result-Traversing Magical Realism in Postcolonial Literature

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Abstract

This article aims at traversing historical traces, concepts, and characteristics of magical realism and how it is pertinent in literary analysis. The pivot of the conceptual framework of this article in on Faris' perspective on magical realism. The approach of this study is grounded theory. The data are quotations taken from referential books and journals. The techniques of data collection are documentation and quoting. The technique of analysis is thematic interpretation. This article figures out that magical realism deconstructs the status of *magical* and the *real* into a somersaulting realm. Western historical narrative establishes the *real* through rationality and alienates the *magical* which is identical to the *East*, the *Other*, or the *indigenous*. This rational narrative is propagandized and turns to be power relation. Therefore, magical realism, through some literary works, deconstructs the rational perspective with logical-magical narrative as one of postcolonial studies.

Key Words: *Magical, Real, West, East, Literary Works*, and *Postcolonial Studies*

I. INTRODUCTION

The mainstream of magical realist fictions can be allegedly designated as postcolonial. That is to say, much of it is customary in a postcolonial context and inscribed from a postcolonial standpoint contesting the account of an authoritative colonialist defiance. From the discussions of transgressed, cross-cultural and postmodern magical realism, these alternatives aim to unsettle the authoritative steadiness of reality, fact and even history.

In precise, the propagation of magical realist fictions in the recent decades have overlapped with the growth of the postcolonial issues. Thus, the proximity between magical realism and postcolonial fictions are tightly nearly inseparable.

As an advanced study, postcolonialism is dependent, particularly to postmodern angle. It interweaves interdisciplinary in an account to a primary objective of the resistance against colonial reinforcements. Accordingly, this study can chain sociology, history, anthropology, politics and even psychology through literary realms. John McLeod accentuates a double faceted nature of postcolonialism, particularly in its tendency to socio-political attitude. For him, postcolonialism identifies both socio-historical continuity and transformation. He also enlarges,

> On the one hand, it acknowledges that the material realities and modes of representation common to colonialism are still very much with us today, even if the political map of the world has changed through decolonization. But on the other hand, it asserts the promise, the possibility, and the continuing necessity to change, while also recognizing that important challenges and changes have already been achieved [1].

McLeod cultivates the majority of postcolonial approaches and criticisms to the larger field, predominantly relating to literature. He recognizes colonialism and postcolonialism as the bridges traversing each other. Furthermore, socio-history with its all continuities and changes works in the forming of the *discourse(s)*. It is a socially and

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politically determined form of language and text compounding to ideological status.

On the other word, postcolonial fictions written in account of socio-historical revelation can be suspected already in the *discourses* which are implementing approaches and related to a political standpoint. It either competes against or identifies the impacts of colonialism on the context of the fictions.

Accordingly, although many writers detour the issues of colonialism and/ postcolonialism in order to provide indirect address of what they criticize, their writing still contests a *sensitive concern* with such political matters both historically and socially. In this matter of this, the writers propose a transcendental surprise by exploring the realm of their fiction, the magical features. It is a shortcut to satire, criticize, and issue a standpoint, concern, and critics. Then, it is how magic things embody real things in a critical issue through fictions. With magical features, postcolonial critics can freely supply an agenda to disrupt rational nuance. In fiction, the characters live in their own world and in this spot, the writer hypes up the world with disruptive reality, including immersing cultural significance in making the disability [2].

This is how fictions working; implicit and misleading textual performances. It provides magical stuffs with unreliable factual reality, but still, the magical realists intentionally write it down with that way. At this way, the *magical* and the *real* are in a compound of the borderless fragments.

A hard postmodernist, Stephen Slemon, in his essay, *Magic Realism as Postcolonial Discourse*, explains that the two *discourses* (*magical* and *real*) in the narrative are developing with an oppositional dissimilar standpoint each other, neither is dominant but is in persistent strain; "two opposing discursive systems, with neither managing to subordinate or contain the other" [3]. The strain transforms the unreliable state to be a concealed power to resist as Brenda Cooper explains that "magical realism and its associated styles and devices is alternatively characterized as a *transgressive* mechanism that parodies Authority, the Establishment and

the Law, and also as the opposite of all of these, as a domain of play, desire and fantasy for the rich and powerful"[4]. Ruptures sourced from the compound of the magical and the real, lastly, cannot be simply juxtaposed at any state because it rejects all assumptions but its own account of being radical realm.

Traversing through all conceptual exposition above, it simply thrusts the aim of this research to explore more conceptions in magical realism. There are not a lot of articles whose aim is exploring concepts, of course, many of them precisely explore objects to implement the concepts (analysis of works using magical realism as the standpoint). Thus, this article stands in the mid of the first category.

Ayyub Rajabi, Majid Azizi, and Mehrdad Akbari wrote an article entitled *Magical Realism: The Magic of Realism*. They state that (magical realist) literature aims to surrender the real world to imagination. This kind of way frames a sort of literary genre with consistent principles of the school of realism than any other; presenting the mission of the *real* author and the commitment beyond reality.[5]

Stephen Malcolm Hart and Jordan Hart, with their article *Magical Realism is the Language of the Emergent Post-Truth World*, postulate the term of *Post-Truth* as transformation of objective facts which are powerless in consolidating public opinion, it even appeals to personal belief. To the extent of this, magical realism may be understood as the paradigmatic and quintessential discourse of the Post-Truth era. By leaning to Bhabha's statement that *magical realism is the language of the emergent postcolonial world*, they see that magical realism is the language of the emergent Post-Truth world. Using novels such as García Márquez's *One Hundred Years of Solitude*, Rushdie's *Midnight's Children*, Mo Yan's *Big Breasts and Wide Hips*, and Murakami's *1Q84* combined Matthew d'Ancona's political Post-Truth concept, magical realism finds its pivot to juxtapose politicians' speeches and magical-realist novelist, in effect, ends up narrating *lies that tell the truth*.[6]

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Ali Shahab, Faruk, and Arif Rokhman, with an article entitled *French Literature: From Realism to Magical Realism*, see that the evolution of French literature between the late 19th and early 21st century has long been dominated by rationalism (under René Descartes' and John Locke' shadow). They also claim that Madame Bovary (1856) is the pioneer of realism in French literature. Then, during the 2nd WW, existentialism and absurdism bombarded and the late 20th century, magical realism came with a new literary stream (irrationality of humanity). This *historical* article concludes that rationality in realism is need to frame magical realism.[7]

Ayyub Rajabi, Majid Azizi, and Mehrdad Akbari wrote an assumptive article of how to see magical realist novels propagandizes the author's mission. Stephen Malcolm Hart and Jordan Hart wrote a *make-sense* article of how to juxtapose political speech and magical realist fiction; making truth by framing lies. Ali Shahab, Faruk, and Arif Rokhman wrote a historical article of French literature in welcoming magical realist influence. In the dissimilar frame, this article immerses its position as conceptual article. This article significantly aims at exploring how magical realism historically established in literary works and conceptualizes Faris' characteristics of magical realist works.

2. METHOD

The approach of this study is grounded theory because this research moves from the empirical level to the level of conceptual-theoretical by framing a theory based on the data [8] [9]. The data itself are in the form of fragmented and non-fragmented statements. The statements can be seen as the quotations and it all is taken from referential books and relevant journals. The data collection technique is documentation because it is sort of library research. The first step is reading holistically and heuristically. The second step is taking quotations. The third step is classifying to distribute the raw data into well-prepared data. The technique of analysis is thematic analysis because this sort of analysis provides the researchers to work with patterns of data and end it up in sub-

themes. The steps of this technique are familiarization, coding the data to classify, generating and defining themes, and writing up.[10]

III. DISCUSSION

It is simply enough to introduce how magical realism can be understood as a study in postcolonialism. Historically, expression is the mode which is very familiar in the previous decades, no exception in literary criticisms and this movement gives a birth for such currents of surrealism and others. Many people correlate magical realism with it, but others even tie it with fantasy and other similar thematic genres. Therefore, it is crucial enough to start it with the comparisons of those.

Magical Realism, Not Others

In about a decade ago, an art historian named Irene Guenther, in her essay *Magic Realism, New Objectivity, and the Arts during the Weimar Republic*, concisely stated that "the juxtaposition of *magic* and *realism* reflected ... the monstrous and marvelous *Unheimlichkeit* [*un-canniness*] within human beings and inherent in their modern technological surroundings" [3]. As it is, the latency of the same magnetic polar between the magical and the real still exists, but its condition is like a chew glue on the shoe. Modern life with all advancing innovations and inventions walks up with a series of unpredictable discovered mysteries.

However, although magical realism blends two opposed realms into one situational condition, the term of *magic realism* has no preference to *neue Sachlichkeit* (new objectivity). This refers to the pre-condition of the realm covered by the reality authorizes all perspectives and it is thus just like a phenomenological *joke*, if there is a hidden tree, we cannot see it, it does mean that the tree does not exist. Similarly, the *somersaulting* realm of magical realism is the pre-existence in *par excellence* with regardless of the factual reality occurring all day long. It ploddingly polishes art world becomes the borderless world with subjective individual expression as the pivotal trigger, not only as *Sachlichkeit*

(matter-of-factness), but something beyond or transcendental.

This *art mode*, for an art historian Sergiusz Michalski, is actually sourced from "a reflection of German society at that time, torn between a desire for and simultaneous fear of unconditional modernity, between sober, objective rationality and residues of Expressionist and rationalist irrationalities" [11]. German art critic Franz Roh, in his essay *Magic Realism: Post-Expressionism*, classifies art style as "a question of representing before our eyes, in an intuitive way, the fact, the interior figure, of the exterior world" [12]. Of course, this is closely proximate to surrealist perspective whose figural visions beyond the factual world through subjective standpoint to blend into all and abstract objectivity. However, as one of new mode of expressing artful instruments, the development of magical realism widely advances in Latin America and the *Third Worlds*.

As an art-resisting movement, magical realism involves in the historical continuities and changes, especially to Western civilization whose cultural mixtures are widespread like *infectable virus*. It cannot be looked naively that cultural and socio-historical sides are born separately at its purest. English and Westerners have contributed to the *ink* of civilization which allegedly shifts perspectives to a dynamical fulcrum. This is the crucial point, it is the resistant side which is actually coming from the instability of the cultural and socio-historical changes, especially the influence of West-European. At this angle, Angel Flores in the essay *Magical Realism in Spanish American Fiction*, sees that Jorge Luis Borges (considered as the father of modern Latin American writing and a forerunner to magical realist), can be taken as the important model of Latin American magical realist [3].

For Flores, Borges becomes the perfect example of how magical realism is known to be influenced by European literature. Historically as it is noted by Hugo J. Verani, in his essay *The Vanguardia and its Implications*, Borges had previously written his ideas about modernist literary techniques in 1921[13]. Although it was just an introduction and studied in Argentina, while living in Spain, Borges had been influenced by the *Ultraísmo* movement (a principal method of modernist *experimentalism* in Spain).

Therefore, it is not surprising to know that Borges's style to write is nearly *native* of the Spaniard movement which is so minimalist poetic with almost separate metaphors lacking in sentimentality and mawkishness as its ornaments[14]. Franz Kafka seems to be the inspiration and he had powerfully influenced additionally and this factually provides the field of European *side-effects* to Borges' magical realism fictions. Randolph D. Pope in his essay, *The Spanish American Novel from 1950 to 1975*, sees this effect turns to be the euphoria and the quest for *Latin Americato* wave a cultural *boom* of creative writing that originates Latin American fictions [13].

After all, the rise of fictions whose setting is Latin America begin European modernist literary techniques, just like García Márquez who acknowledges to enlist Kafka and James Joyce who have influenced him [15] while he himself with Günter Grass has influenced Salman Rushdie's style of writing. The traces of these inspirations have pinpointed to the involvedness and inter-connectedness of the various style of magical realism which are simultaneous English-cross-cultural effect of modern realism.

Modern realism, truth can be discovered by the individual through senses, in Descartes' and Locke's perspective, the external world is real and senses give a true report of it [16]. This notion compiles an idea that there is inseparable like between sensibility and the external world. Of course, the idea recalls to what Plato and Aristotle have declared about the act of imitating, or mimesis, as a way of basic natural instinctive sense leads humans to adapt. This imitative mimesis classically becomes a movement called classical realism which began in late 19th with characteristic to *show* rather than to *tell* and after all, the reader an interpretation of reality[17]. The direct *touch* conversely

explodes the argument that the imitation is not simply the process of reproduction, but it is a production of creativity.

Everyone must remember to what Plato claims about the *copy* and the *Idea*. The *copy* imitates the *Idea* while it is never be the same. There must be *false copy* during the process of producing imitation then it produces the *false copy* regularly. If there is nothing *copying* totally and rightly to the *Idea*, this stimulates the propaganda of the fact that every reality is just the false one.

Here David Grant proposes that "realism is achieved not by imitation, but by creation; a creation which, working with the raw materials of life, absolves these by the intercession of the imagination from mere factuality and translates them to a higher order" [18]. In this perspective, the reader can construct the reality from the narrative instead of the text reveals the author's textual reality to the reader. Constructively, there is an assumption that the novel's realism does not exist in the kind of life it presents, but in the way it presents it [16]. In this logical sense, the most essential component to the construction of realism, especially to the early 20th is how the narrative is constructed. The process of constructing becomes vital because it shifts all ordinate that can be the edifice of the meaning of the narrative. Therefore, realism is reasonable, acceptable, and conceivable, plausible not because it reflects the world "because it is constructed out of what is (discursively) familiar" [17], not because it is merely reflecting or (re)presenting the real world to the textual world similarly.

Process of imitating and creating the reality as approach to literary criticism becomes the most pertinent to magical realism in which it presents the magical to be real or blending those to an existence. The narrative is constructed to afford a realistic situational condition for the magical stuffs of the fiction. Therefore, magical realism always depends on realism in so far it logically scopes in such limit to accept, but the realism pauses at the somersaulting narrative mode which is magical.

At this part, surrealism and magical realism can be juxtaposed in a comparison. Surrealism is associated with the creative imagination which aims to express the self-inner side through art. The way to express it, sometimes brings this movement to the field of psychology; "conscious states of man's being are not sufficient to explain him to himself and others" [11].

As it has been inclined previously, in the corridor of the age of expressionism, an approach imposing to sub-conscious and the unconscious matter ranks to the top list. This indirectly situates art to the self-exposing with subjective matter as the machine. Therefore, what surrealism stresses is actually to the self-exposition with the manifested psychological side affecting to the art. With that way, there is cultivation of the extraordinary messes to exist differently to the reality.

Otherwise, magical realism is, for sure, infrequently offered in a form, not even of a psychological manifestation. Magical realism roots the magic up of familiar material reality and plants it into the ground of perceivable world of the imagination. The strange things that happen are given an access to accept and the usualness, familiarity, customariness, commonplaceness, or ordinariness of magical realism's magic depends on its acceptable locus in the palpable reality. Therefore, although it contains of rough mixtures, the magical realism keeps in touch on the logical reality law. It tightens the bold comparison between the magical realism and surrealism.

Amaryll Chanady asserts this bias in an argument that "while magic realism is based on an ordered, even if irrational, perspective, surrealism brings about *artificial* combinations"[19]. Magical realism relies on its own logical states which can be the *order of disorder* things with regardless of the order in the reality, or it is a "conjunction of two worlds"[20], while surrealism relies on the fake, simulated and even imitation to reproduce the abstraction. The point lays on the way its production relies on such dimension; one uses its own logical state to narrate (internal logic) and another uses total

illogical state. Another comparison plunges magical realism into a *contrast* with fantasy.

As a genre, fantasy can be famously related to any condition of non-reality. It can be understood that fantasy is the antagonism of the reality because it provides the extraordinary and even supernatural things to exist. This usually occurs in literary works, especially children literature, therefore it thoroughly becomes new major theme of literary works; fantastic literature[1]

A contemporary literary theorist and critic, Tzvetan Todorov, describes fantastic literature as a series of narrative containing of persistent dynamics between exists and non-existence in the bizarre. This works because the reader has a sort of hesitation in the sub-consciousness about a question of its existence. The reader must be *in-betweenness* of something natural and supernatural. The reader unconsciously demands a certain clarification for the fictional dealings with what happens in the text. This disrupts and disturbs, but this sort of prejudice kidnaps and hostages the reader to accept the *unacceptable.*

There is a reluctance to share with a character in the novel, or there is an emphasis in the text producing a theme of vagueness and reluctance [21]. The great example to make it simpler can be Rowling's *Harry Potter* series (1997-2016); flying broom, magical stick, hollow man, and other *odds* are the questions the reader want hunt hesitantly and they end up in cliché acceptance. The real one is the broom, but when the broom flies up, it changes its natural to be supernatural. Another example can be works with ghostly theme. For rational people, it is supernatural and of course, for irrational, it is natural. Rational has no privilege to claim the truest truth because reality is fluctuating and even multiverse.

Furthermore, although magical realism works with *supernatural* things, but the narrative does not perturb and even offer psychological menace to the reader.

In contrast to the fantastic, the supernatural in magical realism does not disconcert the reader,

and this is the fundamental difference between the two modes. The same phenomena that are portrayed as problematical by the author of a fantastic narrative are presented in a matter-of-fact manner by the magical realist[22]

Based on the comparison, there infilling space that can be reduced between magical realism and fantasy. Both have different perspective and production to offer. However, simultaneously, what fantasy donates to the idea of magical realism can be sewed on the cultural ruptures.

It has been taken an example of flying broom. The object to create fantastically sometimes has a coherent or a significant thread to the function, use, and how people have in mind. Just take a look at *talking tree*, in West, this can be magical fairy or a cursed angel, while in East this can be devil or even God in animism and dynamism belief. Therefore, culturally, fantasy cannot stand alone with its own arbitrary creation, but rather interweaving with cultural continuity and change. Even if it is possible, background of the author including class, socio-history, and ideology can be reflectively to this comparison.

This is what importantly reflects to the magical realists for the cosmopolitan postcolonial middle-class emigrant writer like Salman Rushdie. There is nothing to argue that Rushdie's lifecycle has been mostly influenced by British colonialism and Indian prevalent culture, and it made *him* multiple, contradictive and dynamic [23]. Literary scholar must be familiar with him. Rushdie routinely issues political counter with concerns to speak of the poverty, religions and cultures. Affirmed to this, it is not astonishing to read *Midnight's Children* (1982) and *The Satanic Verses* (1988) with Rushdie's historical background and *taste*. The point is, based on Rushdie's works, culture will be always driving bias in the writers' mindset.

Culture is diverse. Each place has each space and each community has each cultural belief. Indian writers have tendency to write

culturally, while African writers have tendency to spiritual and metaphysical sides; "African writers very often adhere to this animism, incorporate spirits, ancestors and talking animals, in stories, both adapted folktales and newly invented yarns, in order to express their passions, their aesthetics and their politics" [4]. For African writers, these are the immanent components and the elements to create the magical stuffs as the people believe in it. African people with these metaphysical entities grow culturally with it and they adapt to make it as the real. Therefore, it is the restrict area to create the logical realm based on magical stuffs and its reality and Chinua Achebe can be one of those writers to recognize.

On the other continent, the American magical realist, Toni Morrison, concerns specifically to issues of cross-cultural African American to rebuild a sense of an African American community throughout the crisis of existence, right, economic and poverty. As a woman and African-American, Morison reflects the multifaceted and enigmatic multiple cultural impacts that African-Americans have experienced. Therefore, works such as *Beloved* (1988), *Song of Solomon* (1989), and *Jazz* (1993) contest these thematic nuances combined with feminist critical view and the somersaulting realm. As modern literature, Morison and others have distracted the straight line separating the reality and the magical or mythical on the collective consciousness by inserting mythical and magical perceptions on reality.

Conclusively, those all are still leaning to European magic realism as the narrative mode. Although magic realism was coined originally in Europe but it is more predominantly related to the Latin American form of magical realism with all mythical and cultural context.

Moreover, postcolonial, cross-cultural, and any English-speaking world are uninterruptedly producing magical realist writers to resist against colonial heritage and hype up non-Western mythological and cultural heritages. Zamora and Faris discover that critical writing of those magical realists

consists of a series subversive resistance implicitly;

Magical realism is a mode suited to exploring—and transgressing—boundaries, whether the boundaries are ontological, political, geographical or generic ... Magical realist texts are subversive: their in-betweenness, their all at *onœness* encourages resistance to monological political and cultural structures, a feature that has made the mode particularly useful to writers in postcolonial cultures and, increasingly, to women[12]

Zamora and Faris explains that magical realism is a style to explore all borders to mess it all up and to set anything free to cross and create. For them the text produced by this style is dissident, rebellious, revolutionary, seditious, destabilizing, treasonous and insubordinate. They are in-between by means of swaying the pivot of categories.

Of course, it sounds so postmodernist and it also sounds too good to know that this propaganda comes up to the level of *erasing* the borders instead of re-structuring the new hierarchy. Making an allowance for the effect of the interference of borders by magical realism, the effort to distinguish between fact and magical ends up to a wasteful exertion and it brings a huge burden to the perception of reality[21].

Following Hélène Cixous, a post-structuralist feminist, this blurry boundary also affects to the dominant patriarchal authority. The *other*, the female, can enunciate the silent voices. This situation can reveal the rotten logic of European languages, in which the nouns and the adjectives regularly distribute into unacceptable opposite pairs; the one is positive and another one is negative [24]. If language to carve history is full of these boundaries, magical realism can disperse and scatter it all out. It is not just a fiction and it is a raid of the history. This

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stressing argument underlines that the reality itself, historically and constructively, comes with its all-false assumptions. Additionally, as a postmodernist, Lyotard concerns that in postmodernism age "puts forward the unrepresentable in presentation itself ... let us wage war on totality; let us be witnesses to the unrepresentable; let us activate the differences" [25]. Of course, it is not a direct statement for magical realism, but magical realism offers the *wage war on totality* with devices to disorder stable sets of truth, reality and history. Thus, Zamora and Faris even salutes that "The propensity of magical realist texts to admit a plurality of worlds means that they often situate themselves on liminal territory between or among these worlds" [12]. These instability and dynamics shape the crazy world in which the somersaulting realm laid on lively.

The Characteristics of Magical Realism

Wendy B. Faris in his monumental book, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, specifically writes a sort of analysis toward fictions in magical realism genre. Exclusively, Faris assumes that those fictions have concluded the elements of magical realism which must know. Those characteristics, which can be understood as elements, are; (1) the Irreducible Elements, (2) Phenomenal Worlds, (3) Merging Realms, (4) Unsettling Doubts and (5) Disruptions of Time, Space and Identity.

The Irreducible Element, terminologically, this characteristic contradicts the portions of empirical laws in the universe. All defined and determined law is actually a constructed product of colonial, therefore, it is very crucial to know and realize that the *Irreducible Element* refers to the deconstructive condition of the de-factuality. It is out of logical scoping and it disturbs the all accepted logical sense. For Faris, "The *irreducible element* is something we cannot explain according to the laws of the universe as they have been formulated in Western empirically based discourse, that is, according to *logic, familiar knowledge, or received belief*, as David Young and Keith Hollaman describe it" [26]. Here, Faris

agrees to David Young and Keith Hollaman whose explodes the narrative voices whose storytelling summons and reports magical events commonly and familiarly. Therefore, the unreliable and the unaccepted situation and condition can present as if it is real.

Moreover, as a deconstructive portion, the Irreducible Elements do not situate and condition its *special* uncommonness in such locus and astonishingly, this element precisely presents in the cycle of the narrative normally. This mixing and blending create the common phenomenon in life. This affects to the absence of the odd and strange things.

The magical strangeness narrated by the narrator occurs and works in the lively concatenation and it provides the entrance of the reader to accept uncontrollably. Although the magical is almost impossible to be the part of the real world, but the magical can smear and polish the reality with its detail and elaboration which paradoxically presents its reality. Faris explains that the presence of the magical does not disavow the real reality which makes the reader questioning it, but it endures its characteristic as a strange phenomenon in the real reality. This embodies the illogical sense in one side and the other side but it is an abundant detail irreducible in the reality which cannot be naively abandoned; "in short, the magic in these texts refuses to be entirely assimilated into their realism; it does not brutally shock but neither does it melt away, so that it is like a grain of sand in the oyster of that realism" [26].

This analogy clarifies the inseparable situational condition of magical matters in the real reality and as the effect of the strangeness, the reader must swallow it although it disturbs logical empirical concepts which is familiar. Likely writerly text process, this disturbance cracks the ruptures which is possibly enough to be replaced with those matters as puzzling fragments. Faris writes, "and because it disrupts reading habits, that irreducible grain increases the participation of readers, contributing to the postmodern proliferation of writerly texts, texts co-created by their

readers [26]. The readers are not a passive mediator to relocate the meaning from text to mindset or mindset to mind, but the reader is brought to realize critically that the Irreducible they are reading drags them to participate in embodiment of the reality. For sure, it is deconstructive process distracting causal-effect logic, confusing concatenation of rationality and disrupting reasonableness and precisely, it is what Faris underlines; "in the course of highlighting such issues, irreducible magic frequently disrupts the ordinary logic of cause and effect"[26].

Phenomenal Worlds, this is the second characteristic to consider. As a world, realism establishes borders to isolate its reality side from fictive field. This is also believed as construction differing realism and impracticality. Differently, magical realism stands among those. It desolates all borders to the borderless field and finds the unknown land to plant all possibilities with regardless to the real reality of common logical sense. On the other word, magical realism escapes from reality totally and it is why, magical realism is different from other categories of allegorical proses.

By imitative-creating process, the Phenomenal World can be sensed as a set of representative accounts generating a fictitious realm that looks like world universally to live and it is what Faris means, "realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail"[26]. In simple word, magical realism always comes from mysterious pre-existence to phenomenon by means constructed world. Therefore, it can be divided into two categories; (1) phenomenon based on the text and (2) based on historical background. The two do not work in a hierarchal relation, but rather in an interwoven net. Text constructs and is constructed by the history and no history is out of text. Accordingly, it offers alternative reality where the magical can intrude spontaneously as reality.

Unsettling Doubts, it is the interaction between the magical and the real which constructs liminal space. The liminal space provides contradictions that lead the readers to the doubtful juncture. If it is looked deeper, it seems to be comparable to the Irreducible Element because "the reader may hesitate between two contradictory understandings of events, and hence experience some unsettling doubts"[26]. The presence of the doubts is rooted by cultural context that may be oppositely different from the text, especially to the rational quality in the readers' social context. At this case, Western people can be referred to the doubter while Eastern and the Third worlds, whose cultures are familiar to the mythical and magical matters, can have the antidote of the doubts and even, turns the doubts as factual events. Therefore, empirical experiences can either alienate the readers or guide the readers.

The question of belief is central here, this hesitation frequently stemming from the implicit clash of cultural systems within the narrative, which moves toward belief in extrasensory phenomena but narrates from the post-Enlightenment perspective and in the realistic mode that traditionally exclude them [26].

The extrasensory phenomenon can be accepted in so far it is narrated in the realistic way and it is familiar for post-enlightenment era. By looking at this, the doubts fade and the Irreducible Element can be reliable. Text can throw anarchy for the readers to keep stable and make conversely cooptation to sustain the magical side. The readers are thrown dynamically and willy-nilly, accepting the magical element. Here, Faris adds, "Magical realist scenes may seem dreamlike, but they are not dreams, and the text may both tempt us to co-opt them by categorizing them as dreams and forbid that co-option" [26].

Merging Realism, this is the characteristic which has always been inclined to discuss. Merging realism refer to the merging of the two worlds; the magical and the real. The magical represents the traditional while the real refers to the modern. However, it must

keep in touch that to merge refers to the narrative technique because it is the only way to blend the separable worlds. Faris explains that "from a metafictional perspective, if fiction is exhausted in this world, then perhaps these texts create another contiguous one into which it spills over, so that it continues life beyond the grave, so to speak" [26]. Meta-fictional side invades and intrudes the border of the worlds. It is beyond and transcendental to any border. So, as an entity, meta-fictional propagandizes the merging style to any content through narrative which ends in the magical realism.

Lastly, *Disruptions of Time, Space, and Identity*, this is characteristic which renders the disturbance of the spatial and temporal condition. Fredric Jameson notes that realism has corroded the spatial form and temporal traditions. The realism evolves to be the hegemony which colonizes those two as it is explained,

> As Fredric Jameson sets out the project of realism, one thing it achieves is "the emergence of a new space and a new temporality" because realism's spatial homogeneity abolishes the older forms of sacred space. Likewise, the newly measuring clock and measurable routine replace "older forms of ritual, sacred, or cyclical time ... Even as we read Jameson's description, we sense the erosion of this program by magical realist
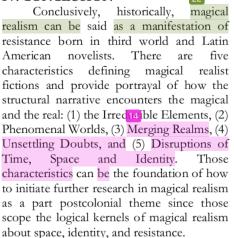
texts—and by other modern and postmodern ones as well [26].

This is so postmodernist, the disruptions refer to the shifting scale of time and space. Nothing stable and firm, everything is not in homogeneity because every construction can be deconstruction and it must be heterogeneity. The sacred time and spatial account in realism are in eruption because time and space are limitless and it cannot be naively counted as homogeneity of counting. Otherwise, magical realism permeates the *antidote* which releases this homogenous curse and let the alienated and marginalized time and space in to the account like they used to be.
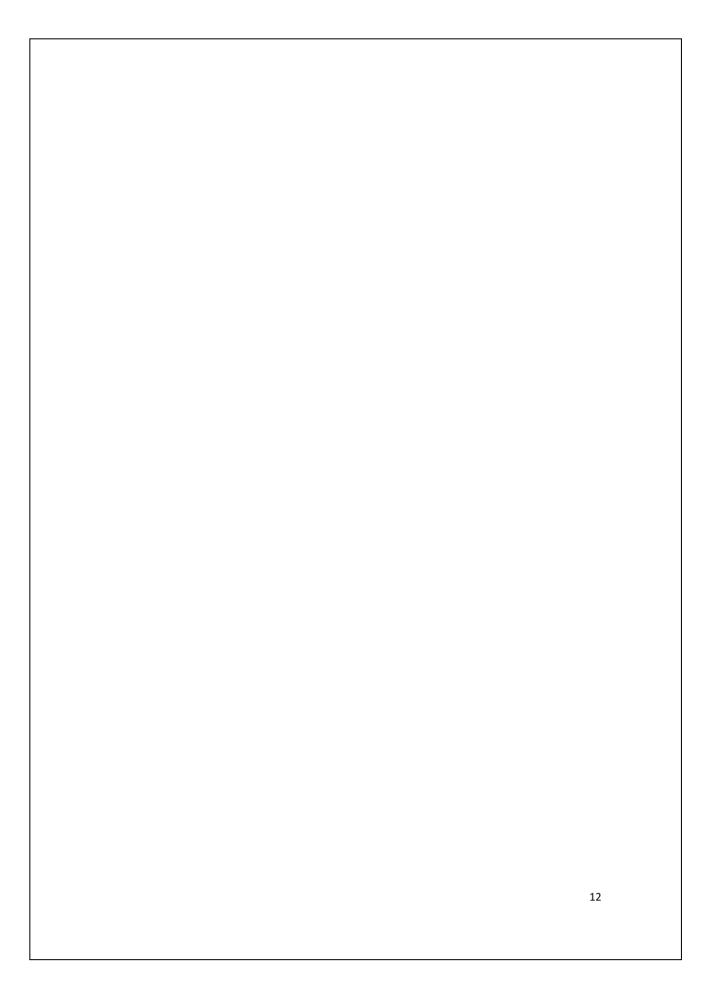
IV. CONCLUSION

Conclusively, historically, magical realism can be said as a manifestation of resistance born in third world and Latin American novelists. There are five characteristics defining magical realist fictions and provide portrayal of how the structural narrative encounters the magical and the real: (1) the Irreducible Elements, (2) Phenomenal Worlds, (3) Merging Realms, (4) Unsettling Doubts, and (5) Disruptions of Time, Space and Identity. Those characteristics can be the foundation of how to initiate further research in magical realism as a part postcolonial theme since those scope the logical kernels of magical realism about space, identity, and resistance.

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