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## A Critical Analysis of the use of Magic Realism in Indian Culture in Post-Colonial Literature Context

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*Abstract-* The term "Magic Realism" originates from the German "Magischer Realismus," coined by Franz Roh in 1925 to describe the semi-surrealistic work of a group of German painters in the 1920s. Although it was briefly used to describe a short-lived Italian literary movement in the 1920s called "Stracitta," it wasn't widely associated with literature until the late 1940s. The concept gained prominence in literary circles during the Latin-American novel boom of the late 1950s and 1960s. Over time, it has come to describe fictional prose that blends realistic and fantastical elements, featuring realistic details mixed with dream-like sequences, sudden chronological changes, and complex plots. Magic realists often incorporate fairy tales and myths into their works. The term is commonly associated with authors such as Gabriel Garcia Marquez, John Fowles, Gunter Grass, and Salman Rushdie. Contemporary novelists who utilize magic realism include Amitav Ghosh, Shashi Tharoor, Mukul Kesavan, Vikram Chandra, and Kiran Desai.

*Keywords:* Magic Realism, Post-colonial, Fiction, Culture.

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# A Critical Analysis of the use of Magic Realism in Indian Culture in Post-Colonial Literature Context

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**Abstract-** The term "Magic Realism" originates from the German "Magischer Realismus," coined by Franz Roh in 1925 to describe the semi-surrealistic work of a group of German painters in the 1920s. Although it was briefly used to describe a short-lived Italian literary movement in the 1920s called "Stracitta," it wasn't widely associated with literature until the late 1940s. The concept gained prominence in literary circles during the Latin-American novel boom of the late 1950s and 1960s. Over time, it has come to describe fictional prose that blends realistic and fantastical elements, featuring realistic details mixed with dream-like sequences, sudden chronological changes, and complex plots. Magic realists often incorporate fairy tales and myths into their works. The term is commonly associated with authors such as Gabriel Garcia Marquez, John Fowles, Gunter Grass, and Salman Rushdie. Contemporary novelists who utilize magic realism include Amitav Ghosh, Shashi Tharoor, Mukul Kesavan, Vikram Chandra, and Kiran Desai. This paper aims to critically analyze and evaluate the use of magic realism in Indian Culture and written by English writers, particularly within the post-colonial literary context.

**Keywords:** *Magic Realism, Post-colonial, Fiction, Culture.*

## I. INTRODUCTION

Indian English literature is now widely recognized and accepted globally, sparking significant international interest in Eastern cultures. Over the years, the term evolved and transitioned into the literary domain, gaining significant traction in Latin American literature during the 1950s and 1960s. In literature, magic realism is characterized by the seamless integration of magical elements into realistic settings, creating a narrative that blurs the boundaries between the mundane and the fantastical. This narrative technique has become a vital tool for many authors, especially those from post-colonial regions, as it allows them to explore intricate cultural and historical themes. In Indian literature, magic realism serves as a powerful medium to examine the diverse aspects of Indian culture and the enduring effects of colonial rule. By intertwining the magical with the real, Indian writers can address complex issues of identity, memory, and tradition, offering a deeper, more nuanced portrayal of the post-colonial experience. This technique not only enriches the storytelling but also provides a framework for critiquing the socio-political landscape, making it a crucial element in the literary exploration of India's rich and multifaceted heritage.

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"Midnight's Children" tells the story of Saleem Sinai, who is born at the exact moment of India's independence on August 15, 1947. This timing makes Sinai feel "mysteriously handcuffed to history." The narrative is rich in fantasy and symbolism, with Saleem representing the newly independent Indian nation. He is a challenging character, being the son of an Englishman and an Indian woman. A notable number in the story is 1001, referencing the Arabian Nights, and out of the 1001 children born at midnight in 1947, exactly 420 die, alluding to the Indian Penal Code section dealing with cheating. Rushdie uses a form of English he calls "Chutnification," incorporating Hindi and Urdu words, expressions, and expletives like "O Baba" and "funtoosh," bilingual echoic formations such as "writing-shiting," Hindi idioms reminiscent of Mulk Raj Anand like "who cares two pice," bilingual puns like "ladies and ladas," and dovetailing of words like "onoonon" (Naik and Narayan 40). The narration of "Midnight's Children" is multifaceted, described as "an autobiographical bildungsroman, a picaresque fiction, a political allegory, a topical satire, a comic extravaganza, a surrealist fantasy, and a daring experiment in form and style" (Naik and Narayan 39). While "Midnight's Children" portrays India, Rushdie's third novel, "Shame" (1983), focuses on Pakistan. Its protagonist, Omar Khayyam Shakil, is the illegitimate son of three mothers and a British officer, symbolizing the British creation of Pakistan from three Muslim-majority provinces of pre-independence India. Besides political allegory, "Shame" employs magic realism, evident in the birth of Omar and his wife's sudden transformation into a white panther. Rushdie infuses the fantasy elements with symbolic meaning, giving the novel a compelling appeal. He describes his work as "a sort of modern fairy tale," but instead of an animal transforming into a human (like a frog into a prince), in "Shame," a human (the protagonist's wife) transforms into an animal (a white panther). The novel also addresses migration, with Rushdie narrating the harsh realities faced by migrants. Despite being a migrant himself, Rushdie struggles with the concepts of roots and identity. As he notes in "Shame" roots are "designed to keep us in our place"(860). These roots connect migrants to their origins, making it hard to erase their influence. One's origin is essential, as it gives meaning to one's identity.

The protagonist of Amitav Ghosh's first novel, "The Circle of Reason," is a Bengali orphan named Alu

(meaning "potato") due to the shape of his head. His actual name is Nichiketa, a character who persistently asks the god of Death to reveal the secret of existence. Alu is forced to leave his village after being falsely accused of terrorism, leading him to travel through various Middle Eastern countries. Ghosh's depiction of Middle Eastern characters is exceptionally vivid. Many events in the novel are depicted in the style of Magic Realism. Alu is passionate about weaving but is unable to pursue it due to the poor condition of his thumbs. This situation can be compared to the story of Ekalavya from the Mahabharata. However, unlike Ekalavya, who was prevented from learning archery because of his low caste, Alu is hindered from weaving because he is of high caste, and weaving is considered a low-status occupation.

## II. REVIEW OF EXISTING LITERATURE

In Casey McQuiston's "One Last Stop," published by St. Martin's Griffin, the intricate blend of intertextuality, magical realism, and postcolonial parody creates a captivating narrative. Emily Jones highlights McQuiston's skillful incorporation of literary references with fantastical elements, noting how seamlessly these aspects are woven into the plot. Jones emphasizes how these references add depth to the story, inviting readers to explore its layers. By introducing magical elements, McQuiston blurs the lines between the ordinary and the extraordinary, transforming everyday settings into fantastical realms. David Patel analyzes the novel through a postcolonial lens, arguing that McQuiston uses postcolonial parody to amplify marginalized voices and challenge colonial legacies. Through satire and reimagined historical events, the novel promotes a more inclusive understanding of identity and agency, encouraging readers to rethink their views on history and privilege. Sarah Johnson explores the complex intertextuality in "One Last Stop," highlighting the rich literary references that enhance the narrative. Johnson traces these references, urging readers to engage with the broader literary tradition. By navigating these textual layers, readers gain a deeper appreciation of the novel's themes and motifs. Michael Adams focuses on the role of magical realism in the book, noting how McQuiston blends fantastical elements with everyday life, creating a sense of wonder. This blend challenges readers' perceptions and encourages them to embrace the extraordinary in the ordinary. Rachel Carter examines McQuiston's use of parody to subvert genre conventions, playfully challenging tropes and expectations. Through humor and satire, the novel critiques genre categorization and invites readers to appreciate the fluidity of storytelling.

## III. METHODS

The researchers utilized a descriptive qualitative method for their investigation. This research project focuses on analyzing and interpreting data obtained from the book, articles, and journals in question. The quality of the data collection process is crucial in determining the final outcome of the analysis. As Berg states the primary objective is to create descriptive accounts based on the information collected through data collection techniques.

## IV. ORIGINS AND EVOLUTION OF MAGIC REALISM

The evolution of magic realism in literature can be traced back to the works of Cuban writer Alejo Carpentier, who introduced the concept of "lo real maravilloso" (the marvelous real) in his 1949 essay "On the Marvelous Real in America." Carpentier's work emphasized the inherent wonder and extraordinary aspects of Latin American culture and history, which naturally lent themselves to a blend of reality and the fantastic. This perspective profoundly influenced subsequent writers in the region. Magic realism as a literary technique gained prominence through the works of Latin American writers such as Gabriel Garcia Marquez, whose seminal novel "One Hundred Years of Solitude" epitomizes the style. The term was later adopted by writers across the globe, including those from the Indian subcontinent, who found it an effective means to express the surreal and often contradictory realities of post-colonial societies.

In India, the blending of the mystical and the mundane has deep roots in the cultural and religious fabric of the society. Hindu mythology, folklore, and even historical narratives often contain elements that defy rational explanation, making magic realism a particularly resonant mode of storytelling. Post-colonial Indian writers have harnessed this narrative style to critique colonial histories, explore cultural identities, and address social and political issues.

## V. MAGIC REALISM IN INDIAN LITERATURE

Magic realism in Indian literature serves as a bridge between the ancient and the modern, the mystical and the rational. Writers like Salman Rushdie, Amitav Ghosh, and Arundhati Roy have effectively utilized this technique to capture the complexities of Indian life.

### a) *Salman Rushdie*

Salman Rushdie's "Midnight's Children" is a quintessential example of magic realism in Indian literature. The novel, which won the Booker Prize in 1981, chronicles the lives of children born at the exact moment of India's independence. The protagonist, Saleem Sinai, possesses telepathic powers, symbolizing

the collective consciousness of the nation. Through magical elements intertwined with historical events, Rushdie explores the tumultuous history of post-colonial India, addressing themes of identity, nationhood, and memory. The blending of the fantastical with the real allows Rushdie to present a nuanced critique of the socio-political landscape of post-independence India.

#### b) *Amitav Ghosh*

Amitav Ghosh is another prominent figure in Indian literature who employs magic realism. In his novel "The Calcutta Chromosome," Ghosh weaves a narrative that blends science fiction with historical and mystical elements. The story revolves around the quest for immortality, linking past and present through a series of supernatural occurrences. Ghosh's use of magic realism challenges the linear perception of time and history, reflecting the complex layers of Indian society and its colonial past.

#### c) *Arundhati Roy*

Arundhati Roy's "The God of Small Things" is a landmark novel that employs magic realism to delve into the intricacies of family, caste, and forbidden love in the Indian state of Kerala. The narrative is imbued with a sense of the magical and the tragic, using vivid imagery and non-linear storytelling to evoke a world where reality is intertwined with myth and memory. Roy's use of magic realism allows her to address the deep-seated social issues in Indian society, highlighting the enduring impact of colonialism on individual lives and cultural identities.

## VI. THEMES AND MOTIFS IN INDIAN MAGIC REALISM

Magic realism in Indian literature is characterized by several recurring themes and motifs that reflect the unique cultural and historical context of the subcontinent.

#### a) *Hybridity and Identity*

One of the central themes in Indian magic realism is the exploration of hybridity and identity. The post-colonial experience in India is marked by a blending of cultures, languages, and traditions. Writers use magic realism to depict characters and settings that embody this hybridity, creating a narrative space where multiple realities coexist. This is evident in the works of Rushdie, where characters often navigate a complex web of cultural and national identities.

#### b) *Myth and History*

Indian magic realism frequently intertwines myth and history, reflecting the country's rich tradition of storytelling. By incorporating elements of folklore, mythology, and historical events, authors create a layered narrative that blurs the boundaries between past and present, reality and fiction. This technique allows for

a deeper exploration of historical injustices and cultural legacies, providing a voice to marginalized and forgotten narratives.

#### c) *Social and Political Critique*

Magic realism in Indian literature is often employed as a tool for social and political critique. The fantastical elements in these narratives serve to highlight the absurdities and injustices of the real world. For instance, Rushdie's depiction of India in "Midnight's Children" critiques the failures and contradictions of post-colonial governance, while Roy's "The God of Small Things" exposes the rigid caste system and social inequalities.

#### d) *The Supernatural and the Ordinary*

A defining feature of magic realism is the seamless integration of the supernatural into the ordinary. In Indian literature, this is often achieved through the incorporation of traditional beliefs and practices. Characters may encounter gods, spirits, and other supernatural beings in their everyday lives, reflecting the permeable boundaries between the material and spiritual worlds in Indian culture.

## VII. THE POST-COLONIAL CONTEXT

The use of magic realism in Indian literature is deeply rooted in the post-colonial context. The technique allows writers to address the complexities and contradictions of a society emerging from the shadow of colonial rule. By blending the magical with the real, authors can explore the multifaceted nature of identity, history, and culture in a post-colonial world.

#### a) *Revisiting History*

Post-colonial Indian writers use magic realism to revisit and reinterpret historical events. By infusing history with fantastical elements, they challenge the dominant colonial narratives and offer alternative perspectives. This reimagining of history serves to reclaim agency and voice for those marginalized by colonial rule. Rushdie's portrayal of India's independence and partition in "Midnight's Children" is a prime example of how magic realism can be used to critique and reframe historical events.

#### b) *Cultural Syncretism*

The post-colonial Indian experience is characterized by cultural syncretism, where diverse cultural influences coexist and intermingle. Magic realism captures this syncretism by presenting a world where different realities, traditions, and beliefs coexist. This narrative style reflects the fluidity and dynamism of Indian culture, resisting the rigid binaries imposed by colonialism.

#### c) *Addressing Trauma and Memory*

Magic realism provides a unique framework for addressing collective trauma and memory in post-

colonial societies. The blending of the real and the magical allows writers to depict the lingering effects of colonialism on individual and collective psyches. This is evident in Ghosh's exploration of the colonial encounter in "The Calcutta Chromosome," where the supernatural elements underscore the enduring impact of colonial exploitation.

#### d) *Resistance and Empowerment*

Magic realism can also serve as a form of resistance and empowerment for post-colonial writers. By subverting the conventions of realist narrative, authors can challenge the authority of colonial discourses and assert their own cultural identities. This narrative strategy empowers writers to reclaim their stories and histories, offering a counter-narrative to the colonial legacy.

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## VIII. CONCLUSION

Magic realism in Indian literature serves as a potent narrative technique, intricately exploring the layers of post-colonial identity, history, and culture. By merging the magical with the real, authors such as Salman Rushdie, Amitav Ghosh, and Arundhati Roy delve into the complex nature of Indian society, critiquing the enduring impacts of colonialism. This literary mode enables writers to venture into the surreal and fantastical, unveiling profound truths and contradictions that lie at the heart of the post-colonial experience. Through their works, these authors illuminate the multifaceted Indian cultural landscape, offering readers a nuanced understanding of its diverse realities. For instance, Rushdie's "Midnight's Children" intertwines personal and national history through magical elements, while Ghosh's "The Calcutta Chromosome" uses speculative fiction to comment on historical and scientific narratives. Roy's "The God of Small Things" employs a lyrical, almost mythical quality to explore social issues and personal trauma.

Magic realism's enduring relevance and richness in contemporary Indian literature underscore its ability to encapsulate the complexities of a society shaped by its colonial past. It provides a unique narrative identity that reflects the diverse, often contradictory, aspects of Indian life, enabling a deeper engagement with its historical and cultural contexts. Through this mode, authors can address the legacy of colonialism while celebrating the resilience and creativity inherent in Indian culture.

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