

**A STUDY OF ECOFEMINISM AND  
MAGICAL REALISM IN ROSS AND  
BRUCHAC'S SELECTED FOLK  
NARRATIVES**

**By**

**SIRAJ SABIR**



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**A Study of Ecofeminism and Magical Realism in Ross and  
Bruchac's Selected Folk Narratives**

By

**Siraj Sabir**

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**Thesis Title:** A Study of Ecofeminism and Magical Realism in Ross and Bruchac's Selected Folk Narratives

**Submitted by:** Siraj Sabir

**Registration #:** 35MPHIL/Eng Lit/RWP/S21

Master of Philosophy  
Degree name in full

English Literature  
Name of Discipline

Firdous Irshad Khan  
Name of Research Supervisor

\_\_\_\_\_  
Signature of Research Supervisor

Dr. Safeer Awan  
Name of Dean (FAH)

\_\_\_\_\_  
Signature of Dean (FAH)

\_\_\_\_\_  
Date

## AUTHOR'S DECLARATION

I Siraj Sabir

Son of Sabir Hussain

Registration # 35MPHIL/Eng Lit/RWP/S21

Discipline English Literature

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **A Study of Ecofeminism and Magical Realism in Ross and Bruchac's Selected Folk Narratives** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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## ABSTRACT

**Title:** A Study of Ecofeminism and Magical Realism in Ross and Bruchac's Selected Folk Narratives

The present thesis delves into the convergence of magical realism and ecofeminism by scrutinizing two compilations authored by Joseph Bruchac and Gayle Ross, namely "*The Girl Who Married the Moon*" and "*Flying with Eagle Racing the Great Bear*." This research explores these anthologies with reference to five essential elements of magical realism, based on Wendy B. Faris's theory. Moreover, a nexus between ecofeminism and magical realism is formed, influenced by the works of Vandana Shiva and Maria Mies. The thesis specifically explores the themes of colonial patriarchy and oppression's interconnection, showing how these components appear in the stories advancing our knowledge of magical realism and ecofeminist discourse. Through this analysis, the study aims to illuminate the ways in which magical realist literature can serve as a platform for exploring complex socio-environmental issues and advocating for social justice and ecological harmony.

**Keywords:** *ecofeminism, magical realism, women, nature, Native Americans, folk narratives*

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## **DEDICATION**

This thesis is dedicated to Azad Kashmir Association of the blind who have always supported me in achieving my dreams.

# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the Study

The goal of magical realism, a literary paradigm that combines fantasy and reality, is to give voice to marginalized groups. I selected two American story collections, "*The Girl Who Married the Moon*" and "*Flying the Racing Bear with Eagle*" by Joseph Bruchac and Gayle Ross, respectively, since I was fascinated as a child by the folktales that had moral messages. I used the theoretical framework provided by Wendi B. Faris's five features of magical realism to support my argument.

Based on my investigation, I determined that the anthologies and the issue of women's oppression had a deep resonance that was similar to ecofeminism (Shiva and Myes 2-245). I thus integrated ecofeminism to clarify this relationship in more detail. My research made use of textual analysis developed by Catherine Belsey as a method to carry out a qualitative descriptive approach.

### 1.2 Magical Realism

Magical realism is a literary term that was coined by Franz Roh. The purpose of Magical realism is to depict the real world with snippets of fantasy incorporated into it. In simple words, fantasy slips in to the real world. The purpose of using magical realism in a piece of literature is to make it more interesting and intriguing to read (Reeds 175-196).

### 1.3 Anthologies by Joseph Bruchac and Gayle Ross

*The Girl who Married the Moon*, and *Flying with the Eagle, Racing the Great Bear* are collections of short stories which uncover the folk culture of America. The author presented various characters in the collection of short stories, and through the portrayal of these characters, they revealed hidden factors that were a phenomenal and most entrusting part of human nature, such as the problem of marriage, the destruction of the natural environment, the brutality of lust, and so on. The characters in their short stories transport us to another world.

Both the story collections by Joseph Bruchac and Gayle Ross are a collage of fanciful stories about a feminine rite of passage. These stories portray young women as

strong, self-reliant, and in charge of their destinies, paying homage to Native culture's most holy and powerful force: a woman's ability to generate life. The stories provide a fascinating view into Native American culture and female role models, rooted in the oral tradition and entrusted to famed storytellers Joseph Bruchac and Gayle Ross. Theoretical framework of this research has been devised from the magical realism and Ecofeminism theory of Wendy B. Faris and Vandana Shiva. In this study, I have attempted to analyze the selected texts in the light of the characteristics of magical realism delineated by Faris and Vandana Shiva in her theory (26-67).

Prior to examining Bruchac's use of magical realism, it is critical to recognize his significant contribution to folk literature. Author and storyteller Bruchac, an Abenaki, relies on his Native American roots to create captivating tales that educate contemporary audiences to historical traditions. By reviving extinct customs and folklore, he protects indigenous knowledge and perspectives. Bruchac's skillful narrative evokes a strong sense of patriotism in readers and pulls them into a world where myth and reality coexist.

#### **1.4 Thesis statement**

In examining the anthologies *'The Girl Who Married the Moon'* and *'Flying with Eagle, Racing the Great Bear'* by Joseph Bruchac and Gayle Ross through the lens of Wendy B. Faris's theory of magical realism and Vandana Shiva's theory of ecofeminism, this study argues that the intersection of magical realism and ecofeminism within these narratives not only reveals a profound connection between women and nature but also critiques the exploitation of both, thereby fostering a deeper understanding of ecological and social justice.

#### **1.5 Delimitations**

The researcher has only focused on the texts, *The Girl Who Married the Moon* and *Flying with the Eagle, Racing the Great Bear* through the theoretical framework developed from Wendy B Faris's theory of magical realism and ecofeminism.

#### **1.6 Research Objectives**

The overarching objective of the research was to explore how magical realism and ecofeminism is used by Ross and Bruchac in the selected short story collections

to show affinity between indigenous characters, especially female characters and nature that frequently assumes magical dimension in the stories.

## **1.7 Research Questions**

In order to achieve the research objective following research questions were formulated:

1. What is the significance of magical realism appearing in the form of nature to help various characters from the ultimate effects of destruction?
2. In what ways does Ross and Bruchac's use of magical realism deviate from the characteristics of magical realism delineated by Faris in her theory
3. In what ways do the stories in these anthologies utilize Vandana Shiva's principles of ecofeminism to critique the exploitation and marginalization of both women and the environment?

## **1.8 Significance of the Study**

If we talk about the Pakistani literature, we can observe a lot of Pakistani fiction, poetry, dramas etc. which fall into the category of folk literature and contain elements of magical realism. But if we talk about the Pakistani literature in English we do not see any significant work which could be called folk literature. The text and the theory which I have selected for analysis are significant in the sense that they may contribute towards creating interest in the local folk literature and induce researchers to analyze folk writings which contain elements of magical realism as we do not find much research work on the mentioned theory and text.

## **1.9 Chapter Breakdown**

The dissertation begins with an introductory chapter encompassing an overview, research objectives, questions, and significance. Following this, the second chapter delves into a comprehensive review of existing literature on Magical Realism, exploring its key concepts, themes, and identifying gaps in the current discourse. The subsequent chapter delineates the methodology employed in the study along with an intricate explanation of the theoretical framework underpinning the research, duly justifying the chosen approach. Moving forward, the fourth chapter conducts a thorough analysis of collected data, applying the theoretical framework to interpret findings and

present results. Finally, the concluding chapter summarizes key findings, offers conclusions, discusses the implications of the study, and provides recommendations for future research endeavors.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Overview

This literature review consists of three parts. In the first part, magical realism and the theory of magical realism presented by Wendy B Faris has been discussed. In the second part, the researches on magical realism have been examined with reference to Wendy B Faris. In the third and concluding part, previous researches on selected story collections are discussed. At the end of third part, findings and research gap are highlighted.

##### 2.1.1 Background of the Study

Before starting literature review, this is very important to discuss Magical realism. Magical realism is a literary movement which emerged in twentieth century. Franz Roh, a German art historian, first used the phrase magical realism to describe a new way of looking at real-world painting in Germany in the 1920s in his essay "*After expressionism: Magical Realism: Problems of the Newest European Painting*" (Kostadinović 35-48). It was created as a reaction to surrealism, expressionism, and impressionism. While magic and mystery were emphasized through generating illusions and shifting perspectives, magical realism artists actually represented things and creatures in depth. The phrase "magical realism" was used by Venezuelan author Arturo Usler-Pietri to designate a particular subgenre of short fiction in which the idea of man as a mystery (Glover 87-116) surrounded by real-world facts predominates. According to Faris, an English and Comparative Literature professor at the University of Texas, there are five features that are essential to comprehending magical realism:

##### 2.1.2 Features of Magical Realism

First, there is an "irreducible element" of magic in the text. Second, magical realism's descriptions emphasize the power of the phenomenal world. Third, the reader may struggle to reconcile two conflicting interpretations of the events. Fourth, the story combines different realms. And, fifth, magical realism challenges conventional notions of time, space, and identity (Faris 27-79).

### 2.1.3 Examples of Magical Realist Works

*One Hundred Years of Solitude* by Gabriel Garcia Márquez is the most well-known and widely read novel in the magical realism genre. Generations of the Buendia family, who are from the imaginary Colombian town of Macondo, are chronicled in this book. Thirty-seven languages have now been added to the list of its translations since its 1967 debut in Buenos Aires. Some of the significant righters related to magical realism are Isabel Allende, Jonathan Swift, Salman Rushdie, Alice Hoffman, and Nasreen Jahan.

## 2.2 Theorizing Magical Realism

In *Ordinary Enchantments*, the most important trend in modern global literature is investigated, and a new theory is proposed to explain the importance of magical realism. In the most in-depth critique of this literary genre to date, Wendy B. Faris discusses a variety of examples from magical realist novels from around the globe, including the works of authors like Salman Rushdie, Gunter Grass, Toni Morrison, and Ben Okri Garcia Marquez. Faris contends that magical realism undermines the dominant form of realism based on empirical definitions of reality, gives it visionary power, and thereby constitutes what might be called a "remystification" of narrative in the West by fusing realistic representation with fantastic elements so that the marvelous appears to naturally grow out of the ordinary. The author contrasts the cultural function of magical realism to that of conventional shamanic performance, which connects the realms of ordinary life and those of the spirits, in light of the radical narrative heterogeneity of magical realism. The book highlights the five characteristics of magical realism which are as under.

Faris starts off by examining magical realism as a genre that combines the exceptional with the mundane and the spectacular with the everyday. She looks at how it was modified and evolved by authors from various cultural backgrounds by tracing its roots to Latin American literature, particularly the works of Gabriel Garcia Marquez and Alejo Carpentier.

After that, Faris tries to clarify the significance of narrative remystification: The concept of "remystification," which Faris examines throughout the book, is one of the primary topics. It describes how magical realism blurs the line between fact and fiction and gives a new viewpoint on how the world functions. She asserts that this genre



demystifies narrative and blurs the line between reality and fiction by imbuing everyday events with a magical air.

In her work, Faris highlights some key aspects of culture and politics. She examines how magical realism is regularly used to address political, social, and cultural issues. Faris examines how authors employ magical realism to portray the history and lives of oppressed people and deal with challenging societal situations. Her work also explores interaction between Imagination and Reality: Faris examines this topic within the context of magical realism. She also looks at how the strange aspects presented as facts in this genre shock readers' sensibilities. This dynamic encourages a more open and flexible viewpoint by allowing readers to contemplate the distinction between what is real and what is imagined.

The book also provides a comparative analysis of magical realism in diverse social, political, and historical settings. Faris looks at how writers from all around the world use magical realism to express their individual worldviews, histories, and cultural values. This approach makes it easier to understand magical realism as a widespread literary trend. To conclude we can say that Wendy B. Faris's *Ordinary Enchantments* is a unique book which can help the readers to understand the notion of magical realism. The characteristics which she has presented and the female voice make it distinguished from other authors. Through its consideration of significant literary works and discussions of cultural and theoretical backgrounds, the book gives unique insights into the ways in which magical realism contributes to the intricate fabric of narrative fiction, transforming our understanding of reality, imagination, and storytelling (Faris 27-79).

Lois Parkinson Zamora and Wendy B. Faris published an anthology, *Magical realism: Theory, history, community*, in which magical realism is highlighted in a significant way. Some people believe that magical realism is only popular among Latin American writers and is thus a localized fad. Zamora and Faris, the editors of this ground-breaking critical anthology, show that magical realism is a worldwide movement with a lengthy history and a significant effect on world literatures. In essays on works by authors as diverse as Toni Morrison, Günter Grass, Salman Rushdie, Derek Walcott, Abe Kobo, Gabriel Garcia Marquez, and many more, magical realism is examined as a global phenomenon offering the first translation into English of Franz Roh's 1925 essay that popularized the idea of magical realism.

In this comprehensive book on magical realism, Zamora and Faris delve into various theories and frameworks offered to define and interpret magical realism. In their work, they also examine how this subgenre undermines conventional ideas of reality and blurs the lines between the everyday and the extraordinary, between reality and magic. Various essays in the book give a variety of theoretical frameworks for comprehending the characteristics of magical realism, such as the coexistence of the paranormal and the everyday. The book explores the development of magical realism across time as well as its historical foundations. It explores the roots of the genre in a variety of literary and cultural traditions from Latin America to beyond.

Overall, this anthology examines the origins of magical realism from its beginnings in the art world to its contemporary literary context. In-depth analyses of many cultural traditions and individual works from Latin America as well as Eastern Europe, Asia, North America, Africa, the Caribbean, and Australia are provided, along with a wide range of critical perspectives and theoretical approaches to this movement. This anthology examines a literary aesthetic that has sparked the development of fresh regional literatures and revitalized older narrative traditions. This form of writing is prevalent in postcolonial settings and makes up a sizeable portion of postmodernist literature (Zamora 1-234).

The scholarly book *Magical Realism and the Postcolonial Novel: Between Faith and Irreverence* examines how magical realism and postcolonial literature interact. This 2009 book by Christopher Warnes explores the use of magical realism as a plot device in postcolonial literature. The major idea looks at how postcolonial writers use magical realism as a literary tool to address difficult issues with identity, culture, and power dynamics explaining how these characteristics relate to the larger concerns of the book. It could demonstrate how magical realism is utilized to undermine and challenge established Western power structures and narratives, as well as how it can be applied to obfuscate the line between reality and the paranormal. "Magical Realism and the Postcolonial Novel" may examine the relationship between irreverence and religion, as the title suggests. This might entail evaluating the ways in which magical realism enables writers to connect with cultural and spiritual concepts, frequently in ways that challenge conventional religious or colonial narratives.

Finally, yet importantly, the work provides a thorough analysis of how the literary strategy of magical realism is applied in the setting of postcolonial literature.

The ramifications for narrative, identity, and cultural representation have been examined, shedding light on the intricate relationship between irreverence, faith, and the postcolonial experience.

Wendy B. Faris examines the connection between magical realism and postmodern fiction in her book *Scheherazade's Children: Magical Realism and Postmodern Fiction*. The book makes the claim that postmodernism and magical realism are literary movements that both originated in the second half of the 20th century and share a curiosity with how reality is constructed and depicted in tales. In the first section, Faris gives a brief historical review of magical realism, tracing the genre's origins in Latin American literature and following its growth into a widespread literary movement. She then examines the fundamental characteristics of magical realism, including the fusion of the fantastic and the realistic, the use of magical elements to subvert established discourses, and the significance of narrative structures and storytelling. Faris also discusses the connection between magical realism and postmodernism, another literary trend that appeared in the second half of the 20th century.

She contends that postmodernism and magical realism both have cynicism towards the idea of objective reality and the methods employed to create and represent reality in literature. Throughout the course of the book, Faris provides in-depth analyses of a number of literary works, including ones by Salman Rushdie, Toni Morrison, Gabriel Garcia Marquez, and Angela Carter, among others. She emphasizes on how the way magical realism and postmodernism are mixed allows these works to examine issues like colonialism, identity, gender, and power.

One of *Scheherazade's Children's* greatest accomplishments is exploring the links between magical realism, postmodernism, and feminist and postcolonial literary theory. Faris contends that both literary subgenres are effective vehicles for challenging conventional wisdom and creating fresh narratives that challenge the status quo. In general, *Scheherazade's Children* is an insightful and thought-provoking analysis of the relationship between literary magical realism and postmodernism. Faris' in-depth analysis of literary works provides a comprehensive understanding of the ways in which particular literary genres undermine pre-existing discourses and present novel viewpoints on the world.

Kim Anderson Sasser and Christopher Warnes edited a collection of analytical essays titled *Magical Realism and Literature* published by Cambridge University Press. The book explores the literary concept of magical realism, tracking its development and impact on contemporary literature. In the first section of the book, the author examines the social and cultural contexts in which magical realism first emerged, tracing its roots to Latin American authors like Gabriel Garcia Marquez, Isabel Allende, and Jorge Luis Borges. The essays in the first section examine how magical realism, by emphasizing the supernatural and imagination and inventing a new way to represent reality, challenged the dominant literary traditions of realism and naturalism. In the second section of the book, with an emphasis on its formal and aesthetic components, it is examined how magical realism makes use of narrative devices like fragmentation, nonlinear storytelling, and the incorporation of myth and folklore. The essays in this part also look at how magical realism challenges preconceived notions of literary genre by fusing elements of fantasy, science fiction, and historical fiction.

The book's third section explores the thematic concerns of magical realism by looking at how it addresses issues like identity, memory, trauma, and social and political oppression. The essays in this part explore how magical realism allows writers to explore complex, frequently contradictory experiences, giving voice to marginalized viewpoints and challenging conventional wisdom. In the final section of the book, the impact of magical realism is examined in literature from regions other than Latin America, with a special emphasis on the works of writers like Salman Rushdie, Toni Morrison, and Haruki Murakami. The essays also trace the evolution of magical realism as a literary genre and how it has been adapted to different cultural contexts. Overall, *Magical Realism and Literature* offers a comprehensive and insightful examination of the concept of magical realism in literature, making it an invaluable resource for scholars, students, and readers interested in this important literary tradition.

Hart and Hart in their essay "*Magical realism is the language of the emergent post-truth world*" explore the connection between magical realism and the concept of 'Post-Truth', which refers to situations where emotions and personal beliefs have more influence on public opinion than objective facts. It suggests that magical realism can be seen as the quintessential discourse of the Post-Truth era. By reinterpreting Homi Bhabha's statement about magical realism being the language of the postcolonial world, the essay proposes that in the twenty-first century, magical realism has become the

language of the emergent Post-Truth world. The authors analyze and compare the Post-Truth techniques used in novels such as *One Hundred Years of Solitude*, *Midnight's Children*, *Big Breasts and Wide Hips*, and *1Q84*. Drawing on the ideas of Matthew d'Ancona and Anne Hegerfeldt, the essay argues that magical realism can teach the public to read between the lines of politicians' speeches and become defenders of truth, ultimately suggesting that the magical-realist novelist ends up telling 'lies that tell the truth'. The essay concludes that magical realism is a tool to highlight the voice of oppressed communities. In a world in which it is becoming more and more difficult to discriminate between the good and the not-so-good in organizational hegemonies (whether governmental, political, commercial, corporate, civic, non-profit or altruistic), a world in which 'alternative facts' jostle with 'fake news', it is important that literature—even outlandishly magical-real literature—should have its part to play. As Salman Rushdie noted:

Democracy is not polite. It's often a shouting match in a public square. We need to be involved in the argument. If we are to have any chance of winning it. And as far as writers are concerned, we need to rebuild our readers' belief in argument from factual evidence, and to do what fiction has always been good at doing—to construct, between the writer and the reader, an understanding about what is real. (Quoted in Hart 166).

### **2.2.1 Magical Realism: Fascinating World of Evolving Imagery**

Two competing perspectives, one based on a supposedly rational understanding of reality and the other on the acceptance of the supernatural as a part of daily life, are what define magical realism. Instead of being a clearly defined genre, it is a literary style.

The primary distinction between magical realism and pure fantasy is that the former is situated in a normal, modern environment with accurate representations of people and culture. It faces the conundrum of the union of opposites by debating binary oppositions like life and death and the pre-colonial past vs. the post-industrial present. The blending of the ordinary with the extraordinary, or, as Angel Flores puts it, "an amalgam of realism and fantasy," is what she refers to as "magical realism," in her opinion. The presence of the supernatural in magical realism is commonly associated with magical "native" mentalities, which exist in opposition to European rationality. According to Ray Verzasconi and other critics, magical realism is "an expression of the

New World reality which at once combines the rational elements of the European super-civilization, and the irrational elements of a primitive America." Gonzalez Echchevarria thinks that magical realism offers an interpretation of reality that is not based on natural or physical laws or objective reality. However, reality and the fantastical cannot truly be separated from one another.

Instead of being a clearly defined genre, magical realism is a literary style that aims to profit on the paradox of the synthesis of opposites. It poses concerns about seemingly incompatible concepts, such as life and death and the pre-colonial past in contrast to the contemporary postindustrial era. Magical realism is the synthesis of two opposed ideologies, one based on the recognition of the supernatural as a reality and the other on the logical explanation of reality. The primary distinction between magical realism and pure fantasy is that the former is situated in a normal, modern environment with accurate representations of people and culture. The blending of the ordinary with the extraordinary, or, as Angel Flores puts it, "an amalgam of realism and fantasy," is what she refers to as "magical realism," in her opinion. Indian culture's "magical" or primal attitude, which coexists with European reason, is commonly connected to magical realism's supernatural undertones. According to Ray Verzasconi and other critics, magical realism is an expression of the New World reality which at once combines the rational elements of the European super civilization, and the irrational elements of a primitive America (Suma 181-190).

### **2.2.2 Magical Realism as a Critique for Social Issues**

This is also a significant essay to understand magical realism. Magical realism is the term for a kind of fiction that mixes elements of the fantastic with realistic storytelling. Thanks to the in-depth descriptions of the events, the reader is lured in and immersed in a fascinating universe that rivals the wildest dreams. It is well known that magical realist literature often comes from developing countries. The Third and Fourth Level States, such as Colombia, Chile, and Mexico, which have struggled with poverty, corruption, and brutal repressions, are frequent locations for the exponents of Magical Realism (such as Garca Márquez, Isabel Allende, and Juan Rulfo), whose books partially represent such events. I've come to the conclusion that these books are very much political works that emphasize societal issues by looking at some of the major characters in Magical Realism. By comparing and contrasting Juan Rulfo's *They Gave Us the Land* and Gabriel Garcia Marquez's *A Very Old Man with Enormous*

*Wings*, this essay establishes the claim that Magical Realism helps us to analyze societal concerns to some level.

Since there are many different definitions of magical realism, it is crucial to start by stating what we mean by it. In order to determine if a book is a part of the movement or a forerunner of it, each person must establish the essential elements of the literary technique. To conclude, it can be said that, when the atrocities that are witnessed within the context of the story are described in great detail, it may be argued that the writings become a critique of Magical Realism. These worries may stem from a variety of subjects, such as politics, history, religion, ethnicity, and folklore or myths.

Faris considers the accessibility of Magical Realism—in particular, how it seeks to construct a realistic tale that is as accurate as it is generally conceived by regular people—as the reason for the criticism's usefulness and relevance. This necessitates a conversation about societal challenges that speaks directly to the general public. According to Yervasi (2008), the use of fantasy in magical realism addresses the issues associated with the use of fantasy while also satisfying the reader's basic want to know what happens next and helps the reader understand the context in a hilarious way. Making the ordinary exceptional while doing so. The use of realistic situational descriptions, the use of irony in the story, and the use of imagination that accentuates the mystical and fantastical can all be said to turn Magical Realism into a critique of social issues. As a result, Magical Realism makes history and hybridity visible in ways that Realism cannot or does not want to do.

Piña's article "*A Word Against Magical Realism in Latin America*" can play a vital role in understanding the concept of magical realism. The author very beautifully tries to understand magical realism and its importance in literature. This article is based on a lecture delivered in University of Calgary, in 2008 in which he talked about magical realism in Latin American literature.

Instead of giving a detailed examination of this literary genre, his aim was to give a fresh and critical viewpoint on it. According to him, Magical realism has a limited and superficial understanding of Latin American literature, which is his fundamental criticism of it. In contrast to other literary genres like the Fantastic and the Real Marvellous, which have gotten less attention among the nonrealistic genres, magical realism has given rise to naive writers and readers both inside and outside of

Latin America. Magical realism is a literary genre that is present in fantasy fiction. It is featured with other genres such as science fiction, ghost stories, and fairy tales. These subgenres are typically viewed as fun, children's literature, or forms of escapism. Since the dawn of time, fantasy has been used for more than just funny story settings. He posits that if we think back to Aesop's fables, they used animals that behaved and spoke like people to show human conduct in these, quickly immersing the reader in a fantasy world. But when reading such fables, one is aware that the author is investigating human nature as opposed to making up a fantasy world just for pleasure. To conclude, we can say that this is a best article to understand the norms and concept of magical realism.

Değirmenci postulates that both magical realism and fantasy fiction have very positive views of magic and the supernatural. However, there are certain differences in how each one employs such paranormal elements. The main difference between these genres' use of supernatural elements, according to this study, is that fantasy fiction confines the supernatural to wholly fantastical settings with no connection to reality, whereas magical realism accepts the supernatural as a possibility in contemporary society and a mundane component of reality. It is claimed that the settings of the stories—both temporal and geographical—have a significant influence on how the supernatural is portrayed in those particular ways. Examples from well-known works in both genres are used to explain the typical patterns of the choice of location. The contrast between magical realism and fantasy literature is meticulously studied. This study investigates the causes of the inequality in treatment of the supernatural and examines the influence of the original and current production locations of various genres. As a result, it also investigates the underlying cultural and social elements that motivate the authors to use the supernatural in their fiction in these specific ways, in addition to looking at the various stages of capitalism in the world.

In conclusion, the treatment of the setting in both fictional worlds, in terms of both time and geography, can be argued to differ, which has an impact on how supernatural elements are depicted in both magical realist fiction and fantasy fiction. Unlike writers of fantasy literature, who frequently situate the action in a world that is distinct from our own and typically takes place in a pre-modern era, the bulk of magical realism authors set their novels in our own modern world and period. When considering both the fact that these varied genres commonly come from diverse locations and the



level of economic/capitalist development in the countries these authors are from, there may be correlations between the settings these authors choose and these developments. It can be argued that the reason why these two distinct genres employ the supernatural and magical in such dissimilar ways is primarily due to the fact that these particular authors are molded by the socioeconomic systems they are from or write about.

And those socioeconomic characteristics are ultimately influenced by the mode of production employed by the economy of a particular nation and by the degree of capitalism practiced there. This study contends that literary works like magical realism, which bridges the gap between the fantastic and the real, traditional and modern, old and new, storytelling and novel, are more likely to be produced in developing and unevenly developed societies where there are multiple modes of production rather than just one. Similar to that, fantasy (Değirmenci 2-16).

Wolfgang Mieder's work "*Tradition and Innovation in Folk Literature*," published by Taylor & Francis in 2015, explores the dynamic connection between tradition and invention in this genre. Famous folklorist and scholar Mieder has conducted extensive study on and written about the world's oral and written folk traditions. The composition is divided into two parts. The book's "Tradition" part focuses on the various cultural and generational transmission methods for folk literature. According to Mieder, despite the common misconception that folk literature is a static body of work, it is actually a dynamic and evolving practice that is affected by the social, cultural, and historical contexts in which it is produced and transmitted. Mieder draws on a broad range of illustrations from various societies and historical periods to support his claims. He discusses the various ways in which storytellers and artists adapt and reimagine classic folktales, proverbs, riddles, and other literary works. He also examines the shaping and transmission of folk customs by social and cultural institutions like churches and schools.

The book's "Innovation" part, which is the second, explores the various ways that contemporary writers and artists are constantly reinventing and reimagining folk literature. According to Mieder, folk literature is still a vital and relevant source of inspiration for contemporary artists, despite frequently being viewed as a bygone artefact. Mieder examines a range of contemporary literary creations, including plays, poems, and novels, that use enduring folk themes and motifs. He also discusses how contemporary writers and artists are using the internet and social media to create and

disseminate new folk literature categories. The comprehensive and insightful book *"Tradition and Innovation in Folk Literature"* allows for the overall study of the complex and dynamic relationship between tradition and innovation in folk literature. The writing of Mieder is engaging and approachable, and the depth and breadth of his study are impressive. The book is fascinating to academics and students of folklore, literature, and cultural studies as well as to anyone interested in the rich and varied world of folk traditions.

### **2.3 Significant Researches from Magical Realist Perspective**

In 2011 young adult book *Miss Peregrine's Home for Peculiar Children*, Jacob Portman, a sixteen-year-old boy, encounters magical realism occurrences after his grandfather's mysterious death. In order to determine how magical realism is portrayed in this story, this study focused on how magical phenomena are shown in the text. "How is Magical Realism being portrayed in Rigg's *Miss Peregrine's Home for Peculiar Children*?" is the primary research question that guides the study's examination. The theory utilized to investigate the phenomenon of magical realism is Wendy B. Faris' five components of magical realism hypothesis. The result shows how the magical world is portrayed in the narrative, yet strangely everything still makes sense.

The first query is how *Miss Peregrine's Home for Peculiar Children's* magical realism is conveyed. The researcher shows how the phenomena appears in the plot using the magical realism theory. The data is analyzed using Faris' five-part Magical Realism theory. Here, it is discovered that this book has a number of magical and realistic things that occur simultaneously. The story becomes more engaging when odd elements are combined with everyday items. Amazing and supernatural things occur in the text. These occurrences are all connected to the incident that actually happened it is concluded that the research questions have already been addressed in relation to the study findings that are covered in the preceding chapter.

Another study analyzes the narrative devices used in Holy Black's American novel *The Darkest Part of the Forest* in accordance with Wendy B. Faris' theory of narrative techniques in magical realism, which was presented in *Ordinary Enchantment: Magical Realism and the Remystification of Narrative* (2004). The current study is a postmodernist critique of the work since magical realism in this context is a writing genre connected to postmodernism. According to the study, the text

appears to be a work of magical realism because it has various examples, settings, plot aspects, and character features that set it apart from fantasy. The Horned Boy, a Faerie Prince, Faeries, their interactions with people, magic, spells, and other topics are the story's main highlights. Wendy B. Faris has identified five fundamental elements as the narrative building blocks of the binary opposition between reality and fantasy: the irreducible element, unsettling doubts, the phenomenal world, merging realms, and the distortion of time, space, and identity. The purpose of the study is to ascertain whether the five aspects of Faris have been successfully applied to the text under consideration. The findings of this study support this text's status as a postmodernist literary work that skillfully combines fantasy with actual events. By locating narrative components in the book through discussion and textual references, the academics have investigated how these narrative elements served as the fundamental components of magical realism in the selected work (Wati).

Kuncara and Astuti in their study investigate the magical realism in Neil Gaiman's *The Ocean at the End of the Lane*. The objectives of this study are to characterize the qualities and literary devices present in the book and to explain how magical realism functions inside the narrative. The theories of Anne C. Hegerfeldt and Wendy B. Faris regarding the characteristics of magical realism and the role of magical realism in literature are employed in this study. The method employed is descriptive qualitative with post-structuralism as the approach. The data can be found in the conversation and narrations that are pertinent to the subjects being studied. The results of the analysis show that the book has irreducible magic elements, disturbing doubts, a phenomenal cosmos, merging realms, and disruption of time/space/identity, which are the five essential characteristics of magical realism. It also exemplifies how the book employs the five key literary devices of magical realism, which are the magical realist focalizer, paradigm of knowing, destabilization, literalization, and adaptation of other genres and modes. The impact of magical happenings on the protagonist/narrator's life serves as further evidence of the outcome's use of magical realism. The researchers reached specific results after looking at the instances of magical realism in Gaiman's book *The Ocean at the End of the Lane*. First, the book demonstrates all five components of magical realism: (a) irreducible magic present in other characters, such as the Hempstocks, Ursula Monkton, the hungry birds or varmints, and setting, which is Lettie's ocean; (b) unsettling doubts about the existence of the Hempstocks and the

mystery surrounding Lettie's ocean; and (c) phenomenal world revealed through the use of Sussex. D. The irreducible aspects of magic are disclosed, and as a result, the narrator/protagonist's world intersects with Ursula's, the human realm with the ghost realm, and time, space, and identity are disrupted.

*The Ocean at the End of the Lane* comes in second for its portrayal of magical realism. The first technique involves adapting different modes and genres. There are two alternative graphic interpretations of this technique. The creation of the amazing world was the first; it involved installation and subversion. The second strategy is magical realism's signature use of surreal elements to arouse uneasy skepticism. The next technique depicts magical realist focalization from the viewpoint of a young figure. Both science and belief are used to describe the event related to Lettie's ocean, which is an example of the third technique, the paradigm of knowing. The fourth comprises unsettling strategies that express the experience in two opposite ways: by portraying magical occurrences as usual and by elevating the ordinary. The fourth way of literalization is one that conveys content that is interpreted literally by using figurative language, such as metaphor and hyperbole. The researchers conclude that *The Ocean at the End of the Lane* shows how magical realism was applied to better understand the human mind and the perspective of the character. The mystical occurrences in the book have a big effect on the people life (Postrak 2-7).

Using Wendy B. Faris's definition of magical realism and Dr. Arthur T. Jersild's theory of adolescent psychology, Ulfa in her article seeks to categorize the book *A Monster Calls* as a magical realism text. The psychological connection between Conor and 'The Monster', two significant characters in the narrative, is also examined and discussed. The study describes each aspect of magical realism found in the literature using extrinsic methods from adolescent psychology together with structural or objective research.

The findings suggest that *A Monster Calls* is a work of magical realism because it exhibits all five of Faris' noted characteristics. Conor is the only one who can see the character, according to a contradiction that is found in one place relating to The Monster's "reality" as the irreducible component. The psychological perspective is then used to examine the relationship between it and Conor in great detail, resulting in a clear understanding that they are, in fact, one character. The Monster is clearly Conor's own alter ego, as shown by the contradiction in The Monster's personality.

In contrast to Faris' concept of magical realism, the traits of 'The Monster' in the book *A Monster Calls* lack the irreducible element, which is only apparent to the main character. The narrative then takes on an entirely new perspective on magical realism by using the idea of teenage psychology. Following these discoveries, the five elements of magical realism are then strongly related to that fact; the relationship between 'The Monster', the irreducible element, and the main character is unbreakable because they are actually one character, which is supported by the fact that the main character, and not only the reader, feels the unsettling doubts. Only the readers were capable of discerning when the realms of the main character, the phenomenon world, and The Monster, as two different media, converge, there are disruptions of space, time, and identity from the "reality" that the main character employs as objects to integrate his imagination into. As the main character's alter ego, The Monster enables him to express his feelings in ways that he is unable to do when acting naturally because of a variety of circumstances and obligations. Outsiders cannot see 'The Monster's' because it is also the main character uncovering The Monster's presence (Laily 88-101).

Magical realism, arguably one of the most important literary styles to emerge in the 20th century, is rarely acknowledged as a cinematic genre, despite popular film adaptations of magical realist books. Floss in his thesis analyzes the film adaptation of Salman Rushdie's *Midnight's Children* to demonstrate how a magical realist novel may be adapted to a visual form while still retaining the aesthetic sensibilities—and political implications—of the literary original. The thesis argues that, despite the fact that the narrative norms of the original work are fundamentally different from those of visual medium, the magical realist genre can be successfully adapted to film. This assertion is supported by research on cinematic adaptation, close reading, and movie analysis. In spite of these discrepancies. In spite of these variances, this thesis will show that magical realism may still be found in films. But it does exist in another shape. This thesis explores *Midnight's Children* as a book and as a motion picture. The thesis will discuss specific passages from the novel and examine how magical realism was used to adapt these passages for the screen. This thesis will also look at how cinematic methods, such as lighting, camera angles, and other components, are used. Along with all of this, the thesis will also examine how magical realism has evolved in literature, art, and film. It will look at three magical realism-related literary and cinematic works. As seen by our example of *Midnight's Children*, magical realism may be found in films. However,

magical realism in films is a singular experience that relies heavily on its aesthetics to tell its story. It continues to follow the principles of magical realism and is still regarded as such. The magical realism experience is present in *Midnight's Children* just as much as it is in the book, although being a separate Magical realism can still exist in general in the film medium, even if it changes as a result (Floss 4-90).

Mahfuzh uses the short story “*A Shinagawa Monkey*” by Haruki Murakami as the basis for her analysis in this study. This story is also included in the anthology *Blind Willow, Sleeping Woman* of short stories. In order to pinpoint the magical realism-related aspects that are present in the story, this study applies Wendy B. Faris' characteristics of magical realism on the elements of magical realism in fiction. To organize the information from the textual components pertaining to the research. The short story contains all of the aspects of magical realism identified by Wendy B. Faris, with the exception of the disruption of time element, according to the study's conclusions. However, it makes little difference if the tale cannot be categorized as magical realism literature. The plot involves the irreducible element, which at first manifests as a talking monkey. Second, the phenomenal world has a strong sensation of presence since it contains real places and objects, such as a jewelry store, a counseling facility, a purse, a bracelet, etc., that are comparable to those. Third, western readers experience uneasy mistrust when the talking monkey first appears in the novel. The talking monkey's presence causes the real space—as in the room—to blend with magical character when Mizuki, Mr. and Mrs. Sakaki, and Mr. Sakurada encounter the talking monkey in the storage room. This is the fourth time a world has merged. Fifth, the area in the room where the four players first see the talking monkey is disturbed, transforming it from its intended purpose as real space to magical space. Despite being an animal by nature, the talking monkey feels identity disturbance when he poses as a counselor and discloses Mizuki's problem. Overall, this research is very significant to understand the concept of magical realism and the characteristics of magical realism which Wendy B Faris presented in her book.

Okçul observes that magical realism has grown in popularity and become a significant literary movement in Latin American literature since the 1950s. The German author Novelist first makes use of the concept in his writing. In a literary sense, they make use of Italian painter Massimo Bontempelli and Cuban novelist Alejo Carpentier. In magical realism, actual and fantastic things coexist on the same imaginary plane

without conflict or rejection. Using elements of mythology and folklore, magical realistic fiction is based on academic fields like philosophy, social anthropology, and psychology that focus on the reality of humans. The individual's existence between their inner reality and outer reality, as well as the unknown aspects of the life. Since the 2000s, magical realism has become increasingly prevalent in the fiction written by authors like Latife Tekin and Hasan Ali. The author's *Bazuka* book was discussed in this review in accordance with the traits and tenets of the magical realism interpretation established by Wendy B. Faris. The majority of the nine stories in the *Bazuka* collection use a combination of magical realism characteristics, including unusualness, objects from other realms, different ghostly behaviors, and the dissolution of space-time identities. By traveling to several universes, the stories communicate human existence in a wonderful and fantastical way. The *Bazuka* storybook shows signs of the magical realism movement in terms of extraordinary elements like the appearance of humans, ghosts, and the deceased on the same plane in the texts, the presence of disembodied people, and the appearance of heroes who are not noticed by others or who suddenly change their gender. Overall, this article is also significant in a sense that it plays a significant role in magical realism.

In the article, “Magical realism in *The First Phone Call from Heaven* by Mitch Albom” the researcher, Utari analyzes the magical realism elements of the work. An approach known as descriptive qualitative research was used for the study. The magical realism theory of Wendy B. Faris was used in conjunction with data collection techniques. According to the author, the book has five elements of magical realism: the irreducible element, the phenomenal world, the unsettling doubt, merging realms, and the disruption of time, space, and identity. The author also looked at the protagonists' experiences and their responses to the call from heaven. The author determined that this work is magical realism since the heroes in it went through hipper reality, in which they were unable to tell the difference between magic and reality. After analysis, the following suggestions are made:

1. Readers can investigate a variety of literary pieces and theories. Wendy B. Faris examined the book "*The First Phone Call from Heaven*" using a number of theories, including magical realism.

2. Readers may also examine other works because, in addition to "*The First Phone Call from Heaven*," a large number of other novels can also be analyzed using the magical realism theory.
3. The author recommends further investigation of "*The First Phone Call from Heaven*," especially for English and Literature Department students. There are numerous additional elements in the book that can be explored, such as the strength of love, the novel's topic, etc., in addition to the magical realism components.

Mohsin Hamid's *Exit West* uses magical realism to draw attention to the migrant situation, which was particularly challenging at the time the novel was published. Kowa's study examines this unique narrative in light of Wendy B. Faris' theoretical insights to determine how skillfully Hamid has utilized this post-modern method and, via it, contributed a worthwhile share to the majority of this pervasive and most popular writing technique. The study's exploratory, argumentative, and qualitative structure shows that Hamid expressed his views on how to deal with the refugee crisis and raised awareness about the plight of refugees who were denied entry into many major cities around the world. He also showed that magical realism was the best and most appropriate strategy for doing so.

*Exit West* by Mohsin Hamid is a priceless addition to most magical realist literature. Hamid meets the requirements for magical realist literature since his story complies with Wendy B. Faris's qualifications for a successful work of the genre. The story's undercurrents of dystopian overblown narratives, the juxtaposition of paranormal magical gateways, fractured time, strange settings, and fluid identities give it a magical sense even if it is founded on reality. Hamid not only exhibits adherence to the form but also focuses on the real objective of this approach. He has so utilized the form to the fullest extent feasible in order to convey a sober message about migration through this veiled medium (Kowal 22-42).

Bundy's "*Magical Realism and the Space between the Spaces*" is a significant work which explores and indicates the importance of magical realism in a third world country. The term "magical realism" was first used by German art historian and critic Franz Roh to describe the Post-Expressionism movement in visual art. His groundbreaking definitions and essays on Post-Expressionism, or magical realism, were first made available to Latin America in the mid-1900s when they were translated



into Spanish. Magical realism was hijacked and transformed into literary art by authors such as Jorge Luis Borges and Gabriel Garcia Marquez, who used Roh's writings as a model. From then on, magical realism in literary fiction received international prominence and the new genre spread throughout the Latin American Boom, motivating writers worldwide to pick it up and continue the tradition till the present day. "*The City Proper*" expertly mixes the talents of local artist Elias Bernaise, who brightly paints murals that symbolize perseverance and regeneration, restoring the scene of a horrific fire. The narrative delves into the challenges encountered by a Nantucket resident who experienced childhood trauma, offering a perceptive glimpse into the intricate connection between human growth and food. On June 11 at Vinegar Hill, during a celebration of the Civil War reenactment, an elderly disabled man asks for advice on how to care for his ailing wife. This gives the story emotional depth. The book skillfully weaves together personal narratives with creative expression to present a complex tale of hope and healing in the wake of tragedy. The book "*Portable Hole*" delves into the bewilderment of a young child attempting to comprehend his grandfather, a corporate scientist who co-invented the portable hole with a colleague. The grandfather vanishes within the gadget he created for no apparent reason. Bundy (111–112) concludes that the study offers a comprehensive analysis of the book, demonstrating its importance as a theoretical complement to magical realism.

The works *Song of Solomon* by Toni Morrison, *The Bridge of Beyond* by Simone Schwarz-Bart, and *The Cat Who Taught Me How to Fly* by Hashem Gharaibeh all employ the literary device of magical realism. In her thesis, Al-Badaren looks at three above-mentioned books in terms of magical realism as a postmodernist narrative style. It tries to show that magical realism is a tension technique that can be used by different writers in different situations since it shows signs of defiance against a hegemonic authority. Consequently, the novels that were selected come from three different cultural backgrounds: Arabic in Jordan, African-American, and Caribbean. This thesis investigates the ways in which this form is influenced by Stephen Slemon's viewpoint and Maggie Bowers's notion of magical realism. Three different groups of peripheral people are examined in this work: the political prisoner Emad, the black woman Télumée, and the colonial Milkman. The study also demonstrates how oppression and trauma pique the imagination of the downtrodden, inspiring the characters to rebel and accept who they are. The three main characters' psychological

growth is symbolized by the flying symbol, which is present in all of the selected works. The argument concludes that magical realism is a storytelling genre that is not exclusive to any particular place. Moreover, magical realism creates diversity and can portray the universe from a range of drastically different viewpoints.

Pambudi states that literature is a part of life since the stories it tells are influenced by actual happenings.. One of the phenomena that occur in real life is the appearance of magic. Presenting magical or extraordinary events as they truly happen is the aim of magic realism storytelling. Magic realism is not like any other genre since it is an oxymoron—a term made up of two opposing words. "Magic" refers to anything remarkable or magical, while "realism" refers to a world free of fiction. Finding the elements of magic realism and their interrelationships with regard to the creation of magical phenomena in reality is the aim of this research. This study uses devocalization to determine the relationship between those elements and the author's construction of magic phenomena in reality, and it applies Faris's notion of magic realism's elements to identify the elements employed by the author in *Queen of the Sparrows*, a short novel. The analysis of the magical realism element of the short story *Queen of the Sparrows* will therefore begin with these concepts. In the narration and character interactions around Amrita's remarkable encounter, the author transforms in this brief story. It is clear from the discussion and conclusions on topics such as the essential element of Amrita's mystical experience and the detailed description of the remarkable world that provided the setting for the event (Pambudi 1-6).

Authors from Latin America are linked to the distinct literary movement known as magical realism. The fantastical features are considered as commonplace in the reality-based environment. Similar to fairy tales, the line dividing reality from imagination is hazy in magical realism books and short stories. A feature of magical realism is a setting that realistically incorporates supernatural elements. Speaking inanimate things and lifeless individuals are common in novels. Additionally, telepathy frequently appears in these tales. Magical realism writers purposefully omit giving an explanation for the magic they describe, which normalizes it and makes it seem like a normal aspect of everyday life. A writer uses magical realism to criticise society, particularly the politics and actions of the elite. Over time, the renown of the style has grown. Khaleel et al. in their article “*Magical Realism in Ibtisam Azem's The Book Of Disappearance*” aim to clarify the magical realism in Ibtisam Azem's *The Book of*

Disappearance. The goal of this research is achieved by using the magic realism genre's qualities as a guide for examination. This thesis very clearly defines magical realism and the use of magical realism in the novel which very openly highlights his grip on magical realism and literature.

## 2.4 Research on Selected Works

### 2.4.1 Introduction of Selected Anthologies

In 2006, Joseph Bruchac and Gayle Ross published a collection of folk tales, *The girl who married the Moon*. This book of short story collection contains different stories of different walk of life. This is a collection of traditional North American folktales. Each tale is about a different tribe. Each narrative depicts the transformation of a little girl into a lady and includes the ritual or traditions that Native Americans used to commemorate this momentous occasion. Unlike other legends, which depict a male arriving to save a lady, these stories depict a woman in peril who must save herself. Women are seen as men's equals and as capable as men. In the story “*The Girl Who Rescued Her Brother*”, for example, opposing troops stop firing to admire Buffalo Calf Woman's daring rescue of her brother. I appreciated learning about the many cultures' customs for welcoming a girl into womanhood.

*Flying with the Eagle, Racing the Great Bear*, is a collection of Native American folk stories. This book contains 16 short folk tales which delineates the native culture of American people.

An article titled *The Bear Wife* was published in 2014. In actuality, it is a made-up narrative. The author has compared this story with *The girl who married with Moon*. The Senican Indians are the subject of both an article titled *The Bear e Wife* from and the short tale *Abundant Girl* from the collection *The Girl Who Married the Moon*. The article provides a greater understanding of the Senican Indians' representation in both the article and the short story in question, making it a useful resource for learning about the topics and background of the collection. This is based on the short tale *The Abandoned Girl* This ginning was chosen not simply to reinforce the sense of this oral tradition, but also cause *The Abandoned Girl* is a narrative about the Seneca Indians, who live not far from where they reside. The AR Wife takes situated in what is now known as Upstate New York. To further develop this concept, the researcher created the Honey Cub persona to serve as the Ken Poirier Writing Wife. The relationship

tween Grandfather and Honey Cub was much full of banter in researcher's initial draft of *Bare Wife*, much like the plot of *The Princess Bride* (Goldman).

Michelle Pagni Stewart examines how well-known Native American author Joseph Bruchac, in his novel "Joseph Bruchac's 'Dark' Novels: *Confronting the Terror of Adolescence*," tackled the challenges of puberty in his writings. The article, which was printed in *Studies in the Novel* in 2010, looks at how Bruchac's "dark" works address the challenges and concerns that teenage protagonist's experience. Stewart examines how Bruchac draws from his own cultural experience and writing style to present a smart and thought-provoking perspective on adolescence. Joseph Bruchac explores more intense psychological and emotional themes in his "dark" books, typically highlighting the struggles of adolescent protagonists. Stewart's essay explores the original method used by Bruchac in these pieces. The author makes a point of highlighting how Bruchac's Native American heritage and experiences inform his writing, giving it a unique perspective on adolescence and a feeling of cultural authenticity.

The central idea of the piece is around Bruchac's portrayal of adolescence as a time of stress and transition. Stewart examines the author's portrayal of the psychological problems that the young characters in his stories experience as they cope with issues like identity, self-discovery, loss, and alienation in his analysis of the author. In his books, Bruchac examines the darker aspects of adolescence, such as the drive to conform to social standards, the fear of the unknown, and the loss of innocence.

The article focuses on Bruchac's examination of traditional Native American beliefs and practices as they interact with contemporary issues by highlighting his recurring themes. Stewart discusses how Bruchac skillfully fuses Native American folklore, myths, and legends into the stories to give them more authenticity and cultural nuance.

In his analysis of Bruchac's works, Stewart looks at how the environment is used and why it matters. The writer examines how Bruchac frequently portrays nature as a backdrop, showing it to be both hazardous and safe. This picture reflects the emotional landscapes of the young protagonists, who find courage, insight, and healing via their relationship with nature.

The master piece also looks at Bruchac's literary strategies for drawing readers into the lives of the stories' characters. Stewart examines how Bruchac uses the use of character development, imagery, symbolism, and narrative forms to strengthen the emotional impact of the stories. The research by Michelle Pagni Stewart, which focuses on how Joseph Bruchac's "*dark*" works explore the challenges and dreads that young people feel, offers a detailed and insightful analysis of Joseph Bruchac's "*dark*" writings. Through a blend of Native American cultural elements, compelling narrative, and a profound understanding of the human psyche, Bruchac's works provide a unique and fascinating insight on the road to adulthood. By addressing issues of identity, transformation, and the power of the natural environment, Bruchac's writings communicate to a larger audience seeking a greater understanding of the typical challenges of adolescence. Stewart's research highlights Bruchac's significant contribution to contemporary young adult fiction and highlights the stories' ongoing relevance for negotiating the challenges of adolescence (Stewart 84-98).

The literary and cultural aspects of Joseph Bruchac's novel "*Hidden Roots*" and its representation of disability are explored in the essay "*Who we was*": Creating Witnesses in Joseph Bruchac's "*Hidden Roots*" by Mary J. Couzelis. This 2013 research, which was published in the Journal of Literary & Cultural Disability Studies, examines how Bruchac's works provide a compelling picture of people with disabilities and how they add to the larger conversation about disability in literature.

The first paragraphs present a summary of "*Hidden Roots*," Joseph Bruchac's first book. Sonny, a young Native American youngster who discovers he has a cognitive disability, is the main character of the novel. The narrative explores the challenges Sonny faces as he adjusts to his disability and searches for his identity against the backdrop of native culture and traditions. The importance of disability portrayal in literature and its potential to change how society perceives individuals with disabilities are stressed by Couzelis. She discusses the prevalence of stereotypes and marginalization of disability in literary works as well as the need for honest, nuanced depictions that challenge preconceptions. The primary character of the novel, Sonny, is highlighted along with his perceptions on individuals with disabilities in both his own life and those around him. As Couzelis continues, Bruchac deftly manages Sonny's self-discovery journey, shedding light on the complexity of Sonny's disability and how it connects with his Native American identity. In order to show the nuances of these

relationships and how they affect the young protagonist, the author also looks at Sonny's interactions with other characters who have impairments.

A key aspect of the research is the culture in which the story is situated. Couzelis draws attention to the manner in which Bruchac incorporates indigenous perspectives on disability into the narrative. The play explores how Native American beliefs and traditions impact the characters' views of handicap in order to question prevalent Western assumptions and give viewers a fresh perspective on disability.

A major focus of the piece is the idea of "*creating witnesses*" in the novel. Couzelis looks at the way Bruchac creates characters who end up bearing testimony to the struggles of those with impairments. The characters and viewers alike can grow in empathy, compassion, and respect for the many experiences of disabilities thanks to this transformational witnessing. The essay explores the different strategies used by Bruchac to accomplish this goal, including detailed descriptions, emotional connections, and compelling narrative. In the last section, the article situates Bruchac's *Hidden Roots* within the broader framework of disability studies. It highlights the novel's significance as an important addition to literary representations of disability and the potential impact that such stories may have on society attitudes and beliefs surrounding disability. Couzelis also discusses the significance of the study's findings for future work on the connection between disability, literature, and culture. The essay by Mary J. Couzelis offers an in-depth evaluation of Joseph Bruchac's "*Hidden Roots*" and its portrayal of indigenous and disability views. The study examines the character of Sonny and his journey of self-discovery in order to demonstrate the importance of honest and nuanced representations of disability in literature. Bruchac's story, an essential addition to the growing body of disability literature, challenges conventional perceptions of disability and fosters empathy and compassion. Numerous factors, including marketing, accessibility of translations, intercultural communication, and historical context, frequently have an influence on an author's popularity. In actuality, Isabel Allende, Gabriel Garca Márquez, and other writers have explored and popularized the magical realism subgenre. This essay's author argues that the popularity of magical realism in Latin American literature may have overshadowed other genres of equivalent worth, such the fantastic and the real marvelous.

The author asserts that despite its attraction to authors and readers both inside and outside of Latin America, magical realism may occasionally be perceived as

simple-minded and superficial. They compare it to other literary genres like Aesop's stories, which made use of magical aspects to critique societal norms and human behavior. The article focuses on the ways in which fantasy has traditionally been utilized in literature to represent social and philosophical concepts as well as acting as an escape. There is no disputing the fact that some authors, like Gabriel Garcia Marquez, are well-known, but the author argues that their fame may not accurately reflect their literary talents or the diversity of cultures prevalent in Latin America.

The literature research conducted in this article challenges the idea that magical realism predominates in Latin American literature and explores the ways in which fantasy has traditionally been employed as a social and aesthetic device in literature. It suggests that a more sophisticated understanding and investigation of many genres are necessary in order to fully comprehend the depth and variety of the region's literary contributions.

## **2.5 Research Gap**

Because magical realism challenges established views of reality by blending the amazing with the ordinary, this literary genre has long captivated scholars and readers of literature throughout the globe. Even though American folk literature has been the subject of much research, little has been done to examine magical realism in this context and especially to the precise arrangement of magical realism components that these stories include. By focusing on Joseph Bruchac's writings, particularly his collections of short stories "*The Girl Who Married the Moon*" and "*Flying with the Eagle, Racing the Great Bear*," this thesis aims to address this research gap. I have studied the characteristics identified by Wendy B. Faris' theory of magical realism and placed special attention on Bruchac's contributions to both folk literature and magical realism.

## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

The methodology that is applied in this thesis is descriptive qualitative research. Qualitative research is concerned with qualitative phenomenon that is relating to or involving quality. It is interested in investigating the reasons for human behavior like why people think or do certain things and how they feel about a particular subject. The research lens applied in this thesis is Magical realism. Magical realism is a literary genre that blends elements of fantasy and reality in a way that allows the fantastical to coexist with the mundane. In magical realism, supernatural or magical events are presented in a matter-of-fact way, as if they are simply a part of everyday life. This genre often explores cultural identity, social issues, and the complexities of human relationships. Magical realism is characterized by vivid imagery, sensory detail, and a lyrical writing style. It has been used by authors such as Gabriel García Márquez, Isabel Allende, and Salman Rushdie to create unique and thought-provoking works of literature that challenge traditional notions of reality and invite readers to explore new worlds of possibility.

### **3.1 Theoretical Framework**

In order to achieve the research objective of investigating Ross and Bruchac's use of magical realism in their short stories, a research model has been assembled from Faris's theoretical insights on what constitutes magical realism and Vandana Shiva and Maria Mies's theorization of ecofeminism. Faris identifies the following elements as characteristic of most magical realist literature.

#### **3.1.1 Irreducible Element**

According to the laws of the universe, an occurrence is an "irreducible element" if it cannot be explained by "logic, familiar knowledge, or received belief," (Faris, 7). Readers may find it difficult to understand uncommon and miraculous events since they are portrayed in the same casual way as commonplace ones. In addition, they are portrayed in such graphic detail as opposed to the common stories, like myth and folklore, which are conveyed mysteriously. Tzvetan Todorov said that this irreducible quality "goes beyond the uncanny as it exists as an incidental element in various kinds of narrative" (45).



According to Amaryll Chanady, the authors of magical realism "abolish the antinomy between the natural and the supernatural on the level of textual representation" (Faris 8). The recognized principles of reason and logic, combined with the rules of the cosmos, aid in understanding and later describing culture. Due to this, it was challenging for the audience to judge whether or not this magical realism book was plausible. Cooper concurs that, "the relationship between the magical and the scientific is key to magical realism. According to him, "it is the narrative space where the educated writer's simultaneous ironic distance from and acceptance of, prescientific worldviews negotiate the magical realist stance" (221). Thus, textually, by contrasting the irreducible element with commonplace occurrence, magical happenings "really" do occur inside the story. Readers come to believe the narrative to be as the narrators' or characters' projections because these irreducible qualities are so seamlessly incorporated into the story's real textual environment (Faris 8). The casual attitude of the common people towards the truth sometimes understates how ludicrous it is. Very subtly, the enchantment separates from reality, and the narrator doesn't express shock. As a result, the novel transfers the element of surprise to the historical events that we shall see.

### **3.1.2 The Phenomenal World**

The second distinguishing characteristic of magical realism is what Faris calls the phenomenal world, which is the realistic element of the genre. This is the kind of realism that magical realism uses to represent reality. For another example, let's use Faris' own words: Realistic descriptions create a fictional world that is similar to our own, often by extensive use of detail (Faris, 36). On the one hand, it continues the realistic heritage. However, in addition to magical events or occurrences, magical realism literature often offers wonderful magical details. Thankfully, those details make it easy to tell imagination from reality (Faris 14–15).

Most of the time, magical events have a literary underpinning that is realistic and overtly true. Cooper asserts that, unlike in realist literature, "The mysterious, sensuous, unknown, and unknowable are not in the subtext, but rather share the fictional space with history." (Cooper 36). In their work, authors usually employ historical anchoring, including historical specifics that will hold up even if a minor piece of fantastical information does (Faris 15–16).

If we lay more focus on references than descriptions, we could see original recreations of historical events, which are typically diverse interpretations on well-known historical occurrences (Faris 15). While tied to the mythical components of traditional tales, there are other characteristics that set them apart. Combining these leads to the conclusion that myths and historical occurrences are both essential elements of our collective memory.

### **3.1.3 Unsettling Doubts**

The third characteristic of magical realism is that while reading magical realist works, readers may be hesitant to categorize the irreducible element as it is, which might cause some unsettling doubts. It usually happens as a result of the story's underlying clash of cultural systems. Additionally, readers from different cultures may pause in different ways depending on their storytelling customs and belief systems since, of course, belief systems differ. Based on their religious convictions and storytelling traditions (Faris 17). Todorov's concept of resistance of the uncanny, which will lead to the creation of fantastic, is a tough issue since there are several ways that an illogical event that requires some change of the laws of the world may occur. Zest may hide the irreducible component, making it more difficult to identify. For a modern Western reader, the key question is whether to understand a specific experience as a character's dream or hallucination or, alternatively, as a miracle (Faris, 17–18). Sometimes writers may instruct their audience to pause. This is because the surreal yet authentic circumstances simultaneously permit and forbid co-option. Magical realism frequently makes the magic clear, and we seldom hesitate (Faris 20). The narrator's acceptance of the magic serves as a paradigm for our own acceptance of magic. This makes it simpler for us to employ the storytelling techniques. Another strategy the reader may use is to think of the magic in magical realism as nothing more than everything.

### **3.1.4 Realm Fusion**

The fourth characteristic of magical realism is the merging of realms. For this particular feature, the reader will be able to feel the proximity or coming confluence of two realities or universes. When a character changes into, let's example, a bird in a narrative, Catherine Rodgers claims that "the tale opens a space of the in-between 'l'entre-deux,' a space of uncertainty." The main character is caught in the middle of

the human and animal worlds, but is not truly a part of either (Farris 21). In terms of blending ancient or antique worlds with modern ones, it combines the fantastical with the real. The magical realist plot thread can be compared to the axis of the planet, which according to several philosophical systems connects the underworld, the earth, and the heavens. As a result, the magical realism vision is situated in a fictitious location inside of a double-sided mirror that reflects in both directions, at the intersection of two realities. Ghosts and texts—or people and words that appear to be ghostly—dwell in these two-sided mirrors, which are commonly found at the borderlands between the worlds of life and death. They widen the range of magically plausible fictions that can be found (Faris 21-22). The boundaries between the worlds of the living and the dead are rarely breached in magical realism literature. If fiction runs out of space in this world, according to metafiction, perhaps these works will create a second, related one into which it overflows, continuing existence in a sense "beyond the grave." Another characteristic that qualifies magical realism as postmodernism is the blurring of the boundaries between fact and fiction that results from the unmediated presentation of these many realities (Faris 2).

### **3.1.5 Time, Space, and Identity Disruption**

Finally, magical realism fictions disrupt conventional notions of time, location, and identity in addition to fusing many realms. Our typical understanding of time is challenged by the example of yearly occurrences. Later, when tropical plants spread out across an unfamiliar location, our perception of space is disturbed (Faris 23). The goal of realism, as outlined by Fredric Jameson, includes the emergence of a new space and a new temporality. In (Faris 23), as realism's spatial homogeneity eliminates the more traditional kinds of sacred space.

Here, it is feasible to see how the literary works of magical realism are undermining this framework. Numerous works of magical realism create borders around ceremonial or quasi-sacred enclosures, but these sacred sites are not impenetrable; their magical narrative waters seep into the other texts and the worlds they depict, just as that outside reality does (Faris 24). Along with our daily schedules of time and location, magical realism also reorients our perception of who we are. The vast diversity of magical realism's characters reflects the multivocality of the tale and the fusion of cultures that characterize it. A peculiar sense of interconnectedness and changing identities might exist in a less numerous but analogous fashion, the blending

and changing of identities is crucial to the beauty of a magical realism work. The magic explores human identity via a realistically described historical fiction and a genuinely formed character.

## **3.2 Review of Theories Focused on Ecofeminism and Native American Literature**

### **3.2.1 Intersectionality**

Ecofeminism explores the intersection of environmentalism and feminism, positing that the exploitation of nature and the oppression of women are interconnected (Phoenix 76). Intersectionality, a theory introduced by Kimberlé Crenshaw, is crucial to this approach as it examines how various forms of oppression (e.g., race, gender, class) intersect and compound each other. Ecofeminists argue that understanding these intersections can lead to more holistic and effective environmental and social justice strategies.

### **3.2.2 Spiritual Ecofeminism**

Spiritual ecofeminism emphasizes the sacredness of nature and the interconnectedness of all life (Howell 67). It draws on indigenous spiritual practices that view the Earth as a living entity deserving respect and care. This theory is particularly relevant to Native American literature, which often integrates spiritual perspectives and emphasizes the kinship between humans and nature.

### **3.2.3 Postcolonial Ecofeminism**

Postcolonial ecofeminism examines the impacts of colonialism on both the environment and indigenous women (Jabeen 46). It critiques how colonial practices have historically exploited natural resources and marginalized native populations. This theory also highlights resistance strategies employed by indigenous communities to reclaim their lands and cultures. Understanding the colonial context of Native American literature is crucial for appreciating the resilience and resistance expressed in these stories. This theory offers insights into how these texts address historical and ongoing colonial exploitation.

### **3.2.4 Interconnectedness of Oppressions**

Shiva argues that there is a close relationship between many forms of oppression, such as those resulting from environmental, gender, racial, or economic degradation. She may discuss, for instance, how the exploitation of natural resources

usually disproportionately affects marginalized people, especially women in many countries who rely largely on these resources for their livelihoods. Shiva suggests that if we recognize and understand these connections, we may develop more effective strategies for social change and resistance.

### **3.2.5 Colonialism and Patriarchy**

The book *"Ecofeminism"* by Vandana Shiva and Maria Mies explores how patriarchy and colonialism are overlapping repressive regimes where the primary objective is the exploitation of women and the environment. Similar to how colonization ruled over native lands and populations, sexism now rules over women's bodies and labor. Based on structures that prioritize the interests of men and colonizers above those of women and indigenous peoples, both regimes oppress these groups. Shiva and Mies advocate for an all-encompassing resistance that recognizes the links between the struggles for environmental justice and gender justice, contending that to oppose one is to oppose the other.

## **3.3 Magical Realism as Technique**

Magical realism, as defined by Faris, includes elements such as the irreducible element, the phenomenal world, unsettling doubts, merging realms, and disruptions of time and space. These characteristics are evident in Bruchac and Ross's anthologies, where everyday realities are infused with magical elements that challenge Western rationality. For instance, in *"The Girl Who Married the Moon,"* the story navigates between the ordinary and the supernatural, presenting the moon not just as a celestial body but as an entity capable of engaging in human-like relationships. This irreducible element is not questioned within the narrative, blending seamlessly with the phenomenal world of Native American life.

### **3.3.1 Ecofeminism as Theory**

Ecofeminism, as articulated by Vandana Shiva, emphasizes the interconnectedness of all life forms and critiques the patriarchal exploitation of nature and women. It highlights the wisdom of indigenous practices in fostering sustainable and equitable relationships with the environment. Bruchac and Ross's works embody these principles through narratives that emphasize harmony with nature, respect for all beings, and the empowerment of women. The narratives within these anthologies reflect the rich oral traditions of Native American cultures, preserving and transmitting

knowledge, values, and beliefs. Bruchac and Ross, through their storytelling, contribute to the preservation of these traditions while also making them accessible to a broader audience. Their works serve as a bridge between ancient wisdom and contemporary issues, highlighting the relevance of indigenous perspectives in addressing modern environmental and social challenges.

### **3.3.2 Creating the Nexus**

The nexus between magical realism, ecofeminism, and Native American writing is created through the synthesis of narrative techniques, thematic concerns, and cultural contexts. Magical realism allows the blending of the extraordinary with the ordinary, mirroring the holistic and interconnected worldview of indigenous cultures. Ecofeminism provides a critical lens that foregrounds the relationships between gender, ecology, and power, resonating with the themes of balance, respect, and sustainability found in Native American stories. Bruchac and Ross's anthologies exemplify this nexus by weaving together elements of magical realism and ecofeminism within the framework of Native American oral traditions. Their stories invite readers to question conventional boundaries, recognize the interconnectedness of all life, and appreciate the wisdom embedded in indigenous narratives. Through this integration, the anthologies not only preserve cultural heritage but also offer insights into contemporary ecological and feminist discourses.

## **3.4 Data and Data Source**

The source of the data collection is bookshare.org from where I downloaded the two anthologies *The Girl who Married the Moon* and *Flying with the Eagle, Racing the Great Bear* by Joseph Bruchac. The researcher used the e-book version of both books which were published in 1998 and 2005 respectively. The data of the thesis is the narrations and dialogues in the collection of short stories that are related to the theory of Magical realism and ecofeminism.

## **3.5 Methodology**

Using a descriptive qualitative methodology, this study aims to comprehend and explain events in the context of their natural environments. The goal of descriptive qualitative research is to shed light on the subtleties of a subject by capturing its complexity and nuances without imposing predetermined frameworks or

classifications. The purpose of this study is to examine the essence of the phenomena that is being studied, delving into the whole range and depth of its traits, experiences, and interpretations.

The method of textual analysis used in this study is closely examining spoken or written texts to identify recurring themes, patterns, and underlying meanings. With a nod to Catherine Belsey's method of textual analysis, I conducted a methodical dissection and examination of the chosen texts. Belsey's approach highlights how crucial it is to critically examine discourses, linguistic systems, and ideologies. In order to do textual analysis utilizing Belsey's method, I analyzed the texts, concentrated on linguistic devices, narrative methods, and repeated themes. By doing this, I located significant concepts and topics that are mentioned in the texts and investigated their connections and implications. Moreover, I also used theoretical frameworks and contextual knowledge to place the findings into broader socio-cultural discussions and historical eras. As previously indicated, the research focuses on the textual analysis of two American folk literature anthologies. The objective is to unearth the underlying ideologies, representations, and cultural narratives buried within the chosen books by examining these anthologies via Belsey's analytical method. The study aims to provide light on the sociocultural dynamics and power dynamics influencing the creation and transmission of folk tales in American society through a careful examination of the language, imagery, and themes found in the anthologies.

Overall, the goal of this research is to further our understanding of American folk literature and its relevance to society and culture. Through the use of a descriptive qualitative methodology and Belsey's textual analysis method, the study seeks to illuminate the subtleties and complexity of the chosen texts, ultimately

## CHAPTER 4

### NATURE'S MAGIC

#### 4.1 Magical Realism as a Savior for Different Characters

Mingling of fantasy and reality is a distinct quality of Magical realism, which makes it more interesting and intriguing to read (Hart 35). It is an exceptional quality of Magical realism, which moves the emotions of joy and sorrow side by side. Some time we feel that everything is going toward right direction, but after a while, we observe that the whole plot is going to be fall apart. But suddenly some hidden powers appear and entire disappointments and fears are vanished with a single move. For example, in *Lord of the Flies*, when the boys get stuck in the desert, a ship comes to rescue them (Golding 123). In the similar way in a famous play *Hamlet* when the prince Hamlet was peculiar because of the tragic death of his father, a super natural element resolves the entire scenario by exposing the dark face of his uncle (Shakespeare 56-78). In my analysis, I have first summarized the stories with the focus on the play of magical realist elements and then juxtaposed them with magical realist techniques discussed in the theoretical framework

##### 4.1.1 Magical Realism as a Savior in Penobscot

'Penobscot' is the first and most interesting short story of the collection *The Girl who Married the Moon*. If we talk about the title, it is itself related to the folk culture of North America. It is said that these are an Indigenous people in North America. The Penobscot Nation, previously the Penobscot Tribe of Maine, is the United States' officially recognized Penobscot tribe. [3] They are members of the Wabanaki Confederacy, which also includes the Abenaki, Passamaquoddy, Maliseet, and Mikmaq peoples, who all spoke Algonquian languages in the past. The Penobscot Indian Island Reservation, located along the Penobscot River in Maine, is presently their principal village. The aforementioned short story tells the tale of a courageous and industrious girl who has always defended the environment. In essence, she is a resident of the riverfront community of Penobscot. The girl used to get food from the forest with other girls from her community. But what set her apart from other girls was her unwavering commitment to protecting the environment. She did not gather more than she need. One day as she was collecting food from the forest, the people from her opposite tribe



arrested her and punished her with severe pain. They burnt her fingers and torture her with different techniques. Whenever they burn her finger, the magic appears and heals her finger with great comfort. One night they decided to burn her alive, suddenly her newborn baby appears and indicates the whole story in front of her. Her newly born baby advises her to get help from her grandmother. Finally, she becomes successful to reach her home (Bruchac 61-63). Her newly born baby finally takes revenge by making the whole village ill.

The little girl which is later named Arrowhead is a brave and disciplined girl. She always tries to protect the forest and did not collect anything more than her needs. The whole village admires her habit of not wasting anything from forest. "This one will do good things for our people," they said. "The plants like her. See how they bend down their branches to make it easier for her to gather from them" (Bruchac 10). One day, she was picking food from the forest, the "Maguak warriors" the worst enemies of her tribe kidnap her and took her in to their tribe. She started to run after slipping one of the roots she had been gathering into her dress but "she was restrained from crying out by the enemy fighters who grabbed her and covered her lips" (Bruchac 10). They carried her to their village, where they cruelly treated her. They burn her fingers and mistreat her badly. What astounds us, though, is that she said nothing at all during her excruciating pain and suffering. That night, when everyone had gone to bed, she went into her dress and took out the root she had picked. "Help me, Little One," she wailed out, rubbing the searing root over her fingertips. When the warrior awoke, she was surprised to see that her charred fingers were still intact. She burned her fingers several times, but the result remained the same. In the end, they had decided to kill her by diving into flame when the first search was conducted, the small child ate a root, which helped her escape. The root she had eaten later assumed the appearance of a tiny infant. The baby said to his mother, "I am the root you gathered in the forest long ago." "You've always showed respect for all plants, so I'll help you. You have two days to be killed by your enemies in this community for a large fire, they are still stacking wood. You need to leave" (Bruchac 11).

The tiny youngster went up to her mother and told her what had occurred. Her mother told her nicely, I was also suspecting that they can hatch a plan to take your life. We must come up with arrangements that can save your life. Finally, with the help of her new born baby and her mother, she successfully departs to her hometown.

The sudden departure of mother of newly born baby was a matter of concern for everyone in the town. That's why they decided to take revenge. The boy that was born as a result of the root being ingested was now an adult. He was different from the other grownups in his town because of his multiple capabilities and magical abilities. The youngster makes the entire hamlet ill in an attempt to exact revenge on his mother. The entire hamlet was shocked by the unexpected illness, and eventually everyone realized that this child alone had the sole cure. The youngster attempts to recall the horrors they inflicted on his mother as they ask for his assistance. The entire community is shocked and begs for his pardon; in the end, he consents to pardon them in exchange for promising never to harm anyone else. The story which is related to the tribe of Native American community, contains some 'irreducible element' of magic which are not common in real world. The magic is presented side by side with actual life situations. For example, the way native people and warriors are portrayed gives the entire story a magical touch that makes it more interesting and desirable to investigate. We can also have two realms life/death real/imaginary etc. We see the protagonist sometimes making his way through life's path, but also confronting the very real possibility of dying.

The story skillfully demonstrates the connections between tyranny and the destruction of the ecology via the actions of a single group. It also illustrates how this same society punished a little girl. Through these occurrences, the novel highlights the pervasive cycle of misery brought about by the power relations in society. It also emphasizes how terrible dictatorship is for the environment and for humans.

#### **4.1.2 The Abandoned Girl**

The next short story which the researcher is going to examine is also related to the magical realism as a savior for different people in the town. "*The Abandoned Girl*" is also a part of the short story collection. This is a story of a young and kindhearted girl who wants to marry her fiancé named Two Feathers. We are witness that the boys fight for a girl, but this time the situation is entirely opposite. This time, the friends of the girl make a severe conspiracy to take him away from Dancing Reed. It was huckleberry season, and groups of women would leave the hamlet with their berry baskets in hand. The three girls devised a strategy after learning that Dancing Reed was one of the fastest berry pickers. They headed to Dancing Reed after that.

The representation of super natural elements is very common in the literature related to Magical realism. It helps various characters to accomplish their goals. This time a young but a beautiful girl was stuck in a very dangerous trap. Actually, she wanted to marry a young person named Two Feathers but other fellows of Dancing Reed did not want to marry her. Finally, they decided to get rid from her. "Sister," they said, "we have found a good place to pick berries. Come with us, and we will fill our baskets (Bruchac 15). After some discussion, they decided to pick berries from other island. When The Dancing Reed was about to departure to other island, her mother gave her a packet of Tabaco and advised her "that the Underwater People liked it. If ever she were in trouble, she could offer tobacco to them and ask for help."

She began gathering berries as soon as she arrived in Iceland. She was unaware that some friends were planning to harm her, abandoning her to the risk of being attacked by the island's untamed fauna while she was gathering berries. Even with a big huckleberry bucket, picking berries turned out to be more work than she had thought. Her pals silently vanished into the distance as she labored to regroup. The Dancing Reed, realizing her friends were lost, searched for footprints to try to trace their route, but she was tragically unable to find the shore. After a futile day of touring the island, she made the decision to sleep for the night and head back in the morning.

Next morning, when she awoke she remembered the advice of her mother to offer under water people a packet of Tabaco and offered them for help. After a while, a supernatural creature appeared and told her the way to home. "I am Djodi'kwado, one of the Underwater People. I have been appointed to help you" (Bruchac 16). "Djodi'kwado directed her, saying, "Cut twelve willow switches. When I tire carrying you, use one of them to invigorate me by striking it against my side. Sagowenota summons the Thunder Beings, and while they may try to attack me with lightning, remember, they are not your enemies.

Dancing Reed learned the sad news that Two Feathers had died soon after arriving home safely. The villagers told her about her husband's terrible passing, which shocked her, but it was too late now that there was nothing more that could be done and it would be very difficult for her to bring him back. While she was in the shock, she remembered the gift given to her by undersea people.

The gift had the power to revive the dead during her stay with them. They traveled to the resting place of Two Feathers, where she placed the magical horn on his chest and he miraculously came back to life. Joyous at this astounding metamorphosis, she promised to provide a packet of tobacco to the undersea community every year. They got married in the days that followed, starting a blissful and peaceful life together.

The narrative illustrates the connections between oppression through a sequence of episodes. To highlight environmental exploitation and a disregard for nature's rights, the girls first destroy the forest. Her friends then hatch a scheme to harm her, exhibiting betrayal in their relationships and intensifying their persecution. The girl ultimately suffers an unjust punishment that exposes systemic inequities and the disproportionate application of consequences. These occurrences serve as examples of an oppressive cycle in which a wrongdoing spirals out of control and becomes entangled with additional injustices. The quality of magical realism that, it contains the strong presence of phenomenal world. The situation which is faced by young girl is very common in actual life. God's will ultimately wins out, even if we are conscious that some acts are our will and some are God's. As a result, we shouldn't create plans that are in opposition to God's intentions. And we witness directly how supernatural forces assisted the two loves and brought them back together.

#### **4.1.3 The Girl Who Escaped**

The next story, which the researcher has analyzed, is called "*the Girl Who Escaped*". This is a story of a young and powerful girl who becomes successful to destroy her kidnaper. The protagonist, Flying Bird loved nothing more than playing in the woods with the dolls she built out of cornstalks and wood. Her mother would occasionally chastise her for not playing with the other kids. Flying Bird, on the other hand, liked to venture into the woods alone. A middle-aged man arrived in the community one day. Despite the fact that he spoke their language and claimed to be a Mohegan, no one had ever seen him. Rough Hands was his name. He stated that his town was a long way from Flying Bird's and her people's home, a travel of several days west of the Long River. Despite this, the locals greeted him with open arms. They provided him with food and lodging in one of their lodges.

He glanced at Flying Bird that night as everyone sat around the fire. Rough Hands stated, "I would want to take this young woman as my wife" (Bruchac 16). This

short tale is also full of magic elements. The situations are almost phenomenal in the story. The representation of two realms is also eminent in character's life.

It is a story of a young but a very beautiful girl who did not want to marry hunter. Actually, hunter was a guy who was living in their village as a guest, but with the passage of time, he started loving that girl name Flying Bird's and dreams to make her his wife. But the Flying Bird's did not like him and resisted to become his wife. One night, when the entire village was sleeping, he tied her flooded to a far place. When she awoke, Flying Bird observed that she is very far from her village and felt herself tied with a strong rope. She was about to cry but suddenly, the power of doll gave her strength. This power was given to her by her friend when she was small and did not had enough sense. "My friend," Makiawisqua asked her one day, "whenever you are in trouble, you can use your dolls to call on me to help you. Just talk to one of them, and I will hear it as clearly as if I were there (Bruchac 24).

At first, she tried to untie herself but after a while, she realized that she has a doll who could help her from escape from this dark place. "My friend," she said, looking at the doll, "I am in trouble. Come and rescue me (Bruchac 26). After a while she saw a young girl standing in front of her. The girl who was her best friend in her childhood "Makiawisquaa." was standing next to her to help. She untied her hands and freed her from hunter. Her friend not only untied her but also supported her to escape from hunter. When hunter reached his place, he did not find her and started searching for her. After searching for her in different places he becomes successful to find her with her friend Makiawisqua. He runs behind both and tried to capture them but after a great struggle, the girl is successful to cross the river and return back to her family. Her family welcomed her and after some months, a guy from his town named "*Good Eyes*" sent her a proposal for marriage. This time she accepted him and started living a very happy life. It was said that of all the girls in the village, their daughters always had the best dolls. And they were never scolded by their mother for playing by themselves in the forest.

In addition, this story incorporates magical realism, brilliantly portraying two distinct realities. As the story progresses, it becomes evident that the girl was spared both certain destruction and her peculiar partner. The phenomenal universe is significant because it gives the remarkable and otherworldly happenings that take place throughout the narrative perspective.

#### 4.1.4 Girls Who Almost Married an Owl

The next story, which the researcher has analyzed, is “*Girls Who Almost Married an Owl*.” This story is very interesting and full of lesson. This is the story of two sisters who almost marry an owl. The demands of both girls were extremely astonishing. They both wanted to marry with same guy.

Finally, the twins learned about a powerful leader from a distant town. Rumors of his riches and leadership reputation had gone across the country. First Daughter informed her twin, "This man would make a great spouse," (Bruchac 34) and Little Sister concurred. Therefore, the girls went to their parents and asked for permission to go to the chief's village and offer themselves in marriage. This made the elderly couple quite upset, since they were far too old to make such a trip. The elderly may never see their grandkids if this chief accepts the twins. It was now quite difficult to locate a suitable match for both sisters' marriages. Their strategy was to locate a man who was the talk of the town and assume that he would be the subject of much discussion. As a result, they had no trouble finding him. The girls started talking about the mighty chief they planned to marry when they tented that night.

In works related to magical realism, we always have two realms. The readers hesitate upon in various circumstances. And we witness that, the girls face similar situations. It is not only a story but it is also linked with reality. In anthology, it is a story of two sisters, but in reality this tale is direct linked with every girl who always wishes to marry an influenced person. Finally, blind to the challenges that lay ahead, the sisters embarked on a mission to find a man who would be willing to marry both of them. Their desires drive them on their excursion, driven by lustful urges. Motivated by their intense ambitions, they set off on this extraordinary voyage without thinking about the challenges that could come up later. They anticipate facing unexpected obstacles since they are unsure of the consequences of their choice. But the Main problem arrived when they failed to find affluent enough to marry the both. Now the problem arrived to find that person.

At last, the two girls struck up a conversation in hopes of finding a guy who could marry them both. They began to believe that the person who would meet us will be on the right side of the road and marry us both. It was a really bad idea that ultimately gave them a valuable lesson. An amusing incident involving them was an owl perched

on a tree, intently listening to their whole conversation. Since owls are known to be extremely intelligent birds, he tricked them by appearing to be a monarch in order to prove his value. Additionally, the girls realized he is a responsible guy when he remarked, "Let me ask my granny that thing," but all of a sudden they realized he is not a human but an owl.

Owl removed his human disguise as the girls identified him. He sailed out of the lodge and into the darkness with a whoosh of wings. First Daughter and Little Sister were embarrassed by their deception. They went back to their parents the next morning and told them everything that had transpired. From that point forward, the twins paid closer attention to the elderly man and the old wife. Both married respectable men and had pleasant marriages, albeit neither married a rich chief. The old man and the old lady were the happiest of all, for when the twins' infants were born, they had grandkids to carry on their backs. This short story gives a lesson that no doubt, wealth and power are necessary for a relationship, but should not become so thirsty to drink from any cup, which is presented to us.

The story contains fanciful elements; such as instances where owls deceive females—an unusual occurrence in real life. Furthermore, the narrative prominently features two realms that represent the human and animal halves of it.

#### **4.1.5 The Girl Who Married the Moon**

The next and final story from anthology which we are going to analyze is also very compelling and fascinating. The intriguing story of two girls who wanted to marry the moon. It was hilarious that the two cousins thought they would marry a nonhuman being. Actually, it was while camping on a beach that they got this thought. One evening, they confided in one another that their dream was to wed the moon. When they realized that the moon was now in front of them, they were shocked. In actuality, they were criticizing the moon for never remaining in the sky for a maximum amount of time. The moon suddenly appeared in front of them and said, "I will marry the girl who will be more patient" (65). This story also fulfills all the criteria of magical realism which is mentioned in the theory. The characters in the story are almost interconnected with all five characteristics of author's theory. The problem of time, space and identity is very evident in the short tale. He responded, "I've seen you and know you care about

me, so... because my work is very hard, I will take only one who is more patient one” (Bruchac 65).

Moon told them to close their eyes till she asked them to open again. One of the girls from both decides to open her eyes as it has finally gotten too late for them to close their eyelids. As soon she opens her eyes her pal flies away in the sky with moon. By the time the closed eyes competition concludes, the second girl has successfully married Moon. In this story magical realism serves as a savior in two shapes, firstly, they met him on the beach and secondly, with the eye closing competition solved their problem to marry with moon.

Actually, when moon married the girl, he placed two conditions, firstly, she will not see behind his blanket and secondly she will never enter into his store room. Moon stays out for a long time because of his busy routine and whenever he returns to his house he falls sleep. Owing to this, the girl got bored and decides to go into the store room. When she finds the pieces of moon she tries to carry them. But suddenly, the piece of moon gets stuck with her face. The girl suffers a lot because of piece of moon sticking with her. When the moon enters his home first he laughed and then removes the piece of moon from her face. This time moon also serves as a savior for his wife.

The story is full with fantastical aspects that contradict reality, such the moon's portrayal on Earth and the marriage of a human and a moon girl. Furthermore, the strange incident when a ladder sticks to a girl's face highlights how bizarre the story is. These fantastical components go beyond the bounds of realism to add to the story's entrancing and otherworldly feel.

#### **4.1.6 The Dream Fast**

The use of 'irreducible elements is very evident in this story. The circumstances, which are faced by the protagonist, are similar with the characteristics of magical realism that are presented by the theorists.

It was a custom in past to send their children in forest to obtain knowledge and power. When the boy name Opichi reached his certain age, his father who was most respectable in village opted his son to get edge and powers from animals in the forest. Most of the people used to send their children to the woodland when the snow melted and it got a little warmer but his father decides to send during the snowfall so he gets



more knowledge and strength. “My son is strong,” said the father. “He will go now. He will gain greater strength from the cold.” (Bruchac 11).

A few months ago, some people including a father and a son tried to reach near the Titanic to see the wreckage of the sunken ship. The age of the boy was around 18 or 19 and he only went there to please his father. Just like this boy, Opichi also agrees with his dad to start a unique journey of gaining knowledge and power from animals in the forest.

Despite his mother's protests, the child agreed to his father's idea to hunt for strength and knowledge in the forest. Despite the exhausting journey, he made the difficult choice to fulfill his father's wishes in the hopes of making his parents happy. Despite the challenges, he persevered and prayed to the forest's creatures for strength and wisdom. His commitment to the task at hand demonstrated a deep desire to uplift his father's reputation in spite of adversity. “I will return each day at dawn,” the father said “You will tell me then what you had seen.”(Bruchac 12). First night he learnt to communicate in the language of deer. Next day, a beaver came to him and taught him to sing a song. Next four days a wolf, hawk, eagle and bear visited him and acquired him something new to learn. But in few days, the boy looked weaker and thinner. A week later, when his parents reached him to takeaway, he disappeared and a bird was singing a song by calling his name. “Opi chi chiOpi chi” (Bruchac 12).

Their child has transformed into the form of a bird. He informs their parents to come in every spring to remind the parents what is the actual time to make children responsible. Because of the elements of Magical realism within story, Opichi, the protagonist of the story learn various things like singing and communicating in the voice of animal. Besides this, the message which is presented in the adventurous journey is keen and thought provoking.

Because it depicts a situation that defies societal norms—a dad sending his child into the forest to learn from animals—the story is especially fantastical. When animals teach the child to sing and talk—two nearly unattainable skills—they not only interact with them, but also have a fantastic encounter. These fanciful elements enrich the narrative and create an intriguing tale that explores possibilities.

#### 4.1.7 Racing the Great Bear

Identity crisis and problem of time or space is exclusively used by various authors to prove their claim and amuse their readers. This short story is full of such circumstances where such happenings are very eminent. Let's dive in the story and try to explore the world of the Dream land where everything is different to the similar world where we exist. The protagonist, Swift Runner sets off with his little puppy following him. He believed that someone was pursuing them as they passed through the woods. But the thick underbrush obscured everything from his view. The farther the route veered to the left, the more he felt like something was watching him. His little dog began to bark loudly and dashed into the undergrowth by the trail. Then, Nyagwahe the enormous bear appeared from the underbrush. Its massive teeth were as long as a man's arm. It was double the height of a moose. Swift Runner is prepared with the perfect words to scare off the bear when it attacks. He had spoken to the bear, "I see you, I am after. You cannot escape me." He then shouted again "You cannot escape me" with that said he ran after the bear who had fled from him. Day after day in the forest Swift Runner would pursue the bear. He wouldn't stop until he had captured the bear and freed his ancestors. He very cleverly overpowered the Bear and seized his teeth. Before the departure his mother told him how to overcome the dangerous animals in the forest.

Let's discuss how he destroy the dangerous bare and saves his town. Considered a weak and ugly person, Swift Runner was judged by his outward look before to his epic conflict with the enormous bear. Unaffected by what people thought, his mother gave him a cap to help him in the battle. Swift Runner defeated the bear with skill and tenacity, protecting his village from harm. Following the triumph, he located the site of his people's bone assembly. He climbed a huge tree and shook the bones, warning them that if they didn't wake up, they would be in grave danger. Swift Runner not only defeated the bear but also seized its teeth to prevent any potential harm to his town.

When I first read this story, I had a hard time figuring out what it was attempting to say. Then I carefully considered it. I realized that the story was about Swift Runner's bravery in facing any risk he might come across when I went back and reread it. The young men who teased Swift Runner, I also realized, had learnt not to respect appearances. They recognized Swift Runner's qualities as being brave, strong, aggressive, and logical.

This story has mystical elements, especially in the exploration of the two distinct realms of life and death. The portrayal of rebirth and the life-and-death cycle lends an air of mystery to the story. The phenomenal world is readily apparent, presenting amazing occurrences that contradict natural principles. The narrative's actions also raise questions about what may truly occur in real life, which heightens the mystical and magical aspects of the tale.

#### **4.1.8 The Wisdom of the Willow Tree**

A child would often pray to Wah-Kon-Tah in an attempt to understand the cycles of birth, age, and death as well as the purpose of life. He searched in solitude on a daily basis, but he could not uncover the elusive answer. He arrived at a hill that resembled a turkey breast, and at the base of the hill, near to a large elm tree, a spring sprang from the stone. At that precise moment and place, the child attained enlightenment and understood the true purpose of existence.

This question is very common where everyone is effected by the devastation of some situations which causes the problem of identity crisis. The problem of identity is once again challenged by author. Let's explore how this issue is highlighted in the story.

The young man, desperate for existential clarity, embarked on a quest into the woods to find life's meaning. He knew his mother would not approve, but he was committed to enlightenment. His decision was a reflection of his deep interest in life's meaning and purpose. His dedication to unlocking life's mysteries remained unwavering despite the challenging voyage. Deep insights that aided in his understanding of the elusive meaning of life were the result of the boy's unrelenting pursuit of knowledge throughout the difficulties of the forest. In the end, his transformative experience gave rise to a novel viewpoint that transcended conventional boundaries of understanding. Early in the morning, Little One prayed to Wah-Kon-Tah for help. After leaving the settlement, he traveled over the plains and turned toward the hills. He did not bring any food or beverages. In order to have a vision, he was looking for a place where no one would see him. Every night, he set up camp somewhere different in the hopes that his dream might contain the solutions to his problems. But he didn't have such a dream.

He finally reached a hill that rose like a turkey's breast over the surrounding terrain. The pebbles near the base of a large elm tree gave way to the eruption of a

spring. It was such a beautiful place that Wah-Kon-Tah's power seemed to be poured into it. By the base of the elm tree, Little One waited as the sun set. He got no more cues, not even after he fell asleep.

The boy realized meaning and purpose of life after a huge struggle. Although, he was a little boy, so he become sick and weak because of the lack of food and water. Then Little One began to follow the narrow brook that was supplied by a spring. Because of the way it flowed out of the hills, he had faith that it would return him to his village. He kept going until he was nearly at his village. He tripped and fell among the roots of the willow tree. He requested him to help.

The old man told him that all the Little Ones cling to it for support as they go down the wide path of life then it asked the Little One to take a look at its roots, which extend from its trunk's base and keep it firmly rooted in the ground. They were also an indication of how old it was. They are still strong even if they have wrinkles and have aged. They gain strength from their reliance on the land. They won't be able to avoid noticing old age as they go through life if the Little Ones use me as a symbol. Those comments lifted the mood of Little One. He stood up once more and starting moving. He sat down in the prairie grass to rest for a moment and was gazing at his home town when he had another vision. In front of him was a figure of an old guy. Little One had never seen the elderly person before, yet something about him felt familiar. "Look upon me, the old man said. "What do you see" (Bruchac63)? Little One replied, "I see an old man with wrinkles on his face from becoming older."

The main problem of that child was he wants to learn the meaning of life. In simple words, he was facing existential crisis. That is why he wanted to get experience to learn the meaning of life. Little one stated, "I see an old man with a headdress made of eagle talons, dressed in holy clothes." (Bruchac 63).

When Little One arrived in the village, his thoughts were no longer consumed by those existential issues since his heart was now brimming with calm. Considering that he knew he was the old man he had seen. The elderly man, who was Little One as he would become as he aged, was bursting with the immense serenity and knowledge that would give everyone strength. After that day, Little One was the only young man in the community who began to pay closer attention to what his elders had to say.

The child wonders why people exist and wrestles with the meaning of existence in a story that effectively captures an identity crisis. His profound search for purpose and identity is reflected in his strong desire to understand the reasons for our creation. The narrative delves into the boy's inner turmoil, highlighting the challenge everyone faces in comprehending their place in the world. The analysis of existential issues, which emphasize the intricacy of the identity question, shapes the story's main theme.

#### **4.1.9 The Owl Man Giant and the Monster**

A young, attractive girl and her brother lived in a dangerous place where they were always in danger from the creatures that haunted their town. She appealed to God sincerely for assistance despite the risks. She was praying one day when the sun appeared in front of her and asked her to marry him. After agreeing to the proposal, she discovered that the sun's son could not be a part of their union because his job was to light up the planet. The girl wedded the sun nevertheless, unfazed. With the help of her heavenly spouse, she was instrumental in inspiring the neighborhood to take action against the frightening creatures and ensure their town's protection.

In the works related to magical realism, we can hesitate and also face some problems such as time or identity. This time the protagonist is challenged by devastation which caused him severe pain. We witness that, how he killed the danger and saved his community.

Boy very skillfully fought with danger. The little child showed herself to be the hero for entire community. As danger drew near, his innate boldness and quick thinking shone through. He devised a methodical strategy to confront the monster and save the community in spite of the sheer magnitude of the undertaking. He jeopardized his personal safety because he was so committed to ensuring the wellbeing of others. The sun name child of water first learnt hunting from his uncle, and later he went on a journey to take revenge from Monster and the Owl. First, he very successfully killed the Owl which was less dangerous.

Actually, the owl threatened all the people which were the habitants of that area. Let's discuss how he killed the owl. The owl appears so horrible so it was extremely challenging task for him to devastate his atrocities. Let's discuss their fight and see how brave the boy is. In the initial part of the fight, the Owl-Man Giant stepped back and

raised his bow, which was made of a large tree. His four arrows each had a large, pointed log for a shaft. To the boy, the turquoise stone made the following motion:

Child of Water casts his uncle a quick glance. Slayer of Enemies moved to allow his nephew to pick up the stone. Child of Water was holding a turquoise stone in front of him. Before hitting Child of Water, the first arrow that Owl-Man Giant fired rose up and flew over the boy's head. The second arrow that Owl-Man Giant fired completely missed the boy. While his third shot flew to the left, his fourth arrow flew to the right.

"Now it's my turn," said Child of Water. (Brauchac 59). Owl-Man Giant searched the area for a stone to serve as a shield. He took up a huge gray rock. The initial shot from Child of Water cracked the rock before flinging off the giant's first layer of flint armor. Giant Owl-Man took up a larger rock. However, Child of Water's second arrow fractured that rock as well and threw the following layer away. Before Child of Water fired his third arrow, which dispelled the giant's third layer of armor, Owl-Man Giant searched the area for another rock. Child of Water promptly released his fourth arrow. The giant was killed when it pierced the final layer of his armor and entered his heart.

After killing the Owl, it was now his turn to kill the Monster. When he started his journey to kill the Monster, an old woman told him a trick to kill him. She said there was only one place to kill the horned creature. "Go for the spot over its heart where I chewed off all the hair," the man instructed. (Brauchac 59).

Then Child of Water continued on the trail until he got close to the location where the monster was dozing. As soon as he was close enough, he yelled. The Monster Elk woke up and stood up right away. Its horns were as tall as trees. The ground shook as it yelled at Child of Water in such a loud voice. Child of Water unleashed his arrow after pulling it back. The arrow, which was aimed squarely at the Monster Elk, struck it in the heart. The monster expired.

One day in the distant past, Changing Woman was experiencing loneliness. She emerged from her hogan and began to move. She finally reached a small waterfall. Because of the peace and quiet and the sound of the water, she fell asleep there. In her dream, she was joined by someone as she dozed off. When she awoke, she saw burned-in footsteps on the stone. These footsteps were oriented eastward, away from her, and westward. She finally realized why Sun had chosen her to be his wife.

The remarkable tale is set in a seemingly ordinary setting, with a young lady living with her brother. The sun's arrival sparks curiosity, and when the girl and the sun are married, the story unquestionably obtains a magical quality. This impossibility causes an identity problem, which is exacerbated by the harm these monsters provide to the community as a whole. The story's supernatural element is emphasized by the improbable scenario in which a youngster vanquishes demons and an owl plays a role, stretching the bounds of reality.

## **4.2 Magical Realism as a Tool to Achieving the Unattainable**

Magical realism has become a very common part of literature. The fantasy and reality slips together, and sets the direction for readers to comprehend the real meaning of text. Magical realism is dominant fad to critique the society, on the other hand, it saves different characters from ultimate effect of devastation. Throughout literature, magical realism often shields characters from the catastrophic consequences of description annihilation by fusing the fantastical with the real.

"*Like Water for Chocolate*" by Laura Esquivel (Esquivel 146). In this novel, magical realism is used to enhance the emotions and experiences of the characters. The protagonist, Tita, has a unique ability to express her feelings through her cooking. Her food has an effect on those who eat it, and it becomes a powerful tool for her to express her feelings and influence people around her. Thanks to her culinary skills, she finds a way to interact with her companion and eventually realizes her amorous ambitions. The entire idea of Erin Morgenstern's "*The Night Circus*" revolves around a magical competition between two young magicians named Celia and Marco. They have been forced to compete since they were small children, and the circus is a magical and legendary establishment. Their magical battles take place in the circus, which ultimately helps them find who they are and fulfill their own goals (Flaherty 135-154).

Joseph Bruchac and Gayle Ross used magical realism for different characters in the collection of short stories to accomplish their goals.

## **4.3 Women Empowerment and Protection of Nature**

Feminism is a political and social movement, which indicates the importance of gender equality (Delmar 5-28). The main focus of this movement is to empower women and provide them equal opportunities. This anthology also focuses the idea of

women domination. The characters which are portrayed in different stories perform some tasks, which distinguish them from other members of their society. "*Penobscot*" is the first story, which follows the idea of female domination. The protagonist of the story achieves several aims that sometimes appear unattainable with the aid of a female voice and the concept of magical realism. The purpose of the first short tale, *Penobscot*, is to raise public awareness of the value of protecting the environment.

A little girl name Arrowhead Finger is portrayed a savior for different people and natural world. She is the only one in her town who protected the natural world by her heart and soul. Even she was also caught by the strangers and they almost made a plan to kill her. But the protection of nature rewarded her with Medicine boy who supported her to get her life back. They tried to burn her fingers but the medicine boy supported her to heal her wounds whenever they were burnt. Actually the medicine boy gave her a root which had a power of healing the wounds. The Maguak warriors were shocked to see every morning that their captive's burns had healed once more. They suspected her having secret medications with her. They ordered the soldiers to check on her either she is hiding any medicine to cure her wounds. By the end of story, we witness that, how entire village was hit by a strange illness. Despite so many discomforts, the Medicine man still supports them and orders them to follow the laws of nature. In this way, magical realism helps both characters to accomplish their aim to protect nature

It is said that love conquers everything. "There is no life without love." Dancing Reed is a young but a very sensitive girl who always supported everyone in the village. When she was a kid she was engaged with a boy name Young Father. But her fellow girls did not like him to marry with her. For that, they hatched a plan to kill Dancing Reed. The three girls made their plan. Then they went to Dancing Reed. "Sister," they said, "we have found a good place to pick berries. Come with us, and we will fill our baskets" (Bruchac 14).

Finally, they dragged her into big island. The girl becomes stunned but suddenly she remembered her mother's advice to get help from under water people. She was heavily attacked by Thunder beings. They tried their best to drown her but magical realism help her to get her back to her town. The fellows of the Dancing Reed were discouraged and by the end of the stressful drama, she marries her Fiancé.



The next story which I have selected to prove my point is "*Flying Bird*". This time the protagonist of the story *Flying Bird* is captured by his strange lover name Rough Hands. The guy who was provided food and a place to live this time looted them and captured their daughter to marry. One night when everybody was slept took her by force into his village. "Then he crept into the lodge where Flying Bird and her family were sleeping. He took out a cord and tied it tightly around Flying Bird's hands and feet, picked her up, and carried her off." (Bruchac 25). When she awakes, she found herself so far from her village. The little girl tried to cry but suddenly she remembered the advice of her friend. "My friend," Makiawisqua told her one day, "whenever you are in trouble, you can use your dolls to call on me to help you. Just talk to one of them, and I will hear it as clearly as if I were there." (Bruchac 25). So she decided to call the little doll. The small woman came over to her. She touched the cables keeping Flying Bird's wrists and feet in place, releasing them. Flying Bird stood up, but her strength was gone. How could she leave before Rough Hands came back?

Makiawisqua advised her to give a blow to the doll. Flying Bird took the wooden figurine off of her belt. She blew on the doll, and it got larger and larger. Soon, it looked just like Flying Bird and had the same dimensions. The small woman breathed on the doll, causing it to begin breathing. She took Flying Bird by the hand and led her far out of the camp, hiding it beneath the tattered blanket made of deerskin. It was such a success that the man trying to compel Flying Bird to become his wife was defeated. Her parents and friends greeted her with excitement upon her return to her hamlet.

Less than a moon later, a handsome young man named Good Eyes arrived with his parents from another Mohegan hamlet to the south for a visit. As soon as Flying Bird laid eyes on him, she knew he was the guy she would marry. The instant Good Eyes laid eyes on her, he knew she was the woman he wanted for his wife. So when Flying Bird asked her mother to go see Good Eyes's mother and talk about marriage, all went according to plan. The two young people got married soon after. And this time magical realism help different characters to achieve their goals.

Pelican Girl and her friends went to see her mother. "The Snipe Girls are going outside to pick clover. Little girl also asked "I want to go with them, I'm going with them" (Bruchac 46). After their dance, ladies are not permitted to walk outdoors, according to her mother. The youngster, with a shaking voice defied her mother and stated she will go outside. At last her mother lost it. As she put it, "You can go with the

Snipe Girls." But proceed with caution. Remember that nothing is intended for you to handle. Let them choose the clover, then place it into you. It was late afternoon by the time their baskets were full and they returned to the village. Pelican Girl walked slowly, studying objects while her two friends went on ahead. They soon came to a bend in the trail and disappeared behind a small hill. But Pelican Girl had no idea that her friends were no longer visible. A big goose was standing in the middle of the path. It appeared as if it had fallen from the sky. The pelican girl desired to take it home and make use of its feather.

Thus, without giving it a second thought, she knelt down, grabbed the goose, and placed it in her pack basket. She turned and began to walk toward the turn where her friends had vanished. Her pack basket seemed to fill up with every step she took as she walked. It got so heavy at the turn that she had trouble walking. Then she heard someone speaking.

The voice sung, "Hoshh, hoshh, hoshh, hoshh" (47). It originated on her back, inside the pack basket. Pelican Girl tried to get up, but she wouldn't move. "Grandchild," he said in a voice that sounded as if it were from beyond the grave. "I want to adorn your neck with those beads" (Bruchac 49). Pelican Girl knew who he was. He was the Shoko, a powerful being from the North World, the home planet of the fire-eaters. In order for her to come get him, he had pretended to be a goose. By doing this, Pelican Girl had granted him the ability to bring her to his land. The Shoko began to dance around her as he sang.

All of them pursued Coyote and the path leading to the North World. When they got to the top of the mountain, Coyote gave the order for everyone to stop. "I can see the edge of the North World," stated Coyote, and there are warriors stationed along it, bows and arrows in hand. They are waiting for me to arrive in order to rescue Pelican Girl, who was set to wed my grandson. We will not be able to pass through without a plan, therefore we must develop one.

Subsequently, the individuals discussed possible actions. They would send Little Owl ahead, it was decided. He would be able to assist them by using his power. Little Owl thus assumed the appearance of a nighttime bird. He took off. When Shoko and the other North People got to the dance house, they were all fast asleep. Coyote's sack opened, letting the mouse people escape. They then knotted the long hair of the

sleeping men, chewing on the sinew that held the stone heads of their spears and arrows and their bowstrings.

After finishing their mission, they changed back into people and went in pursuit of Pelican Girl. They trampled on the sleeping corpses of the North People as they searched. Finally, they found her hiding under the big wooden dancing drum. She was so sick that the people had to carry her because she was immobile. But on their way out of the dance hall, Small Hawk stumbled and fell. "Awaken!" the man yelled. Stand up! We have strangers in our dance hall!

The North People staggered back when they tried to stand because their long hair was tied together. The North People faltered as Coyote and the others ran away, taking Pelican Girl with them. The North People had just untied their long hair when Coyote and his friends were halfway home. Thanks to her experience and everything she had learned, Pelican Girl became one of the women who taught the young girls proper behavior for their initiation into womanhood. Because of her, none of the young girls ever made the same mistakes as Pelican Girl.

Chipmunk Girl and Owl Woman is the next story in which magical realism helped different characters to achieve their goals. Chipmunk Girl lived with her grandmother in the woods. She loved picking berries more than anything else. As she strolled through the woods, she would happily pick berries, eat some, and stash the rest in the pouch hanging by her side. Her favorite bush was the serviceberry. She would go to that bush every day, climb all the way up, pluck the berries, and eat them until her tummy hurt. While gathering the berries, Chipmunk Girl would hum a little song, "One berry, ripe, two berries, three berries ripe" (Bruchac 65).

One day, as she ate berries in the bush, she heard footsteps below her. She looked down and saw Owl Woman's glaringly hungry eyes staring back at her. Chipmunk's grandmother had told her about Owl Woman. At all costs, Chipmunk should not speak with Owl Woman or any other dangerous person, she had warned Chipmunk. But Chipmunk was not afraid. She knew she was well above the trees. Owl Woman could never reach her there. The Owl Women played a trick to capture little girl. She asked her that your grand- mother is calling you. The women used a cunning ruse to subdue her and utilize her as a meal. He recalled the names of her various family members who were calling you at your home.

Actually it was a horrible creature with thin and long fingers, and she covered her face with them, holding them slightly open to let in some light. As soon as Chipmunk Girl got to her grandmother's tepee, she ran inside. She was so panic that she had trouble speaking. Her grandmother heard her call out, "Sing-naw, sing-naw" (Bruchac 65). The little girl shivered visibly as she walked into the room. Worried, her grandma enquired, "What happened? Was your foot stabbed by a thorn? The young girl begged to be hidden someplace in the house while explaining about the Owl Woman.

Meadowlark then began to sing from outside, "Hide her between those big oyster shells" (Bruchac 66). Owl Woman asked where the hidden daughter was and mentioned that she would want to adopt a child after taking a brief look around Grandmother's house. Owl Woman questioned Grandmother, but Grandmother remained silent. In her quest to locate Chipmunk Girl, Owl Woman searched all over the place, peering into baskets, feeling beneath the bed, and even checking out the soup pot. However, Chipmunk Girl slipped her notice. Meadowlark, perched on an exterior branch, offered to pay to locate the girl.

In response, Owl Woman threw her yellow vest at Meadowlark, who caught it and adorned himself with it. As a result, all meadowlarks now wear yellow waistcoats. Owl Woman pressed Meadowlark for details on the infant kept away. With a raised hand, Meadowlark began to sing, "Take her out between the oyster shells" (67).

In the narrative that follows, "*The Dream Fast*," magical realism makes it possible for a young boy to realize his desire to learn more. Actually, a boy name Opichi was sent into the woods by his father to acquire new skills. Various woodland animals approached him and offered to be his guides. He learned how to sing and converse among animals by listening to deer and other creatures' distinctive noises. The animals shared their knowledge and wisdom with Opichi, teaching her valuable lessons. Thanks to this wonderful educational experience, he was able to interact with nature and learn from the numerous forest residents. Opichi learned a great deal throughout his stay in the environment thanks to the animal mentors who graciously shared their knowledge with him. The boy knows that every morning, his father would return to inquire about what he has learnt, which is why his father sent him into the woods. When daylight arrives, the child goes to the lean-to and rattles the poles. By the end, we can say that, in this way birds and animals appeared in the form of magical realism and taught him many things to learn.

In the short story “*White Weasel*” there are many characters which are supported by magical realism to achieve their goals. At the very beginning dog supports White Weasel to save his life and grow younger. When he grew younger, he decided to find his parents. He asked “Wolverine asked, ‘Are there others in the world?’” White Weasel answered, “Yes, but they live up north by the big lake.” Finding my parents is the reason I’m traveling there.”

Fisher intervened and informed White Weasel that Bad Dog, his devoted dog, was keeping him safe even though his parents had abandoned him to death. Fisher comforted White Weasel that even if he might not know his parents, his dog will help him find them.

After hearing a cry and heading north with his dog, White Weasel saw a little Mikumwesuk man whose wife was unwell. With the help of his grandmother’s medicinal knowledge and a beverage infused with herbs, White Weasel miraculously cured the woman. White Weasel discovered his father moving south very fast, thanks to his earlier assistance. Upon his return, the village had undergone a transformation; he was greeted with hospitable lodges and shown to his grandparents’ house. Reunited with his people, White Weasel assumed the role of chief, ensuring effective governance for many years to come. Initially, White Weasel healed an old woman’s illness using magic. Later on, he used his magical abilities to locate his father. In this tale, magic played a crucial role in assisting a number of characters—the child and the elderly woman, for instance—in reaching their goals.

### **4.3 Characteristics of Magical Realism**

#### **4.3.1 ‘Irreducible Element’ of Magic**

The quality of ‘irreducible element’ of magic, is that, they separate magic from everyday life (Faris 34). Use of “*Irreducible Elements of Magic*” in literature has become very popular in literature. Some of the examples of the use of this technique in literature should be discussed to move further. Scenes such as a woman rising to the sky while folding sheets and butterflies landing on the Buendía family’s roof after a downpour are treated as commonplace events by the characters in *One Hundred Years of Solitude* (Márquez). J.K. Rowling’s Harry Potter (Nel 333) is also a finest example of use of ‘irreducible element’ of magic in literature. The essence of love, which is said to be the most powerful force in the wizarding world. There are numerous ways in

which love demonstrates its magical properties. For example, Harry's mother's selfless love saved him from the killing curse when he was a baby.

Both the anthologies contain 'irreducible element' of magic for example in the first story "*Penobscot*" there are many irreducible elements of magic which can't be define with logic. For example, when the fingers of arrowhead were burning, she did not feel any pain. Actually, the Maguaks people were checking her courage. They said, "Let's see how brave this bark-eater girl is" (Bruchac 9). They held her hand close to the flames, so that the tips of her fingers burned. Gatherer made up his mind not to cry. They held one hand over the fire, then the other, and she remained silent. At last the Maguak warriors stopped. Its leader said, "This one has fingers of stone like an arrowhead" (Bruchac 9). After that, they began calling her Arrowhead Finger.

The next example of use of irreducible elements of magic is when the little girl gave birth to a baby boy. Actually, as the moons passed, Arrowhead Finger began to notice physical changes in her body. The root she had eaten had become a baby inside her. "We have to let our leaders know that our new daughter is expecting a child" (10). the elderly woman said. Her husband went to talk to the leaders of the village. It was decided to wait until later to light Arrowhead Finger.

Moons passed once more. Almost everyone in the village came to love Arrowhead Finger. When it came to gathering food, preparing hides, gathering wood, and all the other tasks that made women the backbone of the community, she worked harder than anyone else. On the day of the birth, a large number of women came to see the new baby. But when Arrowhead Finger went to bed that night, she heard a voice calling out to her. She was taken aback to see her baby boy standing beside her. The baby said to his mother, "I am the root you gathered in the forest long ago, you've always shown respect for all plants, so I'll help you. You have two days to be killed by your enemies in this village" (Bruchac 10).

The use of 'irreducible element' of magic is also evident in the short story "*The Girl Who Escaped*". Use of supernatural elements plays a significant role in the story. One day, when Flying Bird was playing, she realized she wasn't alone. A very small woman, barely taller than her knees, was watching her from behind some berry bushes. You're invited to play with Flying Bird. The small woman joined her, and the two played together. From then on, Flying Bird would go see her new friend in the woods

every day. She never spoke about it throughout her life because it was thought that if you ever told anyone you had met a Makiawisag, or Little People, you would never see one again. She was told by Makiawisqua one day, “My friend, you can use your dolls to call on me to help you whenever you are in trouble.” If you just talk to one of them, I can hear everything you say just as clearly as if I were there.

One night she was kidnapped by her strange lover. But the little doll helped her to escape. “My friend,” she said, looking at the doll, “I am in trouble. Come and help me” (Bruchac 27). There was a knock on the side of the lodge. Something struck it again. Then Flying Bird saw another stone hit the side of the lean-to. Looking up, she saw her friend akiawisqua, the one who had thrown it. We witness this can’t happen in real life and it can’t be proved according to any scientific definition.

“*The Girl Who Gave Birth to Water-Jar Boy*” is also a story which highlights some elements which can’t be observed in real life and can’t be proved rationally. Wai’oca went to fetch water from the river early in the morning. She knelt on the riverbank and prayed to the water spirits, the Pa’waa, asking them to send her a strong son. She dipped her water jar and splashed her lower body. As soon as the Pa’waa entered her body, a new life began. Wai’oca and Mo-kaite were overjoyed to find out she was pregnant again. For the baby’s survival, they prayed.

When the moment came for the baby to be born, Mo-kaite and his clan had left. Wai’oca therefore made her way in secret to her mother in the pueblo. Since Wai’oca was not allowed to enter the pueblo, her mother took care of everything by herself and didn’t ask for help. However, Wai’oca gave birth to a non-human child. And it was a Water Jar. When Wai’oca heard its voice, she felt the same kind of love that a mother feels for her child. Wai’oca had so much yearned for a son that even now, when she picked up and held the water jar, she could not stop crying. Wai’oca’s mother wept alongside her as her father comforted her, understanding that this could only be the result of something very magical.

“*The Girl who married with Moon*” also has some ‘irreducible element’ of magic which can’t be seen in real life, one night, one of the girls said, I have fallen in love with the Moon. The other girl exclaimed that she had also fallen in love with the moon too and intends to marry it if it comes to earth

Their parents started to worry about the girls when they found out that both of them wanted to marry the Moon. But no one told them to stop going to the beach at night. On a gloomy night, cousins watched the Moon go across the sky through thick clouds. One relative was unhappy about the Moon's untimely departure and longed for its reappearance. The other cousin expressed his hope that the Moon would choose one of them. Suddenly, they were interrupted by the sound of footsteps on the shingle and the voice of a young guy. The voice said it was coming to marry them, and the two girls stood up. A dashing man stood in front of them, his face concealed by a shining mask that identified him as the Moon. The women said that they agreed with the proposal. However, Moon forewarned that he could only have one wife due to his hard work schedule.

#### **4.3.2 Strong Presence of the Phenomenal World**

Suppose that you are reading a novel, the things are very similar with our real world. Everything is happening with their defined order. But as you continue reading, you'll see that even in this seemingly ordinary world, strange and magical things are happening. These magical events are explained in a casual way, as if they were completely commonplace. For example, in *Like Water for Chocolate* by Laura Esquivel the main character of this book, Tita, has a magical talent that lets her magically imbue her food with her emotions. When she is upset while cooking, those who consume her food also experience depression. When she is happy, the food tastes better and so do others. It is implied that Tita has a natural, mystical bond with her feelings and her cooking.

The selected anthologies also have strong presence of the phenomenal world. The quality of Joseph Bruchac and Gayle Ross is that, both anthologies present the strong presence of our actual world. The circumstances which are evident in various stories are interconnected with reality. For example, the lust of power, the problem of marriage, love stories, conspiracies, etc.

In the short story “*The Dream Fast*” the life of a little boy is discussed from his childhood to adult. No doubt, it is a basic responsibility of every parent to teach and grow his child. talking upon someone’s life or discuss it in a piece of literature is not much astonishing but the things become more attractive when the parents of that child make a plan to send him in forest to get wisdom and power from animals in severe cold.



Opichi, a boy, was the one who attained that age. The village held Opichi's father in high regard, and he was resolved to give his son a dream of such strength that no one else could match it. Though most boys would wait until the ground warmed and the leaves reverted to the trees, the father was so eager for his son to gain power that he insist start his dream as soon as possible before the last snowfall.

“My son is powerful,” the parent remarked (Bruchac 10). He's going now. The cold will give him more strength. Without sending him to school, his parents decide to leave him alone to forest to attain knowledge and power from animals. And most interesting thing is that almost all of the animals in the forest treat him with respect and help him to learn new things. “Father,” Opichi said as he emerged, shaking from the cold, “last night a beaver came to me. It taught me a song (Bruchac 11).”

How the game animals were set free is the next story. Once again, the life of two young brothers is presented in a magical manner. The life of both brothers is discussed in a very beautiful way. In simple words, they are presented a best family who is keen to teach and learn new things to their family. Let's explore the life of hunter's family. At the foot of Looking-Glass Mountain once lived a hunter named Kanati and his two sons, First Boy and Inage Utasuhi. Inage Utasuhi, also known as "The Boy Who Grew Up Wild," was always getting himself and his brother into trouble. Kanati, who went hunting every day and was known as "The Lucky Hunter," always returned with food. At first, Boy and Inage Utasuhi would remain behind and engage in cooperative video games centered around hunting. When Inage Utasuhi begged Kanati to take him hunting every day, Kanati would constantly reply, "You're still too young for hunting." Anything you attempt too quickly could not turn out nicely."

One day both brothers make a plan to spy his father to see him while hunting. They change themselves in to some different creatures and began spying their dad. “Hold here," he gave the order” Bruchac 25). I'm going to go check what he does." Then the wild boy turned into a soft feather, slid across the wind, and landed soundlessly on Kanati's shoulder.

Finally, their father punished them to teach them a lesson. He emerged from the cave holding four clay pots. He placed them down and tapped on the lids. Insects that were flying out bit the two boys. The gnats, mosquitoes, fleas, and flies persisted despite Inage Utasuhi and First Boy's best efforts. At last, Kanati thought they had been

punished enough. He waved the boys' bugs away. The insects avoided the pots, though. They departed and scattered across the world. In addition, flies, fleas, mosquitoes, and gnats are still around today.

Let's now examine the following tale, "*The Under Water Lodge*." The setting of this tale is a quaint region with picturesque hills, rivers, and valleys. The residents of this community were friendly with each other. Formerly, the southern area abounding in rivers was home to the Muskogee people, particularly at Koweta, the principal town. One day the Koweta chief called Blue Fox, a young man who was not yet initiated. Despite his little size, Blue Fox had a great deal of affection and respect for his father, and he enjoyed playing games with his pals. To help his kid understand the importance of accountability, the father set him a task to do. The mission's objectives were to prepare the prince for future public service and to highlight the need of accepting consequences.

Speaking with Blue Fox, his father saw something in him and sent him to deliver a message to the Talladega chief. The bowl emphasized the gravity of the assignment by acting as a metaphor for the message. Blue Fox attentively read the letter and then headed along the Chattahoochee River Trail.

Along the way, he ran across friends who encouraged him to join them in their water sports. There was plenty of time for the delivery, but Blue Fox hesitated a while before holding what appeared to be a boat-shaped dish. He dropped the bowl into the water, and it sank after four full rotations, which worried him a lot because it meant the message could not be transmitted. Blue Fox showed that he was committed to finishing the task assigned to him by daring to cross into the deep water where the bowl had vanished, despite the risks posed by the river.

#### **4.3.3 Unsettling doubts**

"The reader may hesitate (at one point or another) between two contradictory understandings of events—and hence experiences some unsettling doubts," often "hallucination or miracle?" (Faris 171).

Events or elements introduced in magical realism often challenge readers' and characters' perceptions of reality. Characters may begin to wonder what they are truly experiencing when the boundaries between imagination and reality become hazy. Living in such uncertainty can be both unnerving and thought-provoking. For instance,

characters in Gabriel García Márquez's *One Hundred Years of Solitude*, wonder if time has passed. Events recur frequently, and the past and present coexist harmoniously (Esquivel 212).

Both anthologies are full of examples where reader may hesitate on different points or face hallucination. Let's discuss some examples from both story collections. In the short story the both sisters wants to marry with moon. They used to visit beach where they can communicate him. Suddenly, a guy appears behind from clouds and stand in front of them. "You have been saying that you love me," the voice said. "I have come to marry you" (Bruchac 15). After that, "you must close your eyes," Moon said. Close them until I give you the order" (15).

The girls shut their eyes and waited. Moon grasped the long hair on her head and reached down to lift each of them into the air. The two cousins felt their feet lift off the ground and a wind began to whistle. They followed the instructions and closed their eyes, but eventually one of the girls started to feel restless. I need to see where we are going, she thought to herself. I'll just open one eye a little bit.

She was falling and making her way back to the beach by herself, though, as soon as she opened her eyes. The other girl, though, didn't open her eyes. With closed eyes, she spent the entire night observing the Moon's motion across the sky. When Moon finally told her to open her eyes, she found herself standing across the sky in his home. She was happy enough to be Moon's wife at first. The girls hesitated numerous times, uncertain about what would happen next.

In magical realism the characters or readers may hesitate on different points. Let's discuss it from stories. In the short story, Chipmunk Girl was told by her grandmother not to engage or communicate with Owl Women. One day, the Owl Women appeared and said, Owl Woman spoke in a gentle voice, "Chimpanzee Girl, your father is calling out to you. She is calling for you to come home immediately" (Bruchac 16).

Actually the owl woman wanted to trick the little girl. She wanted to trap her and take her for her food but the girl showed great resistance and almost survived till the last try of Owl Woman. Actually she asked her that your different family members are calling you for example, "your father is calling you" (Bruchac 16). Owl Woman was really quite cunning; she employed a number of ruses to draw Chipmunk Girl's

attention. When Chipmunk Girl informed Owl Woman of her father's death several winters prior, Owl Woman responded in a tone that appeared almost empathetic, as though Chipmunk Girl's mother was begging with her. Owl Woman was silently considering what to do. Unfazed, Chipmunk Girl revealed that her mother had passed away a long time ago.

Refusing to lose up, Owl Woman told Chipmunk Girl that she had gotten a call from her nonexistent aunt, urging her to return home right away. Laughing at the whole incident, Chipmunk Girl replied she didn't have an aunt. Owl Woman, who persisted unceasingly, modified her approach and said that Chipmunk Girl's grandpa was phoning her home. However, Chipmunk Girl stated that her grandfather had passed away before she was even born, chuckling uncontrollably.

Owl Woman made one more effort, convincing Chipmunk Girl that her grandmother was calling her home right away with a soothing voice. This particular tactic was successful in convincing the little girl reconsider returning home. Owl Woman's crafty strategies revealed her ingenuity in attempting to attract Chipmunk Girl's attention and provided the interaction an intriguing new dimension.

Let's move toward "*The Dream Fast*". It was a tradition of a tribe to send their children in forest to attain knowledge and power. For that purpose a boy name Apachi was sent to forest to learn something from animals. He communicated with different creatures to get power. And it was his hallucination that he met with animals and learnt different things.

#### **4.3.4 Experience the Closeness or Near-Merging of Two Realms**

The quality of magical realism is that it blurs the boundaries between real and fantasy. One of the main themes of magical realism, a literary style that seamlessly and frequently unnervingly blends the fantastical and the everyday, is the idea of the proximity or near-merging of two realms. The lines between reality and fantasy are blurred in magical realism, where the supernatural is portrayed as a normal aspect of daily life. Let's discuss '*Night Circus*' by Erin Morgenstern (Esquivel 222). This novel is about the magical rivalry between two young illusionists, Marco and Celia. It happens in a mystical, enchanted circus at night. The circus is a world unto itself, with tents that open up into otherworldly experiences and defy the laws of physics. The narrative

creates a compelling atmosphere that makes it hard to tell what is real and what is fantasy, and the boundaries between the circus and the outside world are fragile.

Let's dive into the world of Josiph Bruchac and Gayle Ross and try to find some mixture of hazy utilization of fantasy and reality. Let's embark to the journey of Penobscot, a famous tribe in America. It is land located around river. A tribe with peaceful inhabitant mingled with natural and supernatural. A little girl is presented by Josiph Bruchac who tries to care nature more her life. She did not collect anything from forest above her need. But one afternoon when she was in forest, and gathering something for needs, the Maguak warriors captured her and dragged her to her tribe, and the fight between natural and supernatural begins. They made a plan to punish her but we all were amazed to see that, instead of burning her fingers in flame, it heals and finally, they decided not to burn her fingers again. Because of her bravery, they started calling her Arrowhead Finger.

"Gatherer made up his mind not to cry. They held one hand over the fire, then the other, and she remained silent. At last the Maguak warriors stopped," (Bruchac 11). The situation become more entrusting, when she born a newborn baby, which saves her from their plan of killing her.

It was customary in those days to adopt captives from time to time, and two old men and women who had lost their daughters came forward.

"We're going to raise this girl as our child," said the old woman. (Bruchac 12)

The young man who had led the raiding party blocked the elderly woman. He said, "No, this one ruined our raid. We have to decide in council what to do with her." (Bruchac 13)

When the council met, the leader of the raiding party gave his account. He told how Arrowhead Finger warned her village and how she did not scream despite having burned fingers. Many people in the village were in awe of her courage. The old couple spoke again, saying that they wanted her to be their daughter. Arrowhead Finger would stay with those two old people until a decision was made, it was decided.

The council of chiefs then went inside their longhouse. They talked for a few days. At last, they made a choice. "We'll investigate whether the person who was apprehended actually does resemble an arrowhead. We are going to construct a large

fire and place her inside. When the little girl told entire situation to their parents, they become worried and helped her to fly her village.

In the next story “*Dancing Reed*” the situation is much similar as other works of magical realism. Situation is as similar as previous story. This time, the protagonist of the story Dancing Reed is again stuck in island. But the role of supernatural elements brings relief for “*Dancing Reed*”.

“*The Girl who Married with Moon*” is also a finest example of mingling of two realms. The appearance of the moon, brings relief for both sisters. This story is also a comparison of life on both planets. A human always wishes to explore the surface of moon and find some signs of life there. But the girls are blessed in a sense that they will spend their rest of the life on moon.

Let’s explore the realms of life and death. Many characters in both anthologies explored this taste in many ways. For example, in *Dancing Reed*, the husband of young girl commits suicide because of the news of his lover. Dancing Reed walked into the large house. She held the piece of the enormous serpent's horn in her hand, and everyone inside turned to stare at her in shock. No one spoke. It was common knowledge that whoever received such a gift from the Underwater People would be incredibly powerful. She made straight for the location where Two Feathers lay. His face was pale, his skin cold. She laid the horn fragment on his chest, and he began to breathe again.

#### **4.3.5 Ideas About Time, Space, And Identity**

Conventional ideas of time, space, and identity are routinely subverted in fiction through the use of a wide range of literary devices and genres. Imagination and reality are blurred in magical realism, allowing authors to explore these concepts in fresh ways. The following literary works defy these ideas in magical realism: *The Time Traveler's Wife*, written by Audrey Niffenegger, (Esquivel 147) presents a novel take on the idea of time as its protagonist unintentionally goes back in time and experiences events out of chronological order. The story investigates how relationships and identity are affected emotionally by non-linear time. *Beloved* by Toni Morrison (Morrison 121)

*Beloved*, who could be a ghost or a traumatized manifestation, serves as a vehicle for exploring the idea of identity in this book. The story questions the limits of individual and group identity while emphasizing the long-lasting effects of past trauma on a person's sense of self.

The use of identity crisis is very common in magical realist writings. Gayle Ross and Josiph Bruchac also explored it frequently. For example, in “*Dream Fast*” Opichi is sent to forest to attain knowledge and power from animals. It arises many questions about the identity. Although, Opichilearns some things from birds and animals but at the end of the story he entirely changes his identity from human to bird when they got to the lodge, “Opichi's father shook the poles, my son, it's time for you to break your fast” (Bruchac 10), he replied time to head back home.

Nobody answered. Opichi's parents bent down to look over the small lean-to, which was covered with young trees and hemlock branches. While they were doing this, a bird flew out. It was gray and black with a red chest. "My parents, you see me as I am now," uttered the bird. We no longer have your son with us. You sent him out too soon and asked him to wait for power for too long. From now on, every spring, when the gentle Fawn breeze touches our land, I will return. My song will alert people to the fact that a boy must move fast in order to follow his dreams. But your words must act as a helpful reminder to his parents not to allow their son to leave the house too late. The use of magical realism is also becoming popular in literature that it allows righters to criticize the rotten attitude toward different aspects of life.

Time travel has also become a popular part of postmodern literature. In both collections of short stories, we have a lot of example of time travel. For example, in the short story, *Dancing Reed*, the lover of young girl is born again after death and starts his life from where he finished. Let's discuss one more example of life after death. In the short story, *The Owl women* the little girl was swallowed by the old women but by end of the story, she was reborn again. The grandmother sobbed uncontrollably over her granddaughter's body. But as she sobbed, she began to hear a voice singing. That name was Meadowlark.

“Use a berry for her heart.

Use a berry for her heart.

Meadowlark's song went on” (Bruchac 20).

Chipmunk Girl's little berry basket was examined by Grandmother. There was just one serviceberry left in it. She put that berry where Chipmunk Girl's heart had been, then carefully sewed up the hole. She then made three consecutive leaps over Chipmunk Girl's body. For the third time, Chipmunk Girl sat up, feeling rejuvenated. She has never

forgotten anything her grandmother taught her since that day, and she has always gone above and beyond to show the berry bushes kindness. The use of identity and space is also present in "*The Girl who Married with Moon*." Within the blink of eye, the girl is communicated with moon and traveled their within a very short time. When the girl reach their, she faced severe identity crisis. She breaks all the norms and rules which moon has set for her. For example, she enters storeroom, uncover her blanket and watches behind the blanket and so on.

## CHAPTER 5

### CONCLUSION

In conclusion, the intersection of ecofeminism and magical realism within the anthologies "*The Girl Who Married the Moon*" and "*Flying with Eagle, Racing the Great Bear*" by Joseph Bruchac and Gayle Ross reveals a profound synergy between these literary and philosophical frameworks. Ecofeminism, as articulated by Vandana Shiva, emphasizes the intrinsic connection between the oppression of women and the exploitation of nature, advocating for a worldview that honors the symbiotic relationship between human beings and the environment. This perspective resonates deeply within the narratives of Bruchac and Ross, where women and nature are often depicted as intertwined entities, their fates and powers reflecting one another. Magical realism, as defined by Wendy B. Faris, allows for the seamless integration of fantastical elements into the mundane, creating a narrative space where the supernatural becomes a natural part of the characters' experiences. This narrative mode is evident in the stories where animals speak, natural phenomena possess consciousness, and women undergo transformative journeys that blur the lines between human and non-human realms. By weaving together these elements, the anthologies not only challenge the boundaries of reality but also elevate the voices of indigenous women, whose stories often embody the principles of ecofeminism. Through this lens, the anthologies serve as a testament to the resilience of both nature and womanhood, offering a rich tapestry that underscores the importance of respecting and preserving the delicate balance of our ecosystems. The magical realism present in these stories amplifies the ecofeminist message, demonstrating how traditional narratives can offer powerful insights into contemporary environmental and gender issues. Therefore, the convergence of



ecofeminism and magical realism in these anthologies not only enriches our understanding of both disciplines but also provides a compelling framework for exploring the interconnectedness of ecological and feminist concerns in literature.

## 5.1 Findings

The anthologies *Flying with Eagle, Racing with Great Bear* and *The Girl Who Married the Moon* showcase Wendy B. Faris's interpretation of magical realism. The exquisite charm of these pieces enthralls readers. This analysis centers on Faris's five essential components of magical realism: a profound fusion of the fantastical and the everyday; a representation of the inexplicable as ordinary; an elevated sense of the marvelous; an acknowledgment of magic as an essential part of reality; and the cultivation of awe. Both anthologies regularly feature nature as a hero who imparts wisdom to a range of people, and the figure four theme—which is connected to both human life stages and weather—recurs frequently and acts as a symbolic thread uniting them. The anthologies place a strong emphasis on nature, which is a prominent theme in magical realism and offers refuge to those in need. In "*The Girl Who Married the Moon*," the moonlit vistas become a paradisiacal place of transformation. Nature not only provides a backdrop for stories, but it also actively leads humans on emotional and spiritual journeys. On the other hand, in "*Flying with Eagle, Racing with Great Bear*," the magnificent landscapes inhabited by the eagle and bear serve as sites of awakening and change. The genre's central idea—that the natural and the mystical can coexist peacefully—is highlighted by the characters' symbiotic relationship with the natural world. Nature is viewed as a savior even beyond its material aspects. In both anthologies, the moon, eagles, and bears are sentient creatures that impart valuable knowledge to the characters, rather than only existing as environment elements. In "*The Girl Who Married the Moon*," the moon assumes the role of an experienced guide, assisting the characters in overcoming obstacles in life. According to the book "*Flying with Eagle, Racing with Great Bear*," life is better understood and courage and understanding can be gained from the natural world. In these tales, the natural world goes above and beyond its typical role to provide spiritual guidance and enlightenment.

Additionally, the recurring motif of figure 4 lends a level of metaphorical depth to the anthologies. The stories are connected thematically by the four weathers, which stand for the cyclical nature of life's challenges. This cyclical thread reinforces the anthologies' magical realism elements by echoing Faris's recognition of magic as an

essential part of reality. In addition, *"Flying with Eagle, Racing with Great Bear"* illustrates how the four stages of human existence mesh with the overall plot, underscoring the genre's ability to evoke wonder and a sense of interconnectedness. One more quality of magical realism is that, it highlights the voice of oppressed communities. There are various examples where magical realism saved many characters from the severe effects of devastation

## 5.2 Recommendations for Future Research

1. The Cultural and Historical Contexts of Nature in Magical Realism: Analyze the ways in which different societies view nature and how historical and cultural factors influence the portrayal of nature as a savior in magical realist literature.
2. Symbolism of the figure four across cultures: Analyze the figure four's symbolic significance and variety of interpretations in a variety of literary and artistic contexts.
3. Intersection of Magical Realism and Eco-feminism: Study literary works that explore the connections and differences between magical realism and eco-feminism, as well as how these literary traditions relate to discussions of environmentalism, gender, and spirituality.
4. Contrast Examining Nature as a Salvation: Compare the ways that nature is portrayed as a rescuer in different magical realist works to see how this theme is handled differently and similarly in different cultural and literary contexts.
5. The Evolution of Magical Realism Analyze the evolution of magical realism in light of evolving political, social, and cultural settings and the genre's continued importance in contemporary literature.

Readers can obtain a deeper understanding by investigating these paths of inquiry.

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