that convinced people that she had not come into this world through normal channels (Song of Solomon, 1987, p.27).

Pilate believed that the absence of a navel is actually a natural thing because she believed that the navel is only found in men and not in women, especially when she saw her father and brother, so she thought it was a natural thing. Pilate was suffering from society's view of her as being born without a navel, and this theory is not only from white men but from her society as well. Despite her many sufferings, she was born an orphan, and everyone who encountered her would stay away from her when she had no close people (Willis, 1982, p.123).

Morrison uses Pilate to describe a strong woman free from constraints in light of the political conditions that African women live in European societies, and who must have an affiliation with every place. Morrison portrays Pilate as the wise and spiritual character in the novel, in contrast to Milkman, whose goal was to obtain gold and the possessions of his ancestors. Pilate represents African cultural history, as she represents the isolated woman who has no roots and is searching for a place to belong. As for Milkman, he learned a lot from Pilate, as she was his spiritual guide, and he consulted her on many things, for he was the only one who had a silent mother. Pilate taught him many principles, values, and beliefs that directly contradict his father's beliefs, and this led to the expansion of Milkman's horizons and his discovery of a new world and new perceptions through the popular songs he learned from Pilate. Carolyn Denard argues that:

Despite his father's warning, Milkman finally does meet his aunt Pilate and spends many wondrous afternoons crushing grapes for her bootleg wine, listening to family stories, and falling in love with his cousin Hagar. It is Pilate who offers Milkman the most wholesome avenue toward self-affirmation. She, with her love for her family, her desire to maintain connections with the past, is responsible for the journey that he finally takes (Denard, 2014, p.219).

Milkman is a materialistic man who does not believe in legends or ghosts, and he does not believe his mother's vision with tulips. He told Guitar that it was a dream, not a reality and that he had seen his mother, he didn't want to tell him. Despite this, Milkman spoke to Circe during his journey, who had died years ago, although it was extraordinary, he believed him. As well as his position when he learned that his grandfather is the legend of flying, Solomon, so he accepted supernatural things. Milkman's trip to the south changed his beliefs and made him believe in supernatural things, although he was a materialistic man, he began to accept his past and history.

3.3 The Legendary Flight for Freedom

Certainly, Solomon's flight is the first inspiration for Milkman and has always been the motivation for him in his journey to the south. Solomon's flight was an escape from slavery and bondage in the Virginia cotton fields, and because of this flight, Solomon was forced to leave his wife and children. Some consider Solomon's behavior to be selfish, as is the case with Milkman, whose absence caused Hagar to die of grief. Morrison is separated by desertion and flight, as Pilate also flies but with her spiritual thoughts and this does not make her leave anyone behind. Morrison uses the style of flight in a real and not figurative way, and this is what happens in magical realism that simulates the methods of flying and legends literally, while the characters of the novel deal with this event as a real thing and not just a myth. At the same event, the spectators treat Solomon's jump as a natural issue, not suicide, as they see it as possible. For example, residents of Shalimar view Solomon's journey as a fact and not just a myth:

It must have been Mr. Smith's leap from the roof over their heads that made them admit her. In any case, whether or not the little insurance agent's conviction that he could fly contributed to the place of her delivery, it certainly contributed to its time. When the dead doctor's daughter saw Mr. Smith emerge as promptly as he had promised from behind the cupola, his wide blue silk wings curved-forward around his chest, she dropped her covered peck basket, spilling red velvet rose petals. The wind blew them about, up, down, and into small mounds of snow (Song of Solomon, 1987, p.21).

Milkman is happy with the story of Solomon, who was a symbol of freedom and is considered a great legend because of the flight he took and it was an escape from slavery, Milkman was proud when hearing this story and this boosts his confidence. The legend of aviation is found in many African cultures, as Micheal Wood explains:

There are numerous tales about and allusions to flight in Afro-American folklore, all of which are, in one way or another, versions of what is commonly known as the myth of the flying Africans. "Once all Africans could fly like birds; but owing to their many transgressions, their wings were taken away. There remained, here and there, in the sea-lands and out -of- the- way places in the low country, some who had been overlooked, and had retained the power of flight, though they looked like other men."(Wood, 2005, p.173).

Despite the greatness of Solomon's flight, he left his family to suffer from his loss and his children felt lonely. How could a father leave his family behind and escape? Jack, the son of Solomon, stayed alone when his father escapes, and this is what led to his murder by white men, and this greatly affected his children, as they grew up without a father. The same applies to Rina, who remained sad after her husband's absence, despite his belief that he had achieved a victory. The matter is repeated when Milkman's journey begins, although it was a successful journey that led to his maturity, it left behind the grief of Hajar's death. Although, people do not think that Solomon escaped but flew like a bird:

When you say 'flew off' you mean he ran away, don't you? Escaped?" "No, I mean flew. Oh, it's just foolishness, you know, but according to the story he wasn't running away. He was flying. He flew. You know, like a bird. Just stood up in the fields one day, ran up some hill, spun around a couple of times, and was lifted up in the air. Went right on back to wherever it was he came from. There's a big double-headed rock over the valley named for him. It like to killed the woman, the wife. I guess you could say 'wife.' Anyway she's supposed to have screamed out loud for days. And there's a ravine near here they call Ryna's Gulch, and sometimes you can hear this funny sound by it that the wind makes. People say it's the wife, Solomon's wife, crying. Her name was Ryna. They say she screamed and screamed, lost her mind completely. You don't hear about women like that anymore, but there used to be more—the kind of woman who couldn't live without a particular man. And when the man left, they lost their minds, or died or something. Love, I guess. But I always thought it was trying to take care of children by themselves, you know what I mean? (Song of Solomon, 1987, p.522).

The legend of flight found in *Song of Solomon* is one of the most important themes of magical realism, where magical elements appear in many characters, starting with Solomon, who is considered a symbol of freedom because of his flight and escape from slavery, and also Pilate's spiritual flight for freedom from chains, but without leaving the earth and ending with Milkman, who has his own journey in which he discovers his history and the history of his ancestors.

The legend of aviation in the novel also symbolizes the fathers leaving their wives and children, and this is already present in African American families. Morrison wanted to highlight these important issues that occurred in African American history, as Matus points out:

In some ways, *Song of Solomon* can be characterized as a mythologizing of desertion. Solomon gives leaving a good name because his reasons for escape are inarguable and his mode of leaving is spectacular enough to command awe, inspiration, and celebration. Rather than pathologize the father who leaves, Morrison recovers the history of good reasons for taking flight (Matus, 1998, p.78).

Morrison uses myths to describe many historical events. Each culture has its own myths and the role of the writer in putting these myths in their proper place among the characters and tales, despite its focus on the myths that are related to African history.

On the other hand, women who were abandoned after the absence of their husbands suffered. Not only do women suffer from racism, but they also have to bear the price of men's freedom. Morrison describes racism as usual in her novels, those black men are greatly oppressed, and Guitar told Milkman that black men are described as working horses only, although this description applies to women more because they are subjected to oppression and abandonment at the same time. Morrison emphasizes the woman's role in bearing responsibility not only for herself but for her entire family, while the man bears responsibility only for himself. Rena, Solomon's wife, was forced to stay in order to raise the children, take responsibility for them, and bear slavery as well.

The strange paradox that appears when reading the novel is that the men who flee to Africa are heroes. As Solomon did on his flight, where people considered him a symbol of heroism and courage, while the woman who escaped considered irresponsible and did not give her any appreciation. The other paradox is that society considers Solomon a hero and brave because he left his family and ran away, while they consider Rina to be reckless and irresponsible because of her inability to take care of children after her husband's absence.

3.4 The Confluence of Opposites, Weakness and Strength

One of the important characters who had a role in the development of events is Ruth, she differs from Pilate in strength and will, as she is a weak and submissive woman according to the opinion of some critics. Ruth uses Pilate in financial matters, as she is not considered an independent person. Ruth was cared for by her father Foster and later by her husband, McConne Jr. Ruth is an unliberated woman and considers the birth of her son Milkman the most important achievement of her life.

Ruth is not as assertive as Pilate, but she has an attitude of firmness and good manners when she is pregnant with her son Milkman. Her husband, Macon Jr., tried to force her to have an abortion because he did not want the child, thus he forced her to take special injections for abortion, but she claimed to use them, but these injections touched only a small part of the uterus, and therefore she survived the abortion and Pilate helped her in this plan:

Macon Dead remembered when his son was born, how she seemed to be more interested in this first nephew of hers than she was in her own daughter and even that daughter's daughter. Long after Ruth was up and about, as capable as she ever would be—and that wasn't much—of running the house again, Pilate continued to visit, her shoelaces undone, a knitted cap pulled down over her forehead, bringing her foolish earring (Song of Solomon, 1987, p.44).

Ruth had a close relationship with her father, Doctor Foster, and when Macon Dead told his son that he saw his wife naked with him, but in fact, from Ruth's own point of view, she was lonely and needed psychological support from her father. Ruth claims that her husband tried to kill her father and Milkman, but he did not succeed.

Morrison portrays events from two different perspectives and produces two completely opposite personalities. The character of Pilate represents strength and courage, as she possesses supernatural abilities and is considered a woman free from constraints, and has her own spiritual experience. While Ruth represents the weak and reckless woman who is subject to the persecution of the husband, although she succeeded in achieving her goal of preserving the fetus in her womb, she is still in Morrison's point of view a weak woman who does not represent the image that Morrison aspires to. these events paved the way for Milkman to appear and change the course of events, as the historical background played a major role in shaping his personality.

Milkman's story oscillates between past and present, from his birth to the end of his strange journey. The reader can clearly realize the changes and developments

taking place in Milkman's life. On the other hand, the reader learns from the narration of the past, the history of Milkman and his ancestors, and the heroic stories of Solomon, who was a symbol of freedom because of his flight to Africa. As Marilyn McKenzie points out:

narrating the novel through the aesthetics of memory rather than the chronology of linear time, the reader enters into the emotional past of slavery without denying the reality of its more familiar brutal dimensions. As a result, the novel enables readers to consider enslavement from a new perspective of how black people were able to endure, to survive, when they did not own their bodies, their children, or anything but their minds. (McKenzie, 2004, p.229)

Morrison takes the reader on a journey back into the past between the legend of Solomon and the great heroics he undertook. Morrison also sheds light on the history of black people and their suffering in Western societies and what they suffered from persecution and racism. This issue is one of Morrison's most important issues that she includes in her literary works.

Morrison addresses issues of racism and slavery through the story of Solomon, which Milkman learns during his journey. Racism had great effects on the characters in the novel, as it led Solomon to escape for freedom, leaving his wife and children, and Morrison used magical realism to embody the way he escaped from this ugly reality by flying to Africa. Although the idea of flight is not accepted by reality and material society, its use in the novel was the embodiment of an important event and issue, and this is what Morrison used to use. Guitar also suffered from the effects of racism due to the murder of his father at the hands of white Americans, and this matter led to him making him an aggressive person with an overwhelming desire for revenge. As the suffering and racism portrayed by Morrison make a person detach from his humanity sometimes.

3.5 The Disappearance of the Strange Creature

One of the elements of magical realism that has clearly appeared is the white peacock. While Milkman and Guitar were talking, they suddenly see a white peacock walking in front of them, and they try to catch it, but it disappears. Morrison uses white creatures to denote damage and danger, such as what happened with Freddy's mother when she died of a white bull, which was a symbol of the ghost of evil. The peacock symbolizes the great wealth that attracts the greedy, and their quest to catch it symbolizes greed. Morrison used this symbol when describing Macon Jr's vision of a

peacock's tail as gold. The use of white creatures is a reference to the oppression of white men against black people, especially when Freddy grew up an orphan after the death of his mother due to a white bull and endured the treatment of white men in prison:

"Well, let's see now." Guitar stopped to scratch his back on a telephone pole. He closed his eyes, in either the ecstasy of relief or the rigors of concentration. Milkman stared off into the sky for inspiration, and while glancing toward the rooftops of the used-car places, he saw a white peacock poised on the roof of a long low building that served as headquarters for Nelson Buick. He was about to accept the presence of the bird as one of those waking dreams he was subject to whenever indecisiveness was confronted with reality when Guitar opened his eyes and said, "Goddam! Where'd that come from?" (Song of Solomon 296)

Milkman and guitar's vision of the white peacock is considered one of the things beyond logic and the laws of nature, but Morrison wanted to highlight human greed and his quest for wealth, thus she used the white peacock as a symbol of wealth. The presence of strange creatures is one of the most prominent elements of magical realism, and these creatures have important connotations to indicate important values and specific memories, as Morrison did in this novel with the use of other elements that represent magical realism in its various forms. As Bowers points out:

Morrison's *Song of Solomon* ([1977] 1989) ... all have magical realist elements including the presence of ghostly figures from the past, women with magical powers born without navels, and men that can fly. These magical happenings are incorporated into books that have complex plot structures having also been influenced by a Western postmodernist style, and early twentieth-century canonical writers such as the southerner William Faulkner and the African American Ralph Ellison (Bowers, 2004, p.55).

During Milkman's journey, when he was heading towards Lincoln's Heaven, he stops at a mansion and gets inside, smelling a bad, rotting smell that makes him feel resentful. Shortly afterward the smell turns sweet and then he sees an old woman claiming to be Circe and hugging Milkman but she is frustrated when she realizes it is not Macon Dead and then she realizes that Macon Dead's name is Jake. In this encounter, fantasy meets reality, and Morrison uses magical realism to reveal the ghost of the woman who was visiting Milkman in his dreams and is now standing in front of him. Meanwhile, Milkman is puzzled, as he does not know if this is real or just an illusion. This woman looks old, but her face is fresh and luminous, she has the voice of a young girl and the stench that has turned into a beautiful smell of ginger. Morrison puzzles readers as to whether Milkman's history is real and accurate, or just a folk story, as he doesn't know if the old woman was real or a ghost.

3.6 Strange Events During the Journey

One of the magical elements that are evident in the novel is the song that led Milkman on his way. These songs had a great role in the development of events, as the songs that Pilate told Milkman can be seen. One day Milkman was sitting and he heard the children singing and walking around and the sounds of their singing reminded him of his childhood and then the song ended with the screams of one of the children and Milkman was referring to a child he could not see. Then they all fell to their knees and began to sing another song, the one that Pilate had always heard in his childhood: "O Sugarman don't leave me here" and there are children singing: "Solomon don't leave me here." He could hear him smiling and remembering Pilate:

Milkman could hear them singing and wandered off toward them and the huge cedar that reared up over their heads. Again their sweet voices reminded him of the gap in his own childhood, as he leaned against the cedar to watch them. The boy in the middle of the circle (it seemed always to be a boy) spun around with his eyes closed and his arm stretched out, pointing. Round and round he went until the song ended with a shout and he stopped, his finger pointing at a child Milkman could not see. Then they all dropped to their knees and he was seen. Then they all dropped to their knees and he was surprised to hear them begin another song at this point, one he had heard off and on all his life (Song of Solomon, 1987, p.486).

These songs represented the memories of Milkman and his history, a reference to the heroism and legends that he heard about his family, and specifically about Solomon, who was considered a true hero by many people at that time due to the great cause he owned. These songs played a major role in guiding him to his path and the path of his ancestors, and Pilate was credited with these songs.

Many important magical items are mentioned in *Song of Solomon*. The story took two main axes, namely Milkman's journey towards gold, and then self-discovery and the events before this journey. Milkman's personality is considered controversial due to the great transformation in his personality, as he was indifferent to his life and reckless, but his great journey made him realize the value of life and the value of himself.

Many magical elements appeared during this trip, including the song he was hearing that guides him on his way, as well as seeing ghosts embodied in people who died. Although he did not find the gold he was looking for, he knew its history, which made him feel proud, especially when he heard the story of Solomon, who escaped from slavery on a legendary flight that made him an icon of heroism and courage.

Although this story may be preposterous, it was accepted by his community at the time. Milkman learned many important values and information about his predecessors that he needed to know.

The character of Pilate also had an important role in demonstrating magical realism as she had supernatural abilities, was strong, and had a lasting youth. Pilate was born without a navel. Morrison wanted through this matter to show that the absence of Pilate's navel is evidence that she does not belong to the world. Pilate had a role in Milkman's knowledge of his history, as she told him many stories and popular songs related to his ancestors. One of the important elements that Morrison used was Solomon's ability to fly, and this is a sign of social and political dimensions that Morrison wanted to pass through the events.

CHAPTER FOUR

4. DISCUSSION OF SALMAN RUSHDIE'S *SHAME* AND TONI MORRISON'S *SONG OF SOLOMON*

In this chapter, the elements of magical realism that were analyzed during this study will be discussed. Many magical elements emerged during the study of the two novels, the results of which will be presented in this chapter. Emphasis will be placed on the most important concepts related to the application of this genre to contemporary novels and the purpose of this genre. In the first chapter, the historical background of magical realism was presented, which gave an analysis of the literary phenomena that were written about this genre, as this genre was not known before Franz Roh used it for the first time in Germany in the 1920s and after years it became clearly used in literary works, which emerged uniquely in Marquez's *One Hundred Years of Solitude*. The characteristics of magical realism and its spread in Latin America and Europe and then the rest of the world were mentioned. In the third chapter, the two novels were analyzed in the light of magical realism and the study of the magical elements that appeared during the events and related to the supernatural abilities of some characters, strange phenomena, and myths that may seem fictional, but are linked to reality in one way or another.

4.1 The Influence of Historical and Societal Factors on Human Behavior

The main objective of using magical realism is to focus on the event itself and give it the characteristic of distinctiveness and portrayal. As Salman Rushdie and Toni Morrison did during their literary works, as they sought to study historical or political issues by portraying them in a virtual reality, and magical realism represented the best tool for portraying these issues so that they were close to the human mind to comprehend them.

Salman Rushdie's *Shame* and Toni Morrison's *Song of Solomon* each had a different cause, events, and unique political and societal background. Where the novel of *Shame* deals with the issue of shame and its impact on society, thus Rushdie embodied this shame in the character of Sufiya, who is a sponge that absorbs shame

around her. Rushdie wrote this character because he witnessed real events mentioned in the previous chapter, which led to the appearance of this character in the novel of *Shame*. As for Morrison's novel, it deals with the issue of racism and the suffering of black people of African origin in America and revealed the psychological and social dimensions of this phenomenon and embodied this issue using many characters, including Solomon, who escaped from slavery by a legendary flight. The difference of these two narratives gives a more understanding of the use of magical realism in its various forms and elements.

When reading *Shame* and *Song of Solomon*, the historical factors leading to important events that can be seen. For example, Sufiya did not wake up suddenly and turn into a mythical monster that kills and destroys, but there are factors that led to this transformation. Rushdie described the events that Sufiya went through only since her birth. Her father, Reza, was expecting to have a boy, but he got a girl instead. Reza was angry at the new baby and felt ashamed because he was wishing for a son to replace the boy he had lost, and this led to Sufiya being born blushing. Sufiya was born ostracized by her family and society, and what made the matter worse was that she was mentally deranged. In the end, this shame and other factors led to its explosion from time to time and its transformation into a monster that kills turkeys and cuts the heads of people, and it becomes a danger to those around it. Rushdie portrays these events with magical elements parallel to the truth so that the reader can understand the impact of these events on Sufiya's life. While for Solomon in *Song of Solomon* there were reasons why he could fly. Solomon was suffering from slavery and racism, and this suffering led him to try to fly and he actually managed to do so. His flight became a symbol of courage and strength, but he left his family alone and suffers from slavery while he fled leaving his wife and children. This act seemed courageous to many, but it is considered abandonment of the family, thus Solomon can be tried between courage and betrayal. These historical events led Sufiya and Solomon to do supernatural things that do not happen in the material world, but due to the difficult circumstances they experienced, the impossible became possible.

According to Gregory Robinson, the historical and social background have an essential role in making the events: “magic realism is a good example of Ralph

Cohen's principle that genres need to be examined in relation to their historical, social, and cultural scenes of appearance" (Rubinson, 2005, p.32).

By analyzing the novels *Shame* and *Song of Solomon*, it can be shown that others have an effective influence on man and his behavior. In *Shame*, Sufiya was suffering from the influence of others on her, specifically her family and her father in particular. She was seen as a disgrace, as she was not loved by her family, and this led to her feeling very angry and thus turned her into a monster. The society's view of her was also negative, and it is the prevailing view, as Rushdie mentioned, that Eastern societies suffer from the oppression and belittling of women by her family and those around her. This is what made him invent the character of Sufiya as a result of the events that Rushdie witnessed in his life, including the killing of a girl by her father after he knew that she had an affair with a white boy. The influence of others is what shaped Sufiya's character and made her so violent and transformed into a monster that kills people. Rushdie wanted to show that parents and society have an actual impact on human behavior. As well as the character of Omar Khayyam, who grew up in an isolated house and is the son of three sisters without knowing his real mother, who raised him. This house and this education had a real impact on the life of Omar Khayyam, which led him to demand to go out and discover the world. Some of his behavior was strange because of the environment in which he lived, such as his marriage to Sufiya, despite knowing that she was mentally disturbed, and this raised questions.

As for *Song of Solomon*, others had an actual influence on Milkman, as Pilate was the first to influence him because she told him stories related to his history, the history of his ancestors, and the heroisms they had done, and because of this knowledge Milkman made his famous journey. Milkman was impressed by Pilate's words and was interested in what she told him. As for Solomon, he did not make his flight until after the bad treatment he received, as well as the racism that made him decide to escape and stay away from racism. This flight had an impact on those around him as well, as many people considered him a legend and a symbol of strength because he left slavery. He was proud to hear this story and it motivated him to move forward. Just as Solomon had a positive impact, there is also a negative impact, specifically on his wife and children, as he left them alone and ran away without caring about them.

John McLeod asserts that historical influences have a great role on societies, as colonialism remains influential on the people for a long time: “the material realities and modes of representation common to colonialism are still very much with us today, even if the political map of the world has changed through decolonisation. But on the other hand, it asserts the promise, the possibility, and the continuing necessity to change, while also recognising that important challenges and changes have already been achieved.” (McLeod, 2020, p.33).

Each of the characters in *Shame* and *Song of Solomon* was subjected to the influence of others, and the degree of this influence varies from one character to another, as the influence of those around Sufiya was great and Rushdie portrayed him using magical elements, which is turning her into a White Panther and killing turkeys and people. As for Solomon, the influence of society was great on him, and that what made Morrison portray his attempt to escape by actual flight, which does not happen in reality, but she wanted to use this technique with a virtual world within the novel to be logical within the events. Solomon was influenced by the racist society in which he lived, and this led him to the famous flight.

4.2 The Role of Action and Reaction in the Development of Events

It is possible to find the reaction that has an important role in shaping the events of *Shame* and *Song of Solomon*, since every action has a reaction, as do the characters in the novels. Sufiya did not turn her shame into a mythical monster after the circumstances and criticism from her family and society, as these circumstances pushed her to this transformation. Sufiya suffered from the look of shame they were seeing in her and became suppressing this sadness until it exploded and turned into a monster that no one could resist. Likewise, Omar Khayyam's life was a reaction as a result of the environment in which he lived and the isolation that surrounded him, as he lived among three sisters who raised him. In *Song of Solomon*, reactions certainly play a large role in shaping events. Milkman did not make his journey until after he needed the lost gold, as well as the influence of Pilate when she told him about the history of his ancestors, and this is what prompted him to take this long journey. As for Solomon, the circumstances in which he lives were a reason for him to flee and try to fly to escape from slavery, as his legendary flight is a reaction to what he was living. According to Bowers, there is an interpretation of Milkman's symbol and his journey,

as well as of Solomon: “The story of Milkman can be interpreted as the Icarus myth but it is more convincing as the retelling of African American folklore which claims that when slaves died they returned to Africa by flying across the sea.” (Bowers, 2004, p.82).

4.3 Personal Motives that Lead to the Paranormal

It is certain that will and motivation have an important role in the novels, where it can be found that most of the characters have the desire to achieve different things. Milkman feels proud upon hearing Solomon's story, and finally his true desire to discover himself, and this is what prompted him to undertake this dangerous journey and face many obstacles. Solomon also had a strong desire to obtain his freedom, and had it not been for his strong will, he would not have been able to fly and get rid of slavery. As for Omar Khayyam in *Shame*, his desire at first was to get out of his house and discover the world, and then his desire developed to be in a higher position.

The symbols depicted by magical realism are among the most prominent features of *Shame* and *Song of Solomon*, as most of the characters have supernatural abilities and things beyond logic. One of the important symbols in the *Song of Solomon* is the birth of Pilate without a navel, and this indicates that she is not connected to this world, and this results in her strength and her lasting youth. As for the appearance of the ghost for Milkman, it symbolizes the spirit of the dead that haunts human, and it is an embodiment of the memories that come to human from time to time. In *Shame*, the symbol of Sufiya is the most important because it summarizes the theme of the novel. Sufiya embodies shame, and Rushdie wanted to show that shame could lead to an explosion, and portrayed this matter by turning Sufiya into a monster.

Magical elements are important in depicting events and characters and had an important role in *Shame* and *Song of Solomon*, where magical realism was used in many events and characters. The characters' possession of supernatural abilities is what distinguishes the two novels. In *Shame*, Sufiya had supernatural abilities, which turned her into a monster, which does not happen in reality, but Rushdie made magical realism portray the shame of Sufiya's character. And Omar's life without knowing his real mother is a difficult thing to exist in reality, because it is impossible to see a child

of three sisters, but Rushdie portrayed him in a logical manner and in a sequence of events that convinces the reader of this, starting with the sisters hiding the matter and swelling their stomachs at the same time and feeling the same symptoms of pregnancy, but only one of the women who was pregnant. At the time of giving birth, they were alone so that no one would know their secret. Although there are magical elements in *Shame*, Rushdie was keen to make sense of the events. In *Song of Solomon*, Pilate had supernatural abilities such as her birth without a navel and her strength that was shown in her defense of her daughter and her lasting youth, an important figure who was in direct contact with Milkman and directed him many times. Although Pilate was born without a navel, which does not happen in reality, Morrison created a virtual world that has its own symbols, as the birth of Pilate without a navel is evidence of her separation from this world. For Solomon, his flight seems illogical and hard to believe, but the depiction of events in this virtual world and making the characters in the novel talk about the matter as true without questioning it, and this makes the reader feel the logicity of the event, at least within the novel.

CONCLUSION

Through the use of magical realism in Toni Morrison's *Song of Solomon* and Salman Rushdie's *Shame*, a set of results emerge that show the conclusion of this study, and that clarify the aims that were included in this context during the analysis of the novels and clarifying the role of characters in the development of events. Magical realism had a prominent appearance in the novels, as well as supernatural events and abilities related to each character, which will be explained in detail.

Morrison was able to reveal the American culture through the novel *Song of Solomon*, which is the culture of African Americans, where these two cultures merged together, and the American culture had a physical presence and the African culture had a spiritual presence. Morrison asserts that African Americans have an important culture and past that cannot be ignored, and have a memory of the past that carries with it proud memories and heroic achievements. Despite the clear impact of slavery on them, this did not prevent them from trying and working to achieve freedom. In this context, Morrison illustrates the quest for freedom through the story of Solomon, who managed to escape from slavery and seek freedom. Morrison described this event using magical realism, where Solomon flew from slavery and became a symbol of heroism and an icon of courage, and Milkman felt proud when hearing this story. Morrison narrates events that represent the reality experienced by African Americans and events that have not been recorded in history and that have been transmitted orally through generations. Morrison uses supernatural events and abilities that may not be rational, such as paranormal abilities and the appearance of ghosts. This matter is considered an important addition to the novel, and it played a major role in depicting and understanding events and realizing their historical dimensions. Morrison goes beyond practical logic during the narration of the events of the novel and confirms that the novel has a special world that represents African Americans and may not resemble the real reality they lived, but it depicts an important part of this reality. The events seem illogical for the Western world, but for African Americans it is a reality that has already happened and they live it as a natural matter. The reader also feels the logic of the events despite the magical elements in them.

In Salman Rushdie's *Shame* the power of patriarchy is examined through the lens of magical realism and the psychological aspects of this oppression are revealed. Rushdie highlighted the character of Sufiya, who was blushing because of the shame that haunts her because she was born into a patriarchal society that oppresses women and cares more about boys than girls, as well as because Sufiya was born mentally deranged. Sufiya's blushing continued to describe her shame, according to Elspeth Probyn "a blush is the top of the iceberg, the visible part of everything that makes us open to shame" (Probyn, 2005, p.55). The shame that followed Sufiya made her a mass of rage and she became fed on strength because her parents did not treat her like a normal child. This anger affected even her outward appearance. Rushdie wanted to describe the effect of shame on Sufiya using magical elements that made her blush and her body was so hot that it left a burning smell. Her shame was reflected directly on her face when she blushed, and her subconscious mind was making her a volcano of anger because her parents, instead of surrounding her with love and attention, treated her with contempt and shame, and her feeling of inferiority sparked feelings of aggression in her.

From magical realism perspective, it becomes clear that Sufiya's character is Rushdie's most important tool in describing shame and embodying it in the form of a girl who turns into a monster. Rushdie revealed his ideas through this novel, as the character of Sufiya came because of three stories that Rushdie lived, as explained previously. The strange paradox in the novel was represented by the character of Sufiya, who fluctuates between ups and downs, as Rushdie portrays her as a beautiful girl, and her marriage to Omar Khayyam shows that she has a good level of intelligence, but at other times she appears mentally deranged and turns into a raging, unconscious monster. Sufiya's transformation into a monster came as a result of the patriarchal society that oppressed women, so her anger turned into a monster that kills and rips people and animals. Perhaps Rushdie, intentionally or unintentionally, wanted to show that this was the best way to fight patriarchal oppression through rebellion.

Omar Khayyam's marriage to Sufiya is an important turning point in the events of the novel and shows the strange paradox that remains a mystery, how Omar Khayyam, the intelligent man who came out of the circle of isolation and determined to make his way on his own, and he is also a doctor. How to accept the marriage of a

mentally disordered girl and described as shame. The continuation of this marriage despite Sufiya turning into a monster and the incident in which a number of turkeys were killed, as well as her killing of humans, all these events were witnessed by Omar Khayyam. Sufiya's aggressive behavior represents Rushdie's desire for women to reject the negative behavior she is subjected to, as Sufiya was not satisfied with introverting herself and endurance, but turned her anger into a practical act that fights and rejects what is happening around him.

Morrison aims to work on African literature with all its elements and historical backgrounds and integrate it with American literature that ignored some African traditions and tales that should have a place in American literature. Morrison used magical realism to pass this tradition between the pages of literature in order to be the mirror in which the world sees this heritage: "the world may be real or imagined, history can continue to haunt and anger" (Graham, 2004, p.4). Morrison narrates events in a magical and supernatural way, but this is not against the truth, but rather supports it. Morrison uses magical elements such as ghosts and supernatural abilities of characters, as these characters represent the African heritage in all its elements, although these elements cannot be accepted by logic, but making them in literature is an important addition to the novel.

Through the character of Omar Khayyam, Rushdie reveals the historical background that affects human life and uses this description using magical realism and the strange event in the birth of Omar Khayyam, as he is considered the son of three sisters without knowing who his real mother is. After that, Rushdie made Omar Khayyam a character with unknown origins and an isolated life until he asked to go out to the world when they allowed him to go to school. Perhaps this influence made him decide to marry Sufiya, the mentally disordered girl. As for Milkman's character, Morrison wanted to describe man's journey to search for himself, and this research lies in revealing the secrets of the past and bringing it up. Milkman's history played an important role in his maturity, his perception of the world and his view of life from a more conscious perspective.

Salman Rushdie and Toni Morrison used magical realism in narrating the events of their novels, and each wanted to incorporate his ideas, beliefs, and traditions of their culture through the characters of the novels. Supernatural abilities had an

important role in the embodiment of events, as magical realism was the first supporter of the event in conveying the image closer to the reader. The goal is not to create a virtual world that contradicts the real world. Rather, it is a parallel world to the real world and represents all its elements, but by adding magical elements that make the events a close image of reality.



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